NOTICE.

All pages missing from this volume are those of ADVERTISEMENTS only, and a specimen of each advertisement published in the volume will be found in the issue of Oct. 6th March

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THE INLAND PRINTER

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THE LEADING TRADE JOURNAL OF THE WORLD

IN THE

PRINTING AND ALLIED INDUSTRIES.

VOLUME XLII,

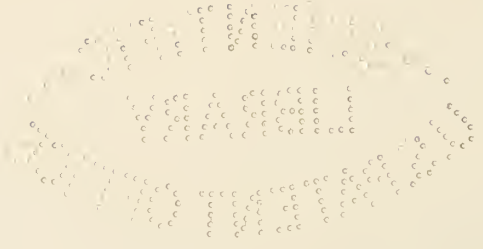
October, 1908, to March, 1909.

CHICAGO, ILL., U. S. A.:

THE INLAND PRINTER COMPANY, PUBLISHERS.

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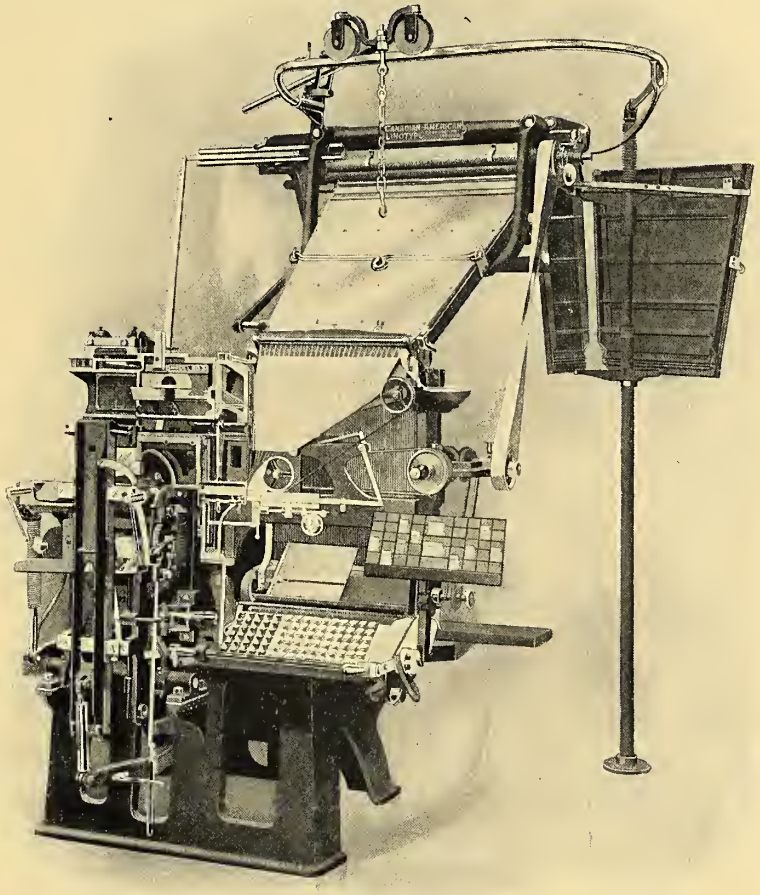
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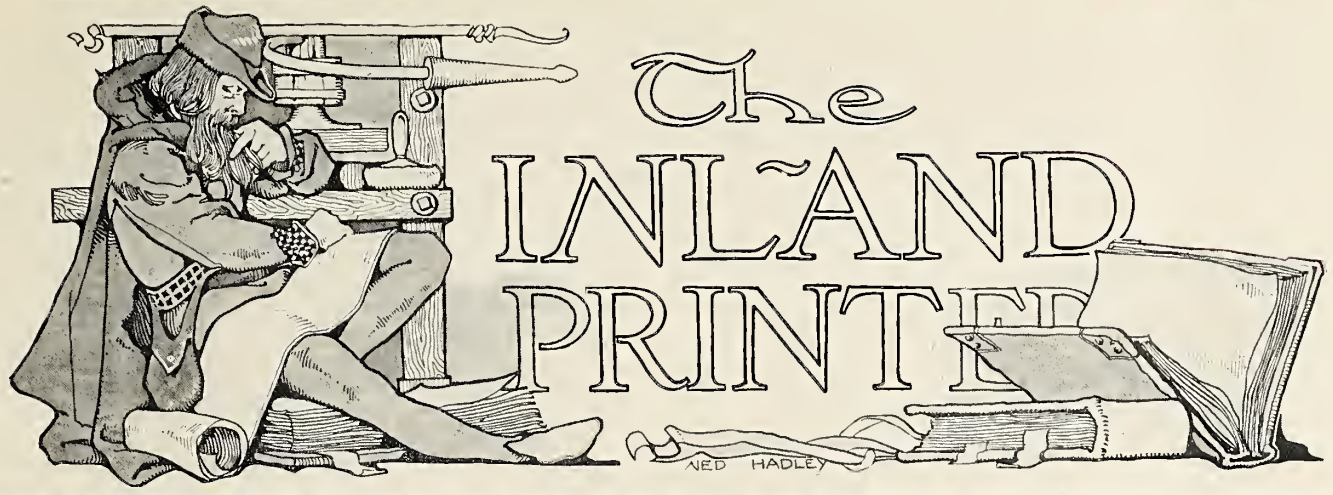
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Printed by
The Henry O. Shepard Company,
Printers and Binders
130 Sherman Street, Chicago.

Designed and lettered by
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I. T. U. Course in Printing.

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INDEXED



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLII. NO. 1. **OCTOBER, 1908.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

THE EVOLUTION OF THE BOOK.

BY VIRGINIA FISH.



FOUR hundred years ago a grave was made in the Church of the Recollets, Mayence, Germany, to receive the body of a man who was so poor that the expense of his interment was paid by a friend, yet the inscription placed on his tombstone by that friend declares all men his debtors. For the buried man was Johann Gutenberg, and to him the world owes the invention of printing. His service to his kind ranks in importance with the work accomplished by two others of his century—Columbus and Luther. The great navigator inaugurated the development of a powerful nation, which infused into the narrow restrictions of European civilization the broader atmosphere of the western spirit; the religious reformer freed mankind from a spiritual despotism that enslaved the mind, and Gutenberg liberated men's intelligences to each other, distributing to the uttermost parts of the earth the teachings of the thinkers. Without this art of printing what countless voices of truth would have gone down into the silence of time unheard, what brave and bold words for humanity would never have been spoken!

Like Columbus and Luther also, Gutenberg's very existence was a sacrifice to the realization of his one idea, and there was, in his final success, no gain to himself of earthly fortune. Even after the achievement of his invention, during the eighteen years that elapsed before his death, he was haunted by his familiars of debt and poverty and he ate the bread of charity. He gave up much for his purpose. A nobleman by birth, of a family renowned in the history of Strasbourg for citizenship, he enjoyed in that city a reputation as a man of scientific attainments and learned in inventions, as well as the prosperity accruing to him as a manufacturer of mirrors. Yet incidents in his history indicate that any outward occupation at this time was subordinated to a work to which he devoted most of his time and talents. It must have been early in his career that he conceived of the practicability of movable types and conducted experiments to that end. The time soon came when he gave up all other considerations for the one purpose. He borrowed money to carry on his experiments; he no longer made mirrors or manufactured texts; he was a man filled with one idea and its realization was the aim of his being. The borrowed money was spent and still the experiments failed. He borrowed again and failed again. Lawsuits were instituted against him, sometimes successfully. Yet he persisted, never losing confidence in himself or the value of his conception. When he at length saw his dream a reality, the hour of his triumph was shadowed by the knowledge that to another he owed its completion. For Schoeffer's service to Gutenberg was the designing of the types, a practical point to which Gutenberg had not been able to carry his work. In common with most inventors, Gutenberg lacked the ability to make use of his own invention. However debatable Fust's and Schoeffer's subsequent actions toward Gutenberg, there can be no question of Schoeffer's part in Gutenberg's glory. Gutenberg was never a successful printer. He set up two establishments

after the loss of the plant in which he and Schoeffer had brought his experiments to success; he produced books which were always inferior to those printed by Fust and Schoeffer, and even the credit for such work as he did has been given to others, usually workmen of his. So much for the facts of his life, but there is the other side — the joy of zealously pursued purpose, the content that accompanies noble effort. Though the progress of the universe is marked by the sacrifice of those who regulate their lives by the light of some inner vision, yet their sufferings must be forgotten in the greatness of their service. History recounts, with some pathos of circumstance, the particulars of Gutenberg's life, but he surely knew infinite compensation. It is enough for any one to be sure that he has fulfilled the purpose for which he was created; nothing else matters. So when Gutenberg closed his eyes for the last time in the poor little house in Mayence, laying aside forever debt and discouragement, there remained to him the consciousness of work well done, and to his name the immortality reserved for those who overcome for the good of their fellow man.

Gutenberg was in no sense an originator of printing, for the Chinese had printed with type four hundred years before the fifteenth century, and its discovery was a natural step in the evolution of the book. Yet this detracts nothing from Gutenberg's honor, for he dared to do what many men only thought of doing and paid the price of daring. Fifty years before Gutenberg's time, wood and metal had been cut in relief, as is shown by Lord Spencer's woodcut of St. Christopher, which bears the date 1423. At about this time also xylographic printing, that is, printing from wood blocks, was practiced. The xylographic book, in which illustration and text were cut in the same block, was preceded by the single sheet with a printed figure merely, devoid of text. On the xylographic block the text and illustration were cut in combination, and perhaps the necessity for movable types was suggested by the cutter's inability to correct any errors made in the text when once the block was complete. A liability to such errors was due to the fact that the characters had to be cut in reverse.

At the time of xylographic printing, the popular demand for books was confined to two pieces of literary art — a Latin Syntax by Donatus for the use of students, and the Speculum, a collection of precepts addressed to the faithful. To find a way of multiplying these treatises at little cost was a fortune to the inventor. So that the invention of printing was a working out of the law of supply and demand. Yet the first matter printed with movable types was not a book, but letters — the famous Letters of Indulgence of Pope Nicholas V., which played so large a part in the Reformation. These letters were scattered to every portion of the world and employed numerous copyists. At Mayence the distributors found Gutenberg's workshop prepared to furnish copies in the shortest possible space of time. All the type designed by Schoeffer was brought together to set up the letters, reproductions of which still exist, the copies were successfully printed with the types and the art of printing was no longer an idea in the brain of Gutenberg, but a fact.

Printing was practically perfect from its inception. The Psalter of 1457, issued by Fust and Schoeffer two years after the invention, is an unrivaled piece of typography, of such skilful craftsmanship that it might be the work of an expert penman, and is to-day unequaled. Soon printing-presses were set up, not only in Germany, but in Italy, Holland and England, as the new method of multiplying manuscripts was carried throughout Europe by printers from Mayence. The invention occurred at a time particularly favorable to its development. If the intellectual interests of the period had been less active, the early printers would have had much difficulty in furthering their enterprise, but the Reformation alone, with its long series of controversies, gave employment to hosts of printers. As has been said, the work of the Reformation could scarcely have been effected without the printing-presses. "The difference between the production each year of a few hundred copies of religious or classical works, by the laborious toil of the monks or university scribes, works which could at best benefit only the limited circle of readers who were within reach either of the monasteries or universities, and a world-wide distribution as well of the great books of the earlier times which belonged to the world's literature, created a revolution in the history of human thought and the influence of thought upon humanity. The citizen of Mayence may claim to have unchained intelligence and given it wings. He utilized lead no longer as a death-bringing ball, but in the form of life-quickening letters." Whatever appeals to the mind of man educates him to greater tolerance, to broader thought. The invention of printing did much to break down the barriers between class and caste which had been raised so carefully in Europe, by teaching men concerning other men. It had much to do with inculcating that freedom of mind and spirit which revolted against monarchical forms of government in Europe and established for itself a democracy across the sea. It made the book not the expression of a few isolated minds, and the possession of a few purses, but the servant of the people. Its evolution can rise to no higher point, for greater than beauty is utility, and the meaning of the book or of man is service.

Written for The Inland Printer.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

LANGUAGE form is seldom made the subject of systematic special study, and many teachers earnestly deprecate such attention to form, to the exclusion, or even lessening, of purely literary study. One professor of language and literature says, in a paper included in a published collection of such papers, entitled "English in American Universities," that "it is bad enough to confine ourselves to the grammatical forms of Chaucer; it is little far from criminal to do so with our mighty dramatist" — meaning Shakespeare. With the proposition of this we are not now concerned; it is quoted to show how sadly in need even a professor may be of knowledge of correct form. A sentence could hardly be written worse in English; and this leads to our most utilitarian reason for noticing it. In the hands of a really competent proofreader the sentence would have been corrected, and it would not then have stood as so plain a "blot on the scutcheon" of one whose position demands good English. Every proofreader needs just such sure formal knowledge, at instant command, as would have enabled the one who read the paper criticised to correct it, or at least to offer a correction for the writer's consideration. Undoubtedly the writer would have been glad to have such suggestion, and would have accepted the offered correction or have made some other. At any rate, the proofreader would then have done what every one should be qualified and ready to do on occasion, and what far too many of them are not qualified for.

Proofreaders can not afford to neglect the study of the forms of the language. We may doubt whether they need to study exhaustively the various steps in the progress of mutation, for what they are to apply practically is knowledge of the forms of present usage; but one who does become somewhat familiar with the language historically will find much in such knowledge that will assist him greatly in understanding present usage, especially in the case of the many idioms that have come to us unchanged from the old usage and do not seem to fit any of our present grammatical rules. Many persons find great interest in tracing word-changes of all kinds, and proofreaders, more than almost any other persons, are likely to profit by such study, which would help in determining, in many cases, which of various forms actually is now the best one.

Some ways in which words used to change are now impossible of operation. A number of terms, for instance, were long ago altered, as they could not be now, by taking on an initial from the indefinite article, and others by losing one and adding it to the indefinite article. Thus what we call a newt was originally an ewt, and what we call an apron was a napron. These changes arose from misunderstanding the sound, at a time when there was no printing. With printing to record the forms as finally established this kind of change ceased.

That words change in sense also will become evident after a little search in any dictionary, where one may find terms with directly contradictory definitions. Such shifting in meanings is treated systematically in a book entitled "Semantics," translated from the French. Semantics is the name used by this author for what others call semasiology, which is the department of philology treating of the significance of words and the development of meanings. Our mission here not being didactic or pedagogical, nothing is to be included in the way of detailed exemplification, but we may again assert a purely utilitarian purpose for what is said. Proofreaders certainly need to know the meaning of every word they read, if their work is to be done intelligently; and who can imagine such work having full value if not done intelligently? Even if they work under strict orders to follow copy, they can do that better if they understand what they are reading. Thorough understanding of all that is read is often impossible, but the nearest approach to such understanding secures the best quality of work and advancement in the worker's standing and pay.

Already in these articles a note of warning has been sounded against awarding impulsive credence to anything one reads, simply because it comes from an authoritative source. A writer can not be truly authoritative without real qualification, but the best will sometimes come a little short of full truth, if he does not occasionally lapse into real error. Thus one of our best grammarians felt that English expression is often imperfect, and said something that he should have been much ashamed of if any one had called his attention to its laxity. He said that the language is imperfect (as it is, probably, in some ways), because it has such expressions as "beast of burden," which "to one mind might mean a horse; to another, a mule; to another, a camel." His specification showed that the imperfection uppermost in his thought was imperfection of his own mental capacity, not imperfection of the language; for such phrases are not imperfections, but perfect provision for generality of meaning, since it is entirely immaterial whether the phrase suggests a particular kind of beast or not, as all that it connotes is simply a beast of any kind that serves for carrying.

One special point in noting this is the sugges-

tion that a careful and critical proofreader might have offered an acceptable correction of the statement. Every proofreader should be able to make such criticism — and he may well be judicious enough to know when to withhold it, for sometimes authors do not like it.

The grammar quoted from is one of our best text-books, although it is an old one. It is William Chauncey Fowler's "English language in its Elements and Forms." A promise made in its preface is fairly well kept, notwithstanding occasional weaknesses, of which every human work has some. The promise is: "This work I have endeavored to make such that every undergraduate may study it with advantage, and every graduate, and every intelligent man in professional life, may keep it by him as a book of reference and occasional perusal for the cultivation and preservation of a correct taste in his use of language." "President Dwight," the author says elsewhere in his preface, "made the remark that 'every graduate should keep his Murray's Grammar' — a work then used as a text-book in Yale College — 'and read the more important parts of it at least once a year.' Unless men, at least occasionally, bestow their attention upon the science and the laws of the language, they are in some danger, amid the excitements of professional life, of losing the delicacy of their taste and giving sanction to vulgarisms, or to what is worse."

One saying more in this preface contains advice worth repeating, as follows: "In order to keep the language of a nation one, the leading men in the greater or smaller communities, the editors of periodicals, and authors generally, should exercise the same guardian care over it which they do over the opinions which it is used to express; and, for this purpose, they should be familiar with works which treat of its analogies and idioms, that they may understand what are the laws of normal and of abnormal growth, and by their own example and influence encourage only that which is strictly legitimate." Proofreaders should hardly need to be told that this is good advice for them, or that their work may be made very useful in conserving the grand function therein desiderated.

REPARTÈE IN MOCK CONGRESS.

In the mock congress conducted by the charges of a certain fresh-air movement in Chicago, the youthful leader of the Republican side was making a fierce attack upon the Democratic leader. Why had he done this? Why had he done that? Why hadn't he done the other?

"There he sits," thundered the orator — "mute, silent and dumb."

"Yes," remarked another youngster, amid the silence that followed this crushing arraignment, "an' he ain't sayin' a word!"

Which brought down the house.— *Chicago Tribune.*

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. VII.— BY CHARLES E. DAWSON.

DAMPENING THE PAPER.

THE dampening of the paper should be done some time before being used, to allow the water to distribute itself evenly. If only a few pieces are needed they can be dampened by passing a wet sponge over each piece and laying them on top of each other, a flat piece of stone or heavy piece of plate glass on the pile. A sheet of zinc is a nice base on which to prepare the damp paper. Enough water should be used to thoroughly dampen the paper, but not sufficient to squeeze out when being printed. The preparation of a quantity of paper is done by taking, say, four pieces together and rapidly drawing them through a trough of water, completely immersing them. This allows the outer surfaces of the two outside sheets to come in contact with the water, the two inner ones remaining dry. Place this pack on the zinc, and on top lay *two* dry sheets of the paper. Then draw another four through the water and so on; or you may draw through the water *one* sheet of paper and lay it on the zinc, then on this lay *two* sheets of dry paper, then *one* wet sheet and so on. The relation of the dry to the wet sheets will depend on the nature and thickness of the paper. Sometimes *every* sheet must be dipped; then again only one in six. When all the necessary paper is prepared lay a heavy weight on the slab or glass, and let it remain at least for twelve hours before printing. Some paper, such as that faced with clay, and fancy cards such as are used for birthday and Christmas purposes, will not bear immersion or sponging with water. In these cases the best plan is to dampen some thick absorbent paper and lay one or two of the cards between each damp sheet, when they will absorb the proper amount of moisture without injury. In this manner satin and silk can be rendered perfectly adaptable to printing and very charming results obtained. Should the paper be too damp little harm will result, except that it will quickly render the blankets too wet for use, but if too dry the resulting print will be "mealy" in appearance.

FINAL INSPECTION OF PLATE, CORRECTIONS, ETC.

We will now return to our plate. If the proof shows lack of detail in the lights, examine the plate to see if the detail is there. If not, the plate has been underbitten and little can be done unless there are only small spots of the subject defective in this respect; if so, a little careful work with a "roulette" will improve it.

Having got our first print and having touched

out any mechanical defects, we must compare the result with the print taken from the negative, and also consider whether there are any improvements desirable, as much may be done on the plate.

TOOLS AND ACCESSORIES.

To be prepared for any work we may desire to do on the plate we shall need a few tools. First, one or two roulettes of different widths, then a small needle burnisher, which may be made from a large burlap packing-needle inserted in a pencil-shaped handle so that only about one and one-quarter inches of its point projects, and then ground to a rounded point on a fine oilstone and polished on a razor-strop. A mezzotint scraper is needed and one or two fine gravers, also a moderate sized straight burnisher to burnish the beveled edges of the plate.

THE ROULETTE.

In the case of a portrait we shall probably put in a few touches in the dark of the hair and folds of the dress, but should we think more of the same effect desirable we can introduce it by means of the roulette, which is simply a tiny "knurl" similar to those used by machinists to produce a roughened surface to screw-heads, etc. This little tool, by reason of its sharp teeth, produces a series of little indentations as it is rolled over the copper, these indentations holding the printing-ink just as the etched grain does, the pressure which is applied to it regulating the size and depth of these indentations and the amount of ink which they hold. Very small and dark spots are best dealt with by use of the graver, but great care must be exercised in its use, and only very *light* and *short* cuts made.

THE MEZZOTINT SCRAPER AS A BURNISHER.

The mezzotint scraper is used to introduce light by acting more as a flat burnisher with flexibility than as an actual scraper, and the edge and face should be thoroughly polished. The needle-burnisher is used when very delicate work is called for, as in borders, edges, etc. It can also be used very advantageously on the flesh by making a network of very delicate strokes in all directions, but principally circular. This work blends perfectly with the etching.

BEVELING THE PLATE EDGES.

Having worked up the plate to our satisfaction, the next thing is to bevel the edges, provided the margins are correct, but if these are too wide and unequal, it will be necessary to cut or file them until they are correct. The margins should be about half an inch at top and sides in the case of a three-inch plate, and three-quarters of an inch at the bottom. To bevel, use a ten-inch bastard file for the roughing and a "dead smooth" to take out the coarse file-marks. Then use "snake-stone" with water until all marks are removed, and finish with the burnisher and a little olive oil. It is well to keep the plate moistened with a trace of oil during the touching up and the effect may be judged by filling in with lampblack and oil.

STEEL FACING PLATES.

All plates are "steel faced" before being printed. This is done to protect the soft copper from wear under the constant action of the canvas wiping. It also produces a brighter print, but when only a few impressions are needed, it is hardly necessary. However, I will give full instructions for the benefit of those who wish to add this final touch.

First, we shall need a glass jar large enough to take the plates we contemplate making. It may be circular or rectangular, as most convenient, but it must have vertical sides. Into this we put distilled water to within, say, three inches of the top. Now take some lump sal ammoniac and place it in a piece of the wiping canvas — a piece of calico will do — and suspend it just under the surface of the water; keep adding sal ammoniac until no more will dissolve, when the bath is ready to be formed. Now have a piece of sheet steel, a piece of an old saw will do admirably, which will go to the bottom of the bath and stand some few inches above the top; get a short piece of stout copper wire, which is placed across the top of the bath and on which is hung the engraved plate. Get two large-sized Columbia dry cells, or one storage cell or accumulator battery. If dry cells are used couple them in series; that is, couple the carbon of one cell to the zinc of the other, and then connect by means of copper wire, the carbon of the end cell to the steel plate and the zinc of the other cell to the copper rod. Now hang a piece of copper wire, or a narrow strip of sheet copper, to the rod in such a manner that it hangs nearly to the bottom of the solution, without touching the steel plate. A strong boiling action will immediately take place from it, and it must be kept in this state for, say, six hours in order to saturate the solution with steel. Be sure that the contacts of the wires to the rod and steel plate are good. The best plan is to solder them. Now solder a short piece of No. 16 copper wire to a piece of the gravure copper, say four inches square or so, and you are ready to try the bath. But in the meantime you must provide yourself with the apparatus, which we will describe next month.

(To be continued.)

CASUS BELLI.

Bystander — "I wonder what the jury found."

Native — "Judging from the rumpus I guess one of the jurymen found a nickel." — *Puck.*

Written for THE INLAND PRINTER.

HOW TO ADVERTISE.

NO. V.— S. ROLAND HALL.

ADVERTISEMENTS are judged by such a commercial standard — the amount of sales produced — that advertising men are often inclined to sniff at such considerations as balance. They point out mail-order advertisements that are packed to the last line of space, are frequently hodge-podges of display, and yet are known to produce large returns. Nevertheless, while it should not be forgotten that the crucial test of the effectiveness of an advertisement is whether or not it brings proper returns, there should be some application of the principles of fine art in ad.-composition, even if these considerations are not allowed to predominate as they would in a composition that does not represent such an investment of money, such as a title-page. So long as the commercial purpose is not forgotten, no harm can come of having the advertisement conform to artistic principles. Properly applied, artistic treatment will aid all three purposes of display — attracting attention, making the advertisement easy to read, and having it give support to the advertising message.

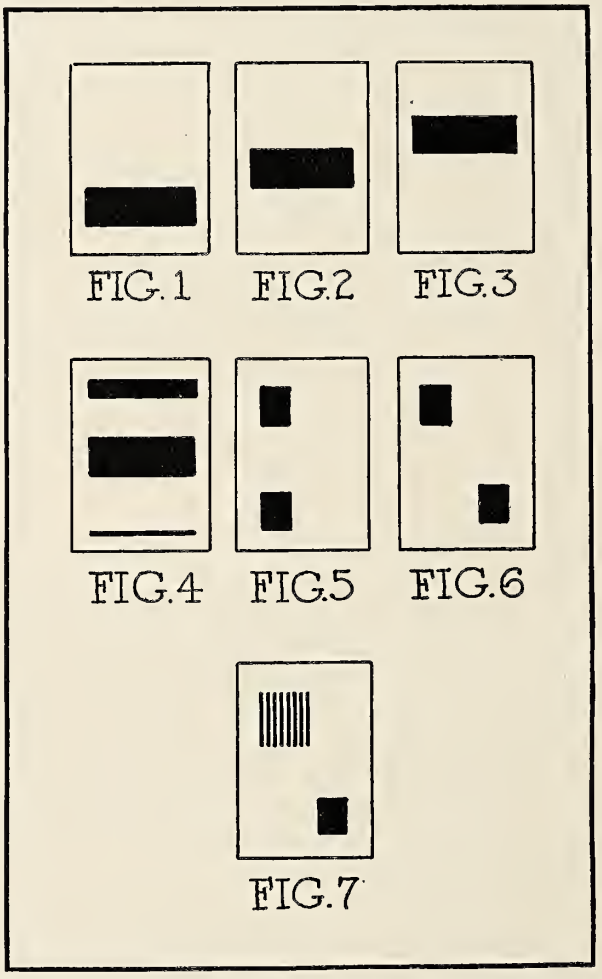
As most printers are familiar with the principle of balance, a brief explanation will be sufficient. An advertisement is like a title-page in that it is correctly balanced when the center of display is a little above the lineal center of the page — the word "page" being used here as meaning the entire piece of composition. By center of display is meant that point where the advertisement would balance if it were a piece of cardboard and the display lines were weights placed upon it. Note Figs. 1, 2 and 3. Fig. 1 is displeasing to the eye because it is bottom-heavy. Fig. 2 is better, but is not entirely agreeable with the display mass in the exact center. Fig. 3 gives the most pleasing effect. Therefore, a sound principle in ad.-composition is to have the upper half of the advertisement a little stronger in display than the lower half. If it becomes necessary to put the principal display exactly in the middle or a little below, the center of display can still be brought above the center of the page by having a top display line that is heavier than the signature display. Note Fig. 4, which is the same as Fig. 2 except that a top display and a bottom display have been added.

Balance requires some distribution of the display masses with respect to the side of the advertisement. The best effect will not be had if all the displays are on one side. Note the unbalanced effect of Fig. 5. When one of the displays is changed, the effect is improved; see Fig. 6.

The strength or tone of the display must be considered. If the mass is black, as would be the case of strong display type or a dark half-tone, it will not be balanced by an equal amount of display of lighter tone. Note Fig. 7. Here the top display of moderate strength is balanced by a lower black display of much smaller size.

The factors that most commonly come up for consideration in the setting of an advertisement are: white space; border; principal display, or main heading; illustration; secondary displays; signature; body-type. These general divisions cover many small ones.

On perhaps no point do writers of advertising copy differ more than on the use of white space. "Use plenty of white space," one will say, "it is the secret of effective display." Another, accustomed to writing copy for use in mail-order publications with high advertising rates, will be grieved to see two or three lines go to waste.



White space sells nothing. Its only office is to give the other elements of the advertisement proper contrast. Therefore, even if space is cheap, that is no reason for its profligate use. Indeed, many advertisements are weakened by the introduction of too much white space. The idea that people will not read advertisements unless they are set in large double-leaded type, with a four or five pica

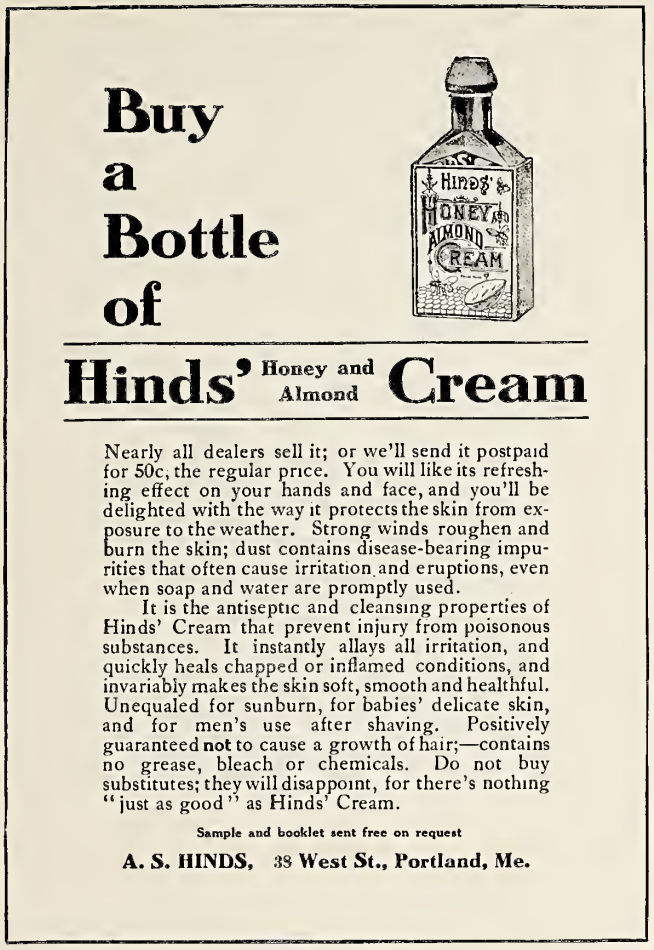


Fig. 8.—A clean advertisement, but one in which white space has been used extravagantly. Space is worth about $10 a square inch in the magazine in which this advertisement appeared. Arrangement of first four words of heading is not as effective as it could be.

margin of white space all around the body matter, is bosh. If the advertisement is properly written, has a main display that catches the attention, is well illustrated and can be read with fair ease, it will be read by those it is designed to interest; and it makes no difference if other people do not read it. Critics who are forever saying that nowadays people will not take time to read anything but a few brief sentences forget the millions of dollars produced by the closely packed advertisements and mammoth catalogues of the great mail-order houses. And mail-order concerns do not do business entirely with farmers. It does not follow, however, that all advertisements should be set in the mail-order style. White space serves a good purpose. Have a little around the inside of the border, and use a little around illustrations and display lines to keep them from being crowded close to body matter.

The very fancy borders are more often detrimental than helpful. When the border has just a little ornamental touch that is in keeping with the subject of the advertisement or just enough to give the advertisement a little distinction, well and good; but when the very fancy border is used for the sake of its supposed independent ornamental value, it merely lessens the attracting value of the type displays. When the advertisement contains an illustration, the fancy border, if used, must be selected and used with more than ordinary care. When in doubt, use plain borders or those that are almost plain. For certain classes of advertising, nothing can beat the neat parallel-rule borders and the plain rule in the three-point and four-point sizes. Of course it is not well to use something that most other advertisers in the same publication are using.

While the border may be considered as a frame for the advertisement, it need not in all cases run entirely around. Good effects may be produced by having the illustration or a display break through the border. Circle and oval borders give good effects where not too many advertisers are using them.

In arranging the display plan, don't aim primarily to be "different." There's no merit in being different unless being different means being effective. The display "stunt" is often far from being effective. Arrangements in such forms as



Fig. 9.—A well-balanced advertisement in which the space has been used effectively. Note how the word "Regals" is set in a break of the border.

that of a star, curved display lines, displays placed diagonally and plans that require readers to turn the page around are all bad.

The main heading is the guide-post to the advertisement, and it should be set in a strong, legible letter. There may be instances where such types as Old English and Text would be justified on account of the harmony with the subject of the advertisement, but such instances are extremely rare. Though sometimes all-capital lines are effective, it is a good general rule to use only upper and lower case letters for the line that is intended to catch the eye — for the eye is not as accustomed to reading capitals as it is to lower-case letters.

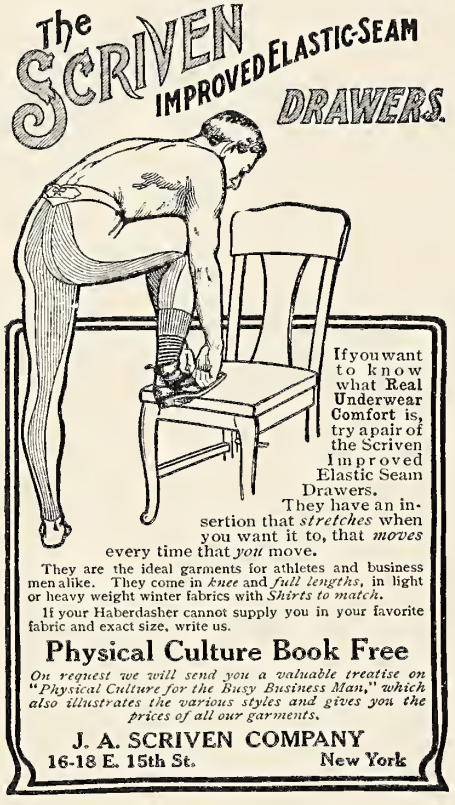


Fig. 10.— Effective arrangement of border and illustration. Note subordination of signature.

Let the guide-post be strong, even if the advertisement is small, for all of the advertisement's value depends on whether or not it attracts attention. But while a strong display is desirable, no good comes of using a larger letter than the eye will take in easily at the ordinary range of reading.

The arrangement of the words of the heading has much to do with the effectiveness. The words, if they must be divided into two or three lines, should be grouped to the best advantage.

Note how much more effective Fig. 12 is than Fig. 13.

Display types such as Post, De Vinne, Cheltenham Bold, John Hancock, etc., are appropriate for a great many different classes of advertisements. There are other types that may be easily misused. The instance has already been mentioned where a heavy Gothic letter was used in the display of a woman's artistic shoe, along with a delicate halftone. The use of a dainty type for an advertisement of steam-shovels and dredges would be just as inappropriate.

As suggested in a previous article, secondary displays should be in the same type as the princi-

The Only Way To Keep Flies Out

Fig. 12.

THE ONLY WAY TO KEEP FLIES OUT

Fig. 13.

ple display or else in a style that is harmonious. Secondary displays may be made to bring out additional points that have value in attracting attention or interest. In such advertisements as department-store pages they constitute a sort of index of the various items. It is better to have too few than too many secondary displays.

When the name of the advertiser is his greatest asset, there is justification for displaying the

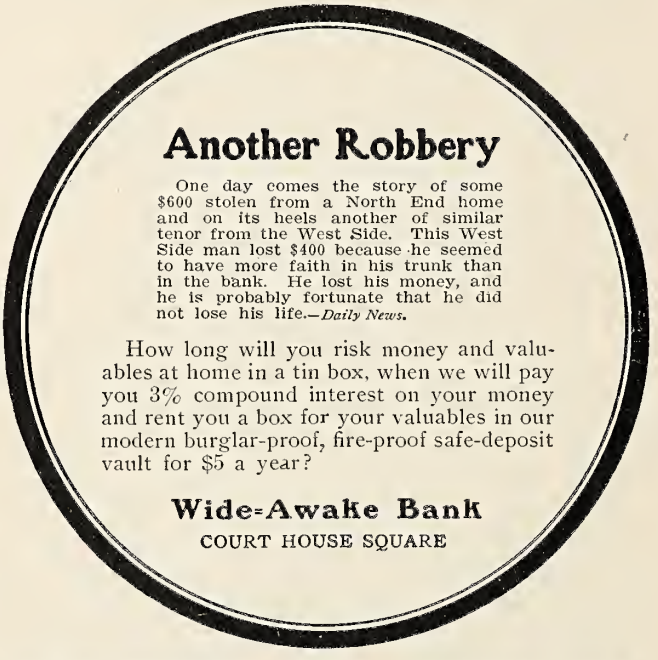


Fig. 11.— Where no other advertiser in a newspaper uses an oval or a circle border, a display like the above is very effective.

signature strongly. The prevailing style among department stores is not only to display the signature strongly but to place it at the top of the advertisement. Where, however, the space is small or it is important only to let the reader know the name and address of the advertiser, there is no good reason for displaying the signature strongly.

Written for THE INLAND PRINTER.

A MODERN TENDENCY OF BOOK AND JOB PRINTING.

BY W. S. ROSSITER,
Chief Clerk, United States Census Office.

EARLY in the last century much of the manufacturing accomplished in the United States was produced in rural communities and formed the family contribution to the income of farmers and villagers. In 1810, Albert Gallatin, Secretary of the Treasury, presented to Congress his report on American manufactures, in which he expressed the opinion that two-thirds of the clothing, including hosiery and all the house and table linen, worn and used by the inhabitants of the United States who resided outside of cities was the product of family manufacture. In the same year, in Pennsylvania, where the statistics were carefully gathered, 611,481 yards of cotton and 997,346 yards of woolen cloth were produced in families, and only 65,326 yards of cotton and 30,666 yards of woolen cloth were produced in establishments. Transportation was tedious and costly, and to a large degree each community met its own simple requirements for staple manufactured products.

It was to be expected that the strength of the Union, during its early years, should be given to prospecting and developing the great continental inheritance, to opening up new areas to cultivation, to building roads and discovering mineral resources. Such a period, however, must of necessity be a brief one. As population increased, the ambition and energy of the citizens of the Republic turned toward material production, and especially as increasing wealth opened greater opportunity for manufactures, the ingenuity of New England developed machinery, so that competition with Europe became effective, and the neighborhood industries, necessarily crude, gave way to products manufactured with all the advantage of capital, business ability and machinery. Plants thus established naturally were centralized and communities became identified with special products.

Events move so rapidly in the industrial life of America that great centers of production had scarcely become well established, when competition in staples, due largely to ease of production by the use of improved machinery, began to force the manufacturer to seek advantage over his competitor by finding new localities for the establishment of factories where labor could be obtained at reasonable cost, and power, material, and trade secured under the most advantageous conditions. The growth during the last fifteen years of combinations or trusts in many of the large industries has rather tended to encourage this change, since consolidation meant that business would be concentrated in those plants, wherever located, which could be operated most economically and advantageously.

Although the value of industrial product in large cities, under the stimulus of phenomenally good times, has increased at a remarkable rate, it is probable that of late much of the increase has been due to the growing diversity of product rather than to especial increase in the production of staple manufactures. The Industrial Census of 1905 recorded a noteworthy expansion of industries into localities in the South and West in which practically none had previously existed. Indeed, the development of new and distant centers of production for staple industries was one of the most significant facts revealed by that census.

PRINTING — AN EXCEPTIONAL INDUSTRY.

Book and job printing has always been classed as a manufacturing industry. In many respects, however, it differs radically from others. It did not begin by neighborhood production, such as occurred in the case of clothing, shoes, furniture and other articles. Printing at the outset was distinctly an urban industry. At the beginning of the last century, it is probable that there was no printing-office worthy of the name outside of New York, Boston, Philadelphia and Baltimore. In smaller communities there was, indeed, no requirement for printing, except in connection with the weekly newspaper, and even of newspapers there were few. The use of printing is to a considerable extent an acquired habit. It was not customary at that time to use printed bill-heads, letter-heads, circulars, or any form of printed advertising. The pen was the triumphant competitor of the type. When the first Congress assembled in New York after the adoption of the Constitution and later in Philadelphia, the printing requirements of that historic body, generous no doubt for that date but less than the needs of many counties at the present time, were supplied by printers in New York and Philadelphia, who continued for a time after the removal of the Government to Washington to meet the printing needs of the Federal Government, and it is doubtful if there were printers anywhere else in the United States who could have accepted the contract for the journals and laws of Congress at that period.

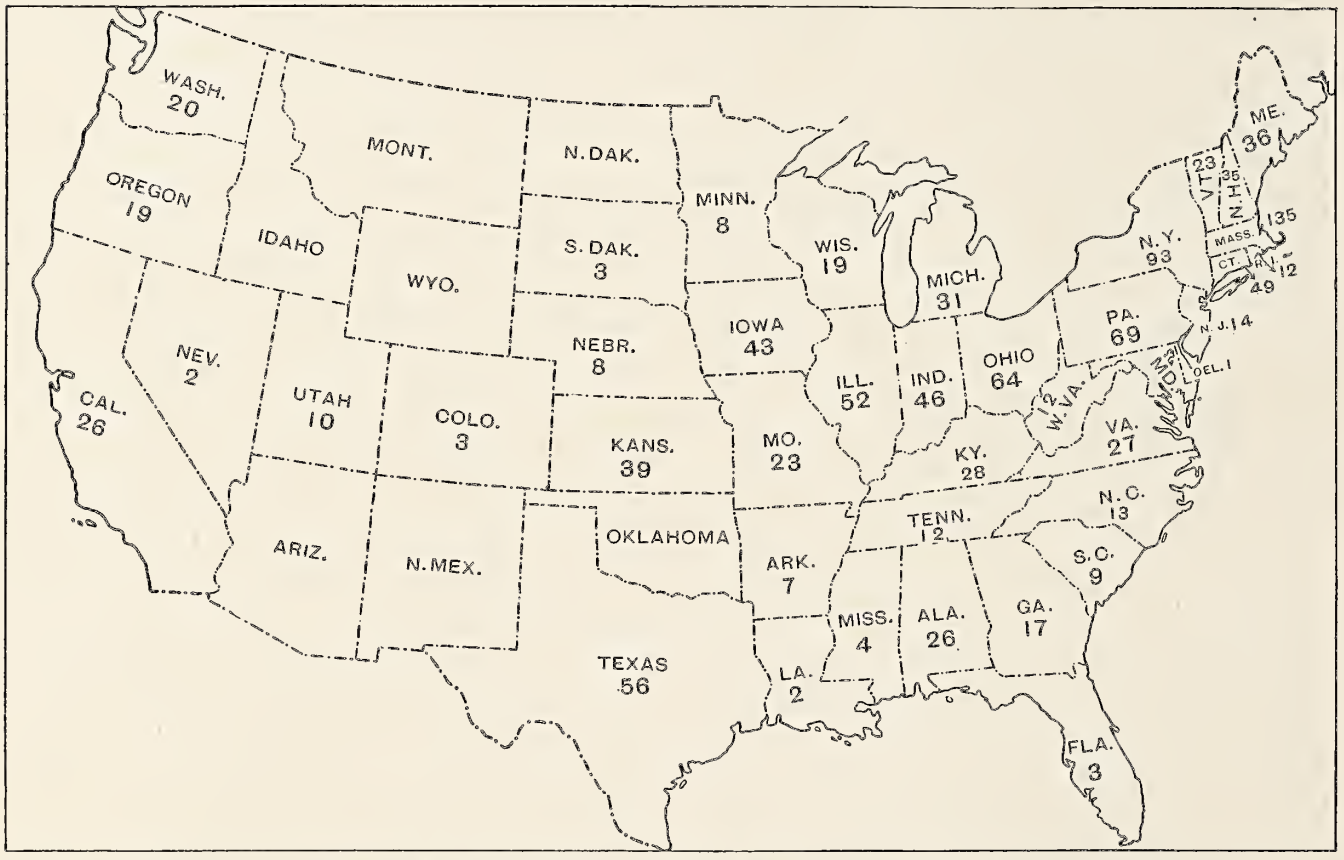
In 1840, there were 1,552 printing-offices in the United States, from which were produced 1,404 daily and weekly newspapers. While it is impossible to determine from the crude Census figures of that period how many of the total number of printing-offices were exclusive newspaper establishments, or how many newspaper estab-

lishments were producing job printing, probably less than one-third of the total number of printing-offices reported were exclusively book and job offices. Such an estimate indicated not more than four hundred or five hundred book and job offices in the entire United States in 1840.

The growth of smaller communities and education in the use of printing naturally led to the establishment of small job offices as adjuncts to country newspapers, but the customer who required the resources of a large plant or one who desired especial quality, style or material naturally sought offices in one of the large cities of the Union. Prior to 1900, very nearly all large printing orders were executed in the larger cities. Thus the changes which occurred in connection with other industries, as sketched above, did not affect the printing industry, for book and job printing existed at the outset, and continued to exist, principally in the large cities. In consequence, for many decades, the printer encountered practically no changes in trade conditions. Whatever the worries and embarrassments of the printer may have been — and those who are or have been in the business know full well that they are many — he was spared much anxiety concerning the possible competition of offices located more advantageously than his own, so far as wages, power and raw material were concerned.

Invention, the factor which has revolutionized every important industry, and which has shaped the industrial progress of the nation, seems to have stopped at the threshold of the printing-office. Slow though steady improvement occurred in presses and other plant items, but no invention of great importance occurred until the close of the nineteenth century, at which period composition by machine was invented. Typesetting and casting machinery indeed mark practically the first great invention in the calling, since the invention of printing.

Sufficient time has now elapsed since the introduction of machine composition for the student of printing statistics to observe some of the influences of this remarkable invention upon an industry heretofore singularly free from radical innovations. It is evident that a decided change is now taking place in the printing industry; influenced at length like other industries, by invention, printing is likely to show similar tendencies.



Number of exclusive book and job establishments in 1890 in each State and Territory exclusive of those in cities having 50,000 population or over in 1890.

THE REVOLUTIONARY COMPOSING MACHINE.

Type machines were first used almost exclusively in newspaper offices. Their use began about 1890, but the Census of 1900 reported several thousand in use in that year. In fact nearly all the large newspaper offices of the country equipped themselves with these machines during the ten years from 1890 to 1900. The job-printer was slow to make use of composing machines.

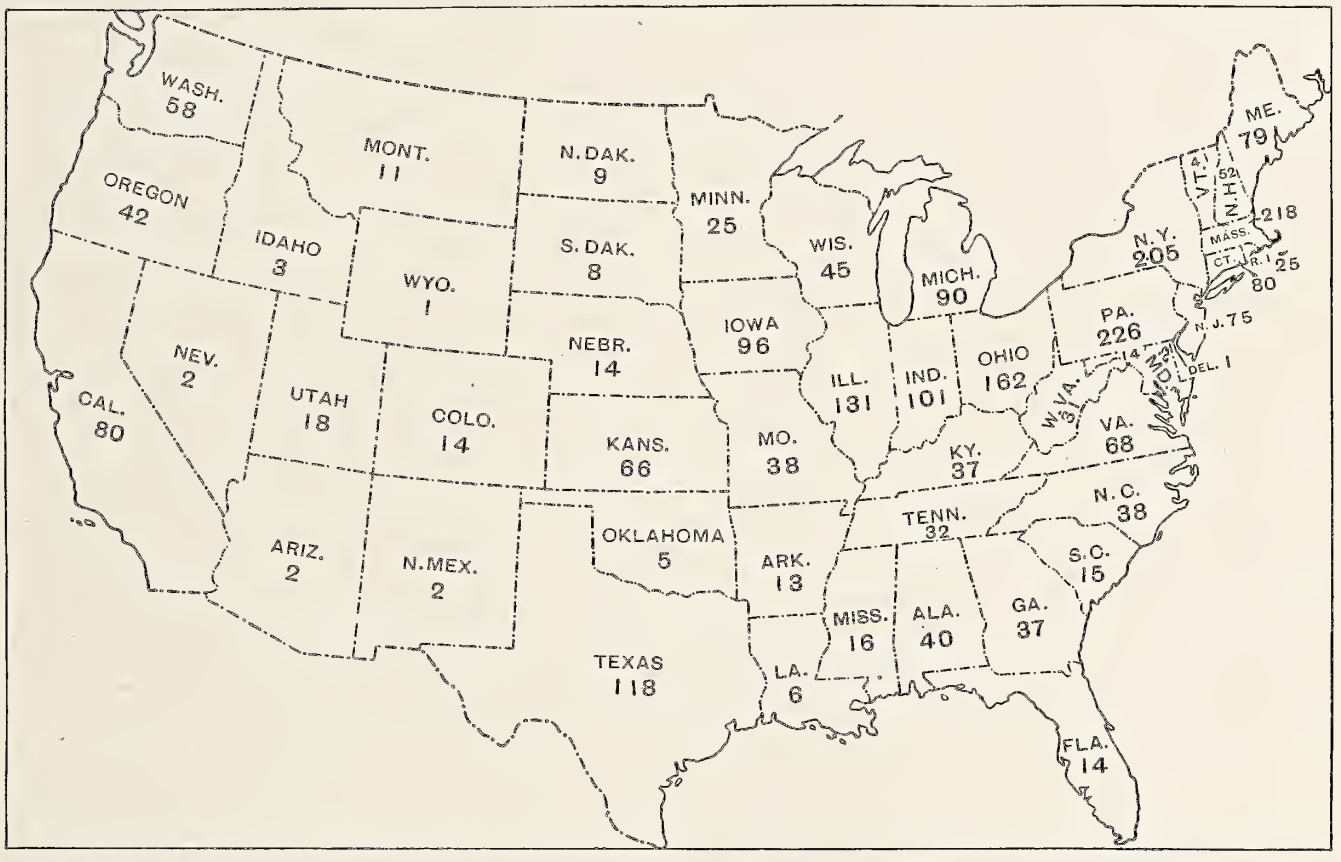
Comparatively few were in use in distinctly job offices when the Census was taken in 1900. The printer, however, was awakening to the importance of this invention to his business; the book and job printing industry began to make liberal use of machines, and the number reported to the Census in 1905 as installed in exclusively book and job establishments had increased to 1,387, or about seventeen per cent of all machines reported.

In 1900, in the fifty-eight largest cities, there were 533 machines reported to the Census as in use in exclusive book and job offices; in 1905 this number increased to 1,129, or one hundred and twelve per cent in five years. As in the case of newspapers, the job offices in the larger cities were naturally the first to take advantage of composing machines, but they are now being closely followed by rural offices. This later development, and its influence upon the future of the industry, is likely to possess great importance. It seems indeed that the city printer must confront in the future sharp and often serious competition, likely not only to affect increase in business, but even the retention of some of that which he now secures.

In determining broad questions such as these, relating especially to the trend and change of industries, the federal industrial census returns are of much importance. What light does the Census throw upon the change which it is here claimed is taking place?

CHANGES REVEALED BY THE CENSUS.

At the Industrial Census of 1905, out of 26,422 establishments engaged in printing and publishing, one-third were exclusively book and job, one-sixth exclusively newspaper and periodical plants, and over one-half produced both job printing and newspapers. For the whole industry the value of products amounted to almost $500,000,000, of which all newspaper products contributed $256,000,000, and book and job printing $233,000,000. Of the latter figure, the product of exclusive book and job offices (including music) amounted to $186,000,000, and that turned out by the combination offices to but $46,500,000.



Number of exclusive book and job establishments in 1900 in each State and Territory exclusive of those in cities having 50,000 population or over in 1890.

In the analysis which follows, the exclusive book and job offices (exclusive of music printing-plants) alone are considered.

From 1880 to 1890 the book and job industry was nearly stationary, both in number of establishments and value of products, but from the latter date to 1905 progress has been exceedingly rapid.

Year.	Number of exclusive book and job establishments.*	Value of products of exclusive book and job establishments.*	Average value of products of each book and job establishment.
1905	8,244	$182,214,779	$22,102
1900	6,920	121,799,196	17,600
1890	4,098	93,540,831	22,821

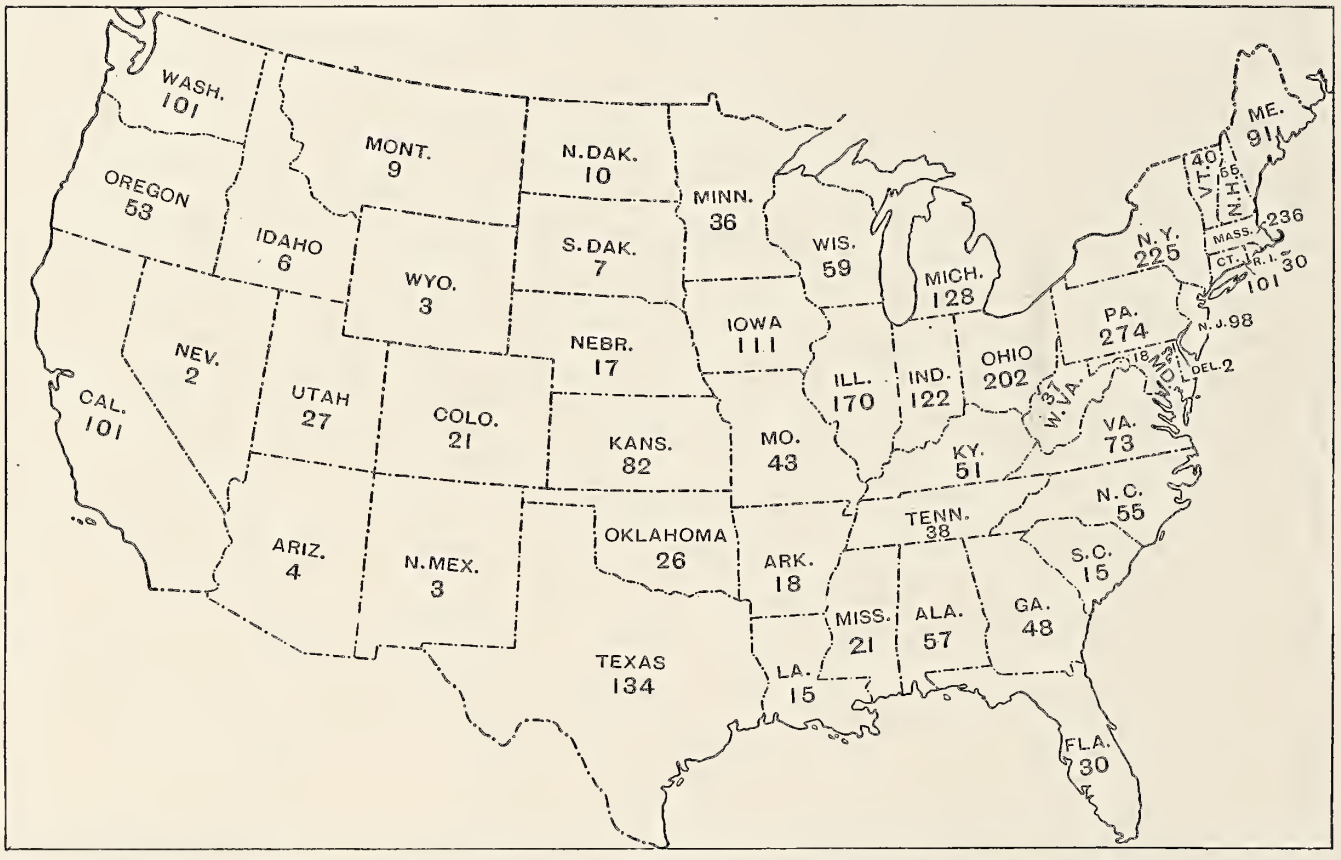
*Exclusive of music printing.

We are seeking, however, in this analysis to determine whether the Census reveals any greater momentum of growth on the part of that branch of the book and job industry located outside of the largest cities. This is a form of analysis obviously based upon elimination.

If the number of establishments in cities having at least fifty thousand population in 1890 be deducted from all establishments in States containing such cities, the remainder obviously comprises the distinctly nonurban establishments in those States, with which should be included establishments located in States having no cities of fifty thousand or more population. The following table presents such an analysis, which for brevity is given by geographic divisions (excluding the District of Columbia):

In 1890, practically three-fourths of all the exclusive book and job establishments were located in the large cities. There were, indeed, but 1,102 in all the remaining cities and towns of the Union. In the fifteen years which elapsed to 1905 the increase in number of establishments in the group of fifty-eight largest cities was much less rapid than in the number of exclusive book and job office establishments in smaller cities and towns, being but 72 per cent in the former and 182 per cent in the latter.

These figures prove of so much interest that they will be found by States in the cartograms. In connection with value of products also, the Census returns tell an interesting story. In 1890, cities having fifty thousand population or over, in that year, contributed 89.5 per cent of the value of all book and job products, leaving but 10.5 per cent as the offering of all exclusive book and job establishments located elsewhere. These proportions have been slowly changing — to 87.3 and 12.7, respectively, in 1900, and 85.2 and 14.8 in 1905. This seemingly small shrinkage of urban proportion, but 4.3 per cent in fifteen years, means that the exclusive book and job offices of the fifty-eight largest cities have lost business to the value of $7,835,235 annually to the book and job offices in smaller communities, computed on the basis of the proportion which the city offices secured in 1890, applied to total value of products in 1905.



Number of exclusive book and job establishments in 1905 in each State and Territory exclusive of those in cities having 50,000 population or over in 1890.

COMPARISON OF CHANGES IN NUMBER OF EXCLUSIVE BOOK AND JOB OFFICES LOCATED IN CITIES HAVING FIFTY THOUSAND POPULATION IN 1890, AND THOSE IN ALL OTHER LOCALITIES:

Geographical Divisions.	1905.		1900.		1890.	
	Cities.	All other	Cities.	All other	Cities.	All other
Total	5,063	3,105	4,347	2,501	2,945	1,102
North Atlantic	2,662	1,150	2,316	1,001	1,664	466
New England	478	553	487	495	337	290
South North Atlantic	2,184	597	1,829	506	1,327	176
South Atlantic	200	278	196	218	152	85
North Central	1,747	987	1,500	782	927	336
South Central	135	360	131	267	82	135
Western	319	330	204	233	120	80

The percentage of increase in value of book and job products contributed by the various cities having fifty thousand or more population in 1890, was 26.9 from 1890 to 1900, and 46.1 from 1900 to 1905, but that of all other book and job establishments was 50.0 from 1890 to 1900, and 77.3 from 1900 to 1905.

Thus it appears to be evident from the returns of the Census (the most recent of which it must be remembered is now more than three years old) that the number of establishments devoted exclusively to book and job printing is multiplying with greater rapidity outside of the large cities, and it is also evident that such cities are slowly relinquishing a portion of their business to smaller communities.

It is an indisputable fact that since 1895, many establishments have come into existence and have even obtained reputation and prosperity as specialists in artistic and other grades of printing, although located in small communities, which often lacked the best transportation facilities.

It is obvious that the weapon with which the rural printer — as he may be broadly termed — can strike his most effective blow at his urban competitor is the type casting and setting machine. Here the urban printer must confront an entirely new factor in business. The installation of composing machines in small communities in western New York, northern New England, Iowa, Missouri or Illinois undoubtedly means that the proprietors of such establishments, so far as capacity for actual typographical production is concerned, have added the equivalent of almost unlimited cases of type to their offices and are in a position to compete, so far as resources are concerned, on even terms with the largest printers in the cities. Whether such offices are able actually to compete must therefore depend not upon capacity, heretofore the principal standard, but upon certain other or secondary factors, such as convenience of location, capital and supply of labor. These in many instances will be unsatisfactory, but in many others, in a majority, indeed, the country printer is likely to be much more advantageously situated than his urban competitor. In the country office, since 1905 the installation of machines has been in progress at a remarkable rate. The columns of this magazine* bear testimony to the fact.

Both of the principal companies manufacturing composing machines bear testimony to the extraordinary increase in demand from small communities. The Linotype machine is being introduced with noteworthy rapidity in towns having from one thousand to five thousand inhabitants and even in smaller communities. More than one thousand small printing-offices, located principally in small cities and towns, now have one or two machines each, and many of them are employed exclusively for book and job composition.

The Lanston Company reports even greater proportionate increase in small communities. It is thus evident from the testimony of the makers of the leading machines that the demand of the larger cities having been to a considerable extent supplied, the offices in small communities are now equipping themselves with the latest models of composing machines.

The urban printer who closes his eyes to the tendencies here indicated will be compelled in the near future to realize that the problem has become personal.

In the long run it is inevitable that business should be produced where it can be turned out, all things considered, most cheaply. Quality and speed are incidentals within easy control. Even should the labor unions, which now exercise wide control over this industry, fix scales of wages for all States and all localities, uniformity can not under any circumstances be established, since cost of living and other factors must be considered.

This statement is substantiated by analyzing the returns of the Bureau of Labor concerning the hourly wage of compositors in various cities. By separating the cities having one hundred thousand population or more, into four classes, it appears that the class having the smallest population (one hundred thousand to two hundred thousand) shows an average hourly wage of $0.334, while cities of the largest class (one million population and over) show an average hourly wage of $0.399. This material difference in one class of large cities as compared with another, suggests the difference in hourly wage which would appear upon pursuing the analysis of average wages paid in small cities and small towns.

Hence there is no probability that the country printer even under a fixed union scale, will ever be deprived of his advantage of lower prices; he now has the opportunity to rival his city brother in capacity; he is showing remarkable skill, versatility and even genius in design; his opportunity for profit is often greater than that of the city printer, harassed by competition; and his ambition is aroused.

The future of the book and job printing industry will doubtless record many decades of prosperous advance. Analysis, however, will probably show that, from the beginning of the twentieth century, the urban printers, forced by the influence of invention, will tend in self-protection to seek new centers of production and possibly to form combinations, following along the same pathway already trodden by the manufacturers of other staples earlier affected by the same influence.

* "Business Opportunities for Printers" — INLAND PRINTER, August, 1908, p. 710.

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

NO. II.— BY LILIAN I. HARRIS.

THE SULPHITE PROCESS.

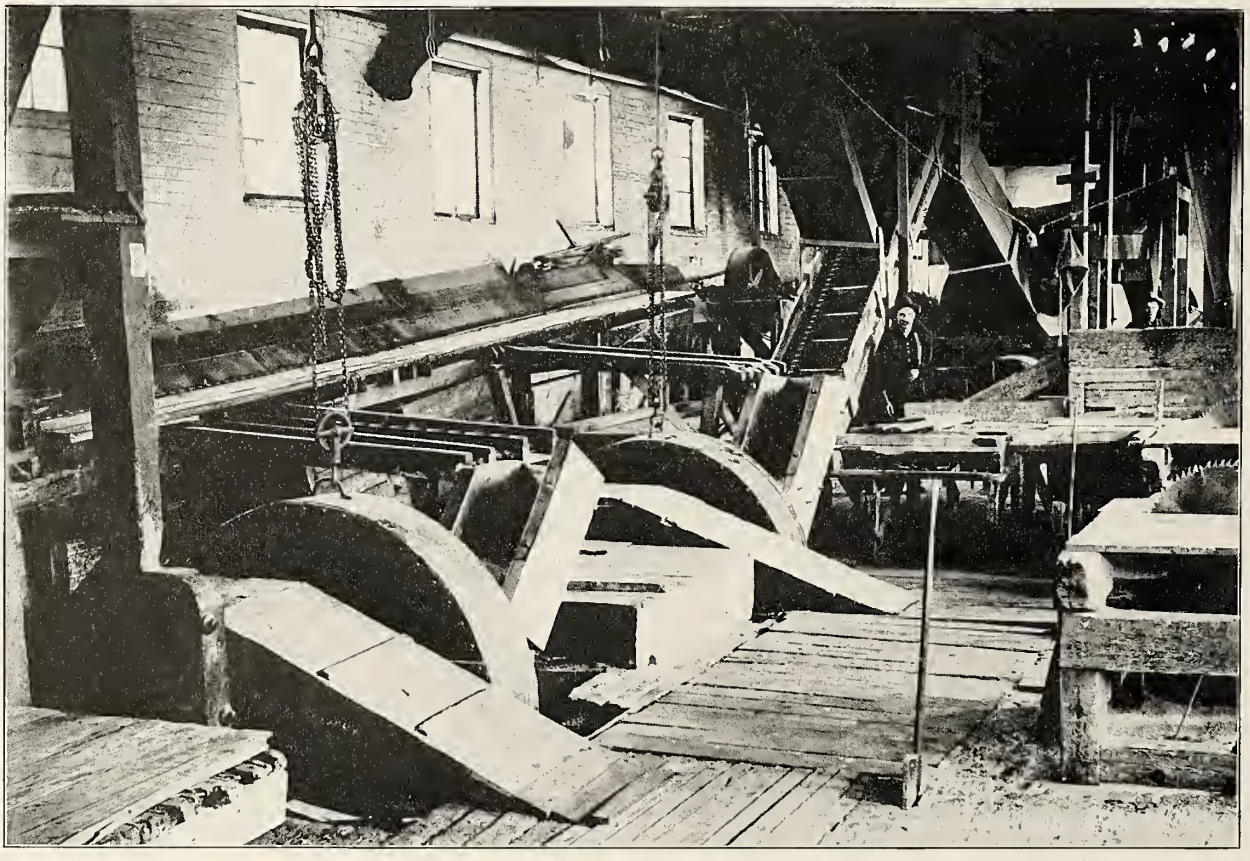
PAPER made from wood? Yes, some of the vinegar used to-day is even made from twigs in our forests. The uses of wood are almost as limitless as those of paper, but a substitute must be found before many years have elapsed.

To-day a tree is felled in a forest, stripped of its branches, carried to a near-by mill, barked, chipped into small pieces, boiled in an acid solution, washed, beaten, sized, dyed, and run off the machine in sheets of paper, printed and sold on our streets, in a few hours' time, so remarkable is the process from the forest to the reader.

The year 1890 marks the first papermaking of importance from our forests, but in the eighteen years that have followed, the consumption of wood for that purpose has been enormous. Regardless of the prediction of the United States Forestry Department, or of Gifford Pinchot's direct warnings of the lumber famine that threatens our country within thirty-three years' time, we are to-day consuming three times as much as our present growth.

Pulp and distillation are the two products of commercial value from our forests, and the former uses twice the material necessary for distilling purposes. Hemlock and spruce, both soft woods, supply the paper industry. Spruce one-fifth, hemlock three-fifths, and poplar and balsam the remaining portion. Mechanical and chemical pulp, the latter including the sulphite and soda processes, form the commercial pulps to-day. Recently invented and improved machinery, and the rapid progress made in handling the pulp, enable the factories to produce six hundred and twenty feet of paper, one hundred and sixty-four inches wide per minute.

Vegetable fiber forms the basis of all paper, whether it is made from rags, straw, cotton or wood, yet the treatment of the raw materials differs vastly. A piece of any kind of paper, examined closely with a microscope, will show a network of fibers, interwoven like a piece of cloth. In making pulp from wood, the cellular matter must first be destroyed and that is accomplished by cooking or boiling it in a chemical solution.

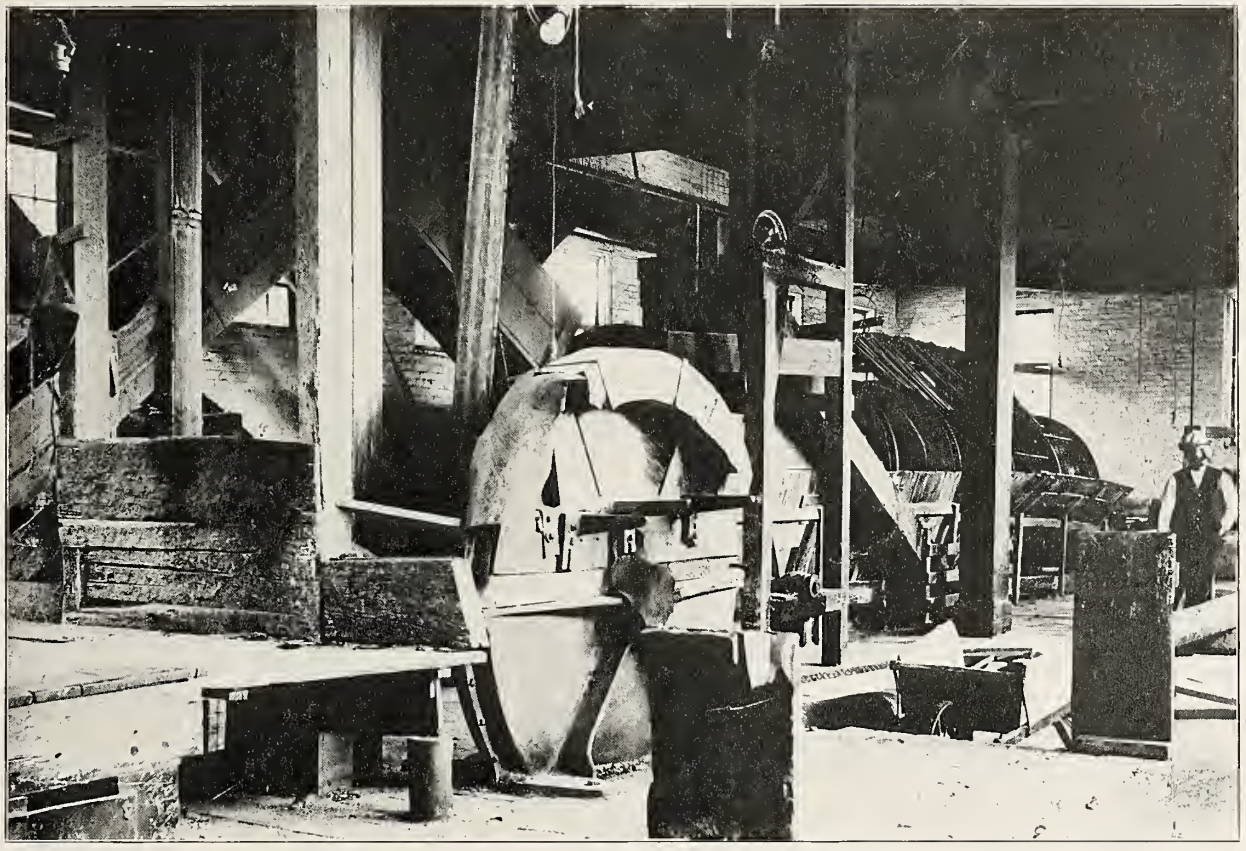


WOOD ROOM, SHOWING ENDLESS CHAIN, CHIPPER AND SAWS.

We will consider the spruce or hemlock, which is treated by acid sulphite of lime, later the poplar made into pulp by the caustic soda process, and the ground pulp.

A SULPHITE MILL.

The logs, four feet in length, enter the wood room by an endless chain. They are removed and cut in two by means of a circular steam saw. These chunks are now held against a large steel



BASKET AND REVOLVING SCREEN FOR SEPARATING CHIPS AND SAWDUST.



TOP, WHERE DIGESTERS ARE FILLED.

wheel, revolving three thousand times a minute, to remove the bark that may have remained on the logs. All knots of a resinous nature are taken out, the logs thrown into a spout and conveyed to a chipper. Here they encounter the face of a disc, revolving three thousand times a minute, and by means of four knives, which are set so they cut obliquely through the disc, chips varying one-fourth to three-fourths of an inch in thickness — the length of the fiber — are cut off. In this way one hundred cords of wood are daily prepared for the digesters. From the chipping machine the small pieces fall into a long cylindrical, revolving screen, suggesting a large rat-trap, set at a slant, and revolving seventy-five feet per minute, slowly enough to separate the chips from the sawdust. The sawdust is conveyed to the boiler-room and used for fuel, while the chips are carried through pipes to the top of the building, entering the large digesters from a bin overhead, and are now treated to a chemical solution of sulphuric acid, to remove the resinous matter.

All large mills make their own sulphur fumes, in a separate building, at one side of the plant, by burning sulphur in retorts. Sulphuric acid is expensive, which has necessitated this economy to mill owners. The fumes are piped to large tanks, holding sixty thousand gallons, placed high in the air and partly filled with limestone and water. The action of the sulphur fumes on the limestone, with the water constantly falling upon it, produces the acid so necessary in this process. By means of overhead pipes this acid is carried to the digesters, which are immense tanks, cylindrical in shape, forty-five feet in depth, fifteen feet in diameter, and one inch thick, with a capacity of twenty-one cords. These tanks are of steel, lined with one-half inch of lead, and again interlined with a special grade of brick, as a further protection from the action of the acid.

When the digesters are filled the top is securely fastened on and a steam pressure of ninety pounds applied at the bottom of each. The boiling continues for a period of eight or nine hours, and the constant circulation of the mass brings each small chip in contact with the hot solution and so removes all matter of a crusty, gummy nature, and leaves only the soft fiber. When the cooking process is over, a ten-inch blow-pipe at the base of each digester is opened, and the water and acid solution is carried off. By the action of steam, which enters by another pipe, the pulp is forced through this ten-inch pipe to a wooden tank, with a perforated bottom, known as the wash-pit. Now all the liquid which has taken up the resinous matter of the wood is carried off, and we see the pulp for the first time, almost transparent from the chemical action of the sulphuric gas.

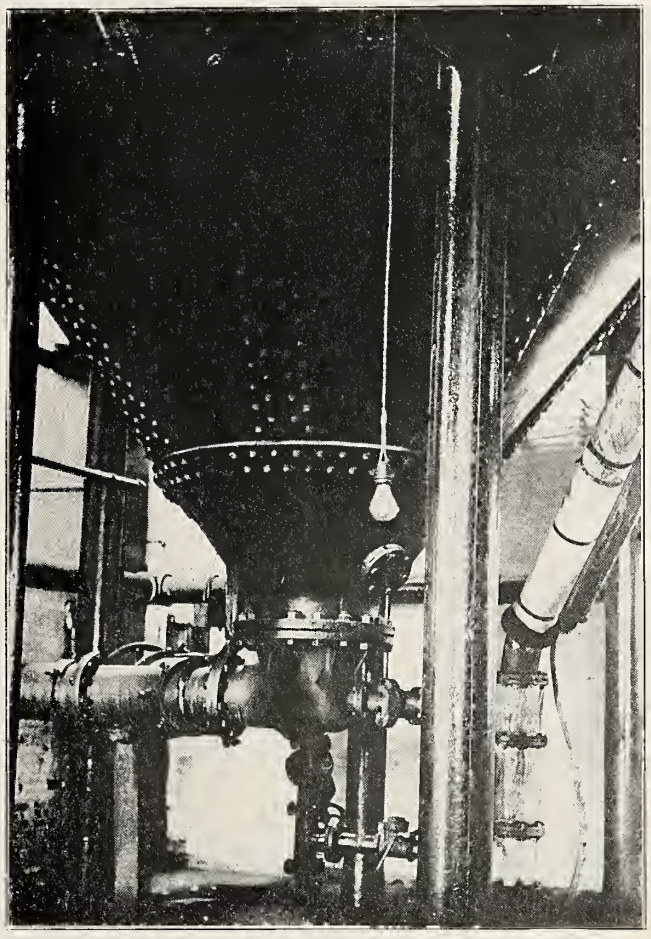
In this wash-pit, which is of wood, twenty feet square and twelve feet deep, the pulp is washed



SULPHUR BURNERS, FROM WHENCE THE FUMES ARE CARRIED TO THE TANKS OF LIMESTONE AND WATER.

thoroughly with a hose, the water passing through the bottom of the pit, leaving the pulp cleansed. From here it is conveyed to a tank twenty feet deep and twenty feet in diameter, known as the mixing box. Here it is properly diluted with water before reaching the screen-room.

The screen-room is twelve feet above the pit and the pulp is carried to it in four-inch pipes. This room suggests watering troughs — troughs on all sides — but it is here the important work is



DIGESTER, SHOWING BLOWER-PIPE AT BOTTOM.

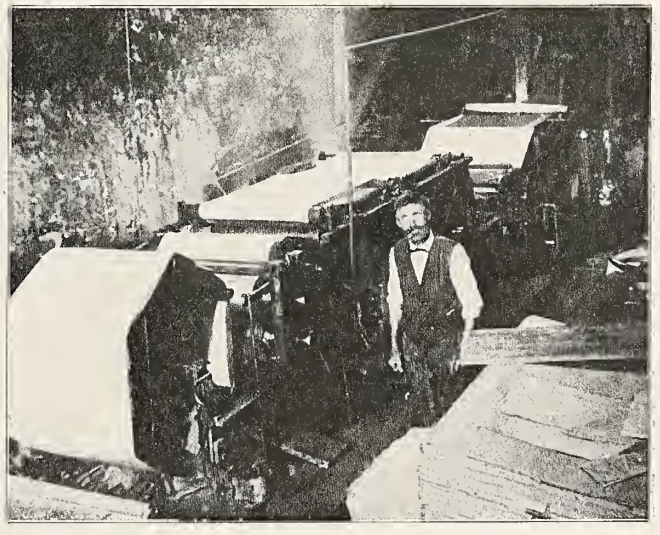
done, for the fineness of the paper depends upon careful screening. The pulp is allowed to flow into the troughs until it reaches the desired height, and then it is shut off by a valve. The troughs or screens are open boxes six feet in length and one foot high, open at the top, and the bottom covered with a screen of brass plate, with innumerable slits seventeen one-thousandths of an inch in width. The screens are so arranged on a revolving shaft below, that a continual vibration is kept up, and in that way the fine pulp, devoid of any and all chips or undigested substances, passes into a tank and leaves the coarse pulp in the top troughs. In order to avoid fading or turning yellow when made into paper, the pulp at this stage must be bleached. All pulp that is to be made into any form of paper for printing purposes must undergo the bleaching process.



SUNNYDALE MILL, BUILT IN 1811.

On leaving the screen-room the pulp is carefully washed in copper cylinders with a constant flow of fresh water playing upon it, and next is conveyed to the bleaching tank, where for three hours it is subjected to a solution of chlorin and oil of vitriol. The bleaching beater is a huge tank of iron, open at the top, and containing a large revolving drum, which turns constantly in the solution, and so brings the pulp in contact with the bleach. It is necessary again to wash the pulp and this is done before it is conveyed to the beating-room.

The beaters are large flat cylindrical vats, so constructed with corrugated stone at the bot-

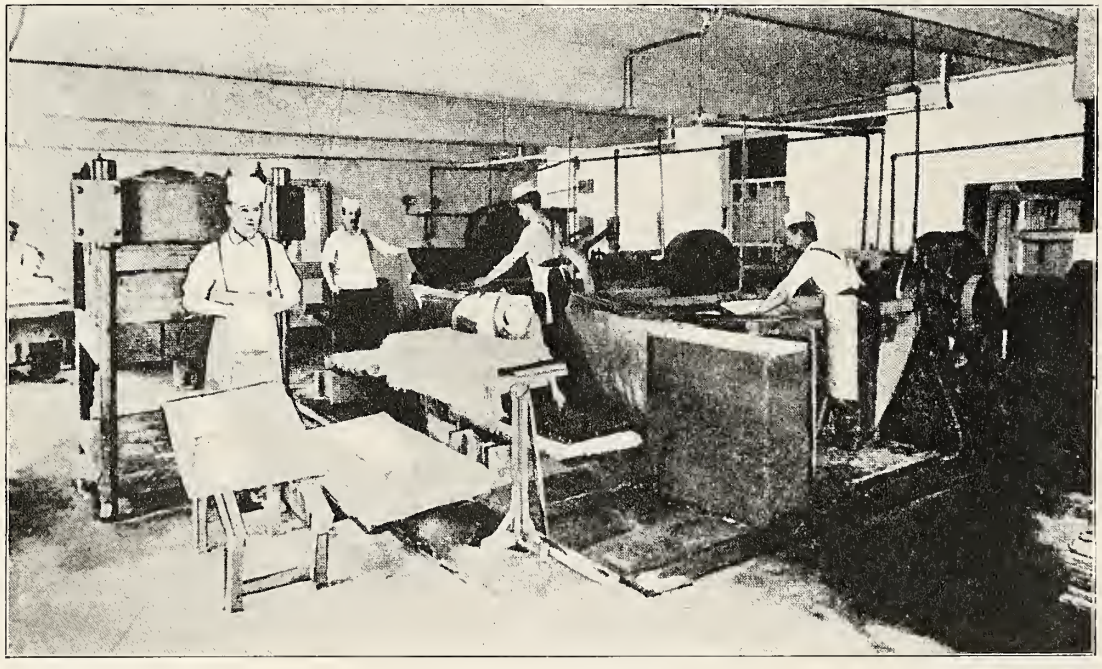


INTERIOR OF SUNNYDALE MILL, BUILT IN 1811.

tom and a large wheel of stone revolving continually, that the pulp is beaten into a finer fiber by the action of the stone. When this operation is nearly complete the paper may be colored and the sizing is here added. The pulp is given a bluish tint by adding ultramarine, indigo, oxid of cobalt,

or aniline blue. For other colors, such as red and tints, or green, similar dyes are used. The prescriptions for sizing are many, but the one in general use is known as the resin size, made by the combination of a solution of alum and resin soap, dissolved in soda. This is beaten up and mixed with the pulp in the beating engines. It is now conveyed to a vat, screened carefully again, and is ready to enter the papermaking machines.

The coarse pulp we left in the top of the screens is carried down to the koller-gang, which resembles a large bathtub containing two six-foot granite wheels, standing upright, which, by their



MAKING PAPER BY HAND.

continual turning, grind the pulp to a finer substance. The coarse pulp, not made into paper, but instead prepared for shipment, is conveyed to a wet press. It does not enter the beater engines, but from the screen-room is piped to a large tank and conveyed to a special machine so arranged that it is carried over a series of rollers, to which steam pressure is applied, and the transparent pulp, of a brown tint, passes around these rolls until, by the action of felt placed on the machine, several thicknesses have been formed. The pulp continues to pass over the rollers until a sheet of the proper thickness is obtained, when it is cut off by a man who stands constantly by the roller, with a long sharp instrument for that purpose. These sheets are now placed in packages of one hundred pounds each, ready for market. Paper mills purchase this to make paper from, and so avoid the pulp processes in their own mills.

(To be continued.)

KNOWLEDGE is power, and in that power lies the secret of true living.

Written for THE INLAND PRINTER.

"TYPE IS CHEAPER THAN TIME."

BY AN EX-FOREMAN.

THIS truism came to me lately in a typefounder's circular. The typefounder, of course, is long on type and short on time. His solicitude for my welfare creates an instinctive suspicion. His advice is self-interested! Of course it is. The true comity of business is: "Let us make some money out of each other." The printing trade owes its present advanced and advancing status to the genius and enterprise of the manufacturers of materials and machinery. If a Miehle, or a Benton, or a Phinney, or a Marder, or a Schraubstadter, or a Mergenthaler, or a Barth, or a Gally, or a Harris, or a Dexter, and others, had, with ill-advised modesty, neglected to advertise the economy of their great *profit-creating* inventions, the printing industry would be much less profitable. Advertisement, solicitation, is the source from which nine-tenths of the average printer's work comes, and truth in an advertisement is as potent as when uttered by an altruist, and usually more practical and profitable. What is the good of unknown good? No good. Why then should the manufacturer "hide his light under a bushel"? (By the way, that last biblical phrase is used by many who never looked up its meaning. As used in the Bible bushel means a small box, from the Norman *bussel* and the Italian *bossolo*.) Is, then, type cheaper than time?

When I was foreman of a composing-room I achieved some success by making it my personal

duty to foresee the requirements in the way of materials for every job. It was my plan to keep every man *producing* every minute. Before a job was given out I was careful to provide plenty of types, leads, rules, etc., to do it with. A runner can not make good time if the path is full of obstructions. *You are not more foolish in running an engine without sufficient coal than in paying a compositor to work without sufficient materials.*

Labor, or men's time, is the costliest item in printing. At $15 a week, a man's time costs $780 a year. *Whatever profit may be made on labor can only be made once.* Materials or machinery which cost $780 will earn continuous profits for years, and are meanwhile veritable wealth or assets. Labor is expense, materials are wealth, *and the source of further wealth.* Labor brings no profits after pay-day. It must be repurchased daily like coal. Coal is energy; so is labor. Coal is wasted by a defective engine; labor is wasted when its engine — materials or machinery — is defective. Materials or machinery which decrease labor cost, do so continuously, and remain as assets to be used, sold, or bequeathed. "I bequeath the materials which on September 15, 1908, cost me $780." That is worth something. "I bequeath the labor of John Jones, which in 1908 cost me $780." That is worth nothing. To reduce labor cost, or, in other words, to increase profits, labor energy must be made effective by using it in a labor-saving way.

It can not be disputed that the energy of the compositors in the majority of composing-rooms is minimized by the neglect to provide sufficient working materials; or, if sufficient working materials are in the office, in not keeping them available by systematic distribution. It can not be disputed that hunting for materials while a job is in progress — pulling sorts and leads and rules, rustling for spaces and quads, scratching the bottoms of empty cases, setting paragraphs and lines to a point where it is discovered there is not sufficient type to complete them (distributing the partially-set paragraphs or lines and resetting them), piecing leads, spoiling the appearance of a job because there is not a sufficient quantity of the "right" types available — results in an *irrecoverable* loss of profits. And what employing printer who has ever set types himself will deny that this hunting, wasteful process discourages the compositor, robs him of his enthusiasm and diminishes his output even on jobs on which he meets with no obstructions. Men can not hustle without the materials to hustle with. A dispirited workman is a slow workman.

At $15 a week the loss of half an hour a day of one man's time amounts to $48.75 a year; but in the majority of composing-rooms the loss per man through neglect to keep the man going is much greater than three hours a week. That is indisputable: think it over for a minute! *How many times $48.75 a year are you losing?* This is not a lesson in arithmetic. $48.75 will buy at present prices, 500 pounds of two-point leads, 234 pounds of twelve-point quads, 125 pounds of twelve-point display types, 325 pounds of metal furniture, 50 pounds of two-point labor-saving brass rule, and when they arrive in the composing-room they stop that loss of men's time *and you still have the value in assets.* Which would you rather have: 125 pounds of job type or the time of a compositor for three and a quarter weeks? When a man says: "This composing-room cost me last year $1,500 in labor," that is gone; but when he says: "This composing-room cost me last year $1,500 in materials," that is there — *that is wealth,* that is a *continuous profit-making asset.* It pays to have a place for everything and materials in every place. "Type *is* cheaper than time."

We are entering on a period of common sense in purchasing type. The typefounders recognize it by selling useful display fonts that really fill a case at greatly reduced prices — the same price as plain body-types, which were formerly the only fonts generally bought in common-sense quantities. When we bought scanty job fonts we found them worn out in the face in a short time; with fonts that fill a case the wear is longer, jobs are set quicker; if bought in families, the jobs look better, more tasteful and harmonious. Buy consistently, letting one font harmonize with others. *Discard the font from which you can only set lines for the fonts with which you can set pages or paragraphs, for that way economy lies.* Keep your men *producing* every minute by using foresight, an ounce of which we are told is worth a pound of hindsight.

CONVICTS AS GOVERNMENT PRINTERS.

The Ceylon Government Printing Office is to be located at Borella. Arrangements will be made for the convict section of printers to be marched in at one end to their work and out by another at the close of the day. These men, it is pointed out by the Ceylon *Observer,* must displace a good many of the extra hands who now find employment. The arrangement is certain to give a good deal of additional trouble, for some time at least, to the Government Printer and his assistants; but that will be nothing to the inconvenience it must involve from time to time to the Colonial Secretary and Governor, when there is pressing work liable to correction up to the last moment. The *Observer* adds: We have known a Governor (Sir Hercules Robinson) who found it necessary to make an important alteration in his speech to the Legislative Council within an hour of its delivery, and the Government Printer had to recast a long paragraph at the last moment and furnish proofs — all very readily done while the office is within a few hundred yards of his Excellency or the Colonial Secretary; but what when an emergency arises during the legislative session and the printing-office is two miles off? — *The Printers' Register.*



FIGURE COMPOSITION, BY ALFONS-MARIE MUCHA.



A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 Sherman Street, Chicago, U. S. A.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.

Vol. XLII. OCTOBER, 1908. No. 1.

The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

LET us hope that the inhibition on corporations contributing to campaign funds will not seriously affect the appropriations for printing.

IT is significant that the man who wanted to start a daily paper in Cincinnati was declared insane at the instance of his wife, who evidently objects to living and dying poor.

TURKEY could boast of but twenty papers before the proclamation of freedom of speech and of the press. Now there are three hundred. More work for the postoffice, but it is progress, nevertheless.

RECENTLY several daily papers have been started as an incident of struggles for control of their respective fields. All and sundry will watch with interest the progress of these "spite" publications.

IN his report on vital statistics the Registrar General of Great Britain says those engaged in the printing trades do not appear to be given to dissipation or be the victims of bad habits. Well! Like all things earthly, it seems that even slanders must die.

IN this year of grace — the fifteenth year of the proved success of the Linotype — the typemakers are selling more of their product than ever before. They even tell of publishers who are abandoning machines and resorting to hand composition, which proves that you never can tell how the industrial cat is going to jump.

THE graphic-arts world is unanimous in proclaiming that the revival of business is here. Officials of the pressmen's union present the most conclusive and concrete proof. Many pressmen and feeders have been on a strike or out-of-work list, and it is the diminution of this roll that causes the officers to declare themselves optimists.

AT its last meeting the attention of the American Bar Association was directed to the danger that attended the multiplication of laws on our statute books. Retiring President K. M. Dickinson said we are rapidly becoming the most governed people on earth instead of the least governed, as was our sometime boast. He deplored the tendency toward bureaucracy at the National and State capitals, and said that some recent legislation was "a 'hold-up' by the Government under the forms of law." Mr. Dickinson was, of course, speaking of regularly enacted statutes, and we have some curiosity as to how he would designate

the voluminous rulings of some department chiefs — for instance, those of the Postoffice Department that require a regiment of inspectors to nose about the offices of respectable and responsible publications.

THE improvement in workrooms is pleasing from an esthetic viewpoint, but that is probably the least of the resultant virtues. Order and cleanliness make for healthfulness and have a distinct effect on the department and work of the employees. Some men are impervious to their surroundings, but the great mass of them are sufficiently sensitive to become slovenly in person and careless in their work when environed by filth and disorder. The bright, clean shop or office pays socially as well as financially.

WE notice in several labor exchanges a series of articles on "Publicity for Trade Unions," by Charles Stelzle, in which the value of good printing is persistently advocated. Here is some advice that will apply to others as well as labor organizations and their members: "It always pays to employ a good printer. A cheap job is dear at any price. It rarely pays to get estimates on a job of printing. Find a printer whom you can trust. Tell him what you want. He will do the job in good style, and you will get the results — so far as he is concerned."

OUR esteemed contemporary, the *Printers' Register,* has received a copy of an anniversary number of an American daily. Exclaiming "prodigious!" when contemplating its size, the *Register* wonders how the newsboys managed to handle their wares, and says of the disgrace of Sunday journalism: "The comic section is composed of crude illustrations in the crudest of colors." We are thankful for that tersely truthful comment as we speculate on how much longer the reading public will be affronted by the so-called art supplements. Can it be there are any who do not know them to be inane monstrosities?

IS THERE to be a recrudescence of the weekly press? The reported intention of Senator LaFollette of Wisconsin to issue a weekly along the lines of Mr. Bryan's *Commoner* is certainly an indicative straw. Public men whose views are not in exact harmony with prevailing ideas find it difficult to secure a hearing through the daily press. Their weaknesses, foibles and "breaks" are given publicity, for that is news, but the serious side of their propaganda is seldom fairly presented. Mr. Bryan met the situation by publishing a weekly paper, and at a time when it was the general opinion among the elect that such publications had seen their best days. The venture is reputed to be a financial success; if it is not, it has served as a medium through which the Nebraskan has been able to say his say in his own way. This class of publication revives the old principle of personal responsibility, which insures more care and honesty in utterance than prevails where editorials are made to order. We could stand a lot of that, and it is to be hoped the new class of political weeklies will multiply, and largely because they are personal organs.

THE opinion advanced by Public Printer Leech and some others that once cost is ascertained it is not necessary to continue the detail of keeping time-tickets, is not concurred in by many students of cost systems. In a recent address Alfred M. Glossbrenner, of Indianapolis, took issue with this view. In his opinion those who keep cost systems are wasting opportunities if they do not make of them constant aids in the endeavor to cheapen production. "It is not enough to know how much a job costs to manufacture," says Mr. Glossbrenner, "it is most essential that the proprietor or manager should know *why* it costs as much as it does, and if the next job costs more or less than it did the last time it was made, the records should enable the portion of the work in which this difference exists to be promptly and accurately discovered. Indeed, this is the most important element in a really truthful system of cost-keeping."

THE recent convention of the International Typographical Union acted wisely when it spoke its word concerning the Postoffice Department. In his address President Lynch directed attention to present rulings and proposed new laws which tend to limit the output of the printing-press, and the convention seconded his suggestion that the members of the organization protest against such regulations and laws. The convention also raised its voice against departmental systems which provide means whereby the freedom of the press may be easily and insidiously curtailed. This action injects a new element into postal controversies, for in due course Mr. Lynch with his customary energy will bring these expressions to the attention of the American Federation of Labor, which will in all likelihood take the same position as the Typographical Union. Through the Federation it will be brought to the notice of the great mass of working people, who have heretofore been regarded as a negligible quantity by those engaged in doctoring the postal regulations. This will be a tower of strength to the handful of public-spirited citizens who have been battling against the harmful tendencies of the Department. So far as known this is the first time labor has spoken on

the subject, and there is gratification in the thought that its platform is so broad and liberal and comprehensive that it challenges the support of all those who believe in the absolute freedom of the press and that the postoffice should first and last be a willing, capable servant of the public.

In this issue we print a brief résumé of the proceedings of the ninth convention of the International Photoengravers' Union. This is the youngest and smallest of the labor organizations connected with the graphic arts, but we commend the quality of its ambitions. As the proceedings show, it is devoting time and energy to the conservation of the health of its members, tendering efficient aid to those afflicted with tuberculosis and preparing the way for the scientific and systematic trade education of the craft. The man or organization imbued with such high ideals and striving for such ends is worthy of every encouragement, and The Inland Printer is glad to extend a helping hand to any and all such agencies, and it compliments the engravers on the helpfulness and hopefulness of their program.

The interest exhibited in the proceedings of the recent convention of the United Typothetæ was an instinctive recognition of the fact that it would seem the next logical move in the printing world would be the organization of employers on a new basis. Since the fateful meeting at Niagara Falls in 1905, there has not been so much inquiry about what the Typothetæ was going to do. Employers were looking Bostonward for some action that would clear the atmosphere; scores of journeymen were on the tiptoe of pleasurable expectancy in the hope that "the bars would come down," and an equal number were nervous as to their fate, feeling that their situations were in the balance. There was also an expectation that we would begin to unravel that trade mystery "why and how did we have an eight-hour strike?" In these circumstances The Inland Printer endeavors to give a comprehensive and unbiased report of the situation as it appeared at the Typothetæ convention. If we really are on the eve of a realignment, it is well the craft should know not only the strength but spirit of the factors in the situation. Doubtless many readers will question the correctness of the Typothetæ's statement of its power; the official figures are given for what they are worth, just as those of the union's have been given. Those who can successfully assail them are at liberty to do so in these columns. There is one certainty, however: the struggle has not chastened the spirit of the combatants. If the unions have gained in *esprit de corps*, the Typothetæ has also a good opinion of itself. It feels the need of more members, and is adding helpful features to its program, as the unions are doing. In the nature of things it would seem that the Typothetæ should make the first move toward the production of a new order. Will its timid, though liberalizing, interpretation of its policy draw the employers to it? The outcome will be watched with interest, for it is of importance to every craftsman, be he worker or employer, and should be a fruitful theme of discussion from now on in graphic arts circles.

Now that the printing business and all connected with it are being analyzed and scrutinized, much unpalatable truth is being uncovered. Men are confessing that the reason they have not acquired wealth after years of endeavor is largely because they were ignorant of or flouted many elemental business laws. Some admit their practices seemed to ignore the very obvious fact that if they were to win a competency they would have to secure it from their patrons. It is beyond reason to expect that in a competitive industry men can pile up millions like unto those who revel in near-monopolies. The printer must be content with the modest fortunes possible in a competitive state, for the trade is in that stage of development. Even admitting that, there should be more than a "good living" for him who has the executive ability to provide the material and machinery necessary for the employment of, say, twenty or twenty-five skilled workmen. The prevailing investigations and discussions are disclosing why so many hard-working fellows with good heads on their shoulders fail to do more than make even in the struggle. As yet the business offers opportunities for workmen to become employers, and the great majority of the latter have been recruited from the ranks. In many respects this is a desirable condition, but it has attendant disadvantages. The employee who sets up for himself is usually above the average in technical skill or in capacity for managing men. To acquire that proficiency he has had to devote himself diligently to "inside work." This has precluded his acquiring much knowledge about business methods. He is also handicapped by lack of abundant capital, and when he desires to offset that disadvantage he finds himself in a maze of difficulties — difficulties that are new and perplexing. How to cross a financial chasm is an altogether different sort of problem from those which he has solved so successfully in the workroom. If at a critical moment he desires accommodation to tide over embarrassment, the credit men and the bankers find him deficient in what is regarded by them as an important asset — business experience and ability. These guardians of the cash-boxes — who so often hold the life of an ambitious man in their hands — may admire the distressed one's pluck and energy

and technical capacity, but refuse his request because he does not measure up to their standard as a business man. The trouble being known and so generally admitted, the craft may be expected to develop a partial remedy. Many have failed because of being temperamentally unfitted for the business life, but incomparably many more have gone on the rocks that would have avoided them if they had possessed a chart showing the inevitable dangers of the commercial seas. Much must be learned from experience, but a great deal may be taught from the experience of others. Not the least of the signs which make the future look rosy is that the ambitious journeyman who wishes to rise will not have to venture entirely in the dark in an unknown and uncharted land. He will have the experience of those who have gone before to guide him.

THIS journal is more and more becoming the repository of the plaints and perplexities of the craftsmen. It is proud of the distinction and pleased to give what good instruction and advice it has at command, hopeful that it may prove beneficial. Among problems so presented was this from a young man: "About a month ago I had a 'spat' with the foreman and quit on the instant; on thinking the matter over, I have about concluded that he was half right; I understand my old position is open for me if I will make application, but would it be manly in me to do so?" "Surely it would," the inquirer was informed. We are second to none in admiration for pluck and daring in the workman who makes sacrifices for principle or who makes of every change in his employment a stepping-stone to something better. We also believe in pride and a proper display of it. Pride is the cause of this youth's hesitancy — that it is which deters him from going after that position without asking his friends for guidance or advice. It is, however, evidently a cheap or false pride. In the face of having so emphatically shown his belief in the righteousness of his contention, he has come to the conclusion that his employer "was half right." To the unbiased mind — one not influenced by personal feeling — it would probably appear that the young man was wholly wrong. This doubt as to the correctness of his position must cause a conscientious person more or less mental distress, and while that prevails there can be little real, elevating pride; there may be a spirit of bravado clamoring for recognition, but there can be none of the pride that uplifts. If we could but view these affairs from their proper angle, we would ask ourselves at this juncture how we might be rid of the depressing mental influence — for that is what causes our unhappiness and dims our vision. Until it is cleared away we are in grave danger of piling mistake on mistake for the simple reason that we can not "see straight" on the perplexing subject. The deed can not be undone; there only remains to us to do what we can in mitigating its evil effects. So, if our correspondent heeded our advice he lost no time in telling his employer of his new view of the matter, after which he applied for a job. Even if he were not successful in being reinstated, he had improved his mental and material status by securing the freedom that comes from being set right. Evil consequences flow from allowing oneself to be misunderstood, even as they do from misrepresentation by others. To persist in his attitude our young friend would be gratifying not his pride but his obstinacy, which is an altogether admirable quality in its place, but is very hurtful when one is in the wrong, be it wholly or partly so. Were the employer ever so undemonstrative, on hearing the confession, he could not help but have a feeling of admiration for him whose pride would not allow him to rest under a false impression. But it matters little what the employer thought or how he received the youth, the latter has done his duty and will be amply compensated in the healthy glow it will give to his opinion of himself. He is straight with his last employer, and if any one asks why they severed relations he can answer with clear voice and unblinking eyes, "I had a misunderstanding that has been explained and straightened out," which is much more manly than a lame and labored argument intended to show injustice had been done and the relator was a martyr on a small scale. To beg for pity is nearly always contemptible and martyrs appear at their best after they are dead.

FROM now on the promotion of health is to be pressed to the fore in the printing trades. The compositors have provided for the appointment of a committee whose duty it will be to ventilate the subject and the photoengravers are discussing the matter. This does not surprise those who have an opportunity to observe the drift of articles and discussions in official publications of some of the organizations. Stimulated no doubt by the character of the public campaign being waged against tuberculosis, scores of contributions dealing with the health of craftsmen have appeared in those magazines during the past two or three years. In many instances the unions have invited medical men to address them on hygienic questions, which was often followed by the organizations coöperating through committees with health-promoting societies. This contact with authorities gave the committeemen an opportunity to learn much, and they spread the newly found knowledge among their fellows with the eagerness and intensity of neophytes. On the other hand, not a few of the philanthropic societies have been loud in their

praise of the help afforded them by union committees. We are hopeful of much lasting good ensuing from this new venture on the part of the premier organizations of the trade. The benefits will be greatly enhanced if those in charge do not fall into the natural and perhaps excusable error of thinking that all disease-breeding and perpetuating agencies are extraneous. Not all the avoidable harm comes from illy ventilated workrooms. Man is an unhygienic creature, partly through ignorance, partly through carelessness, and it is important that he be shown the right way. The most scientifically constructed workrooms will not stay the ravages of disease if they are filled with people of unhygienic habits. In its work of reforming workrooms and enlightening men we wish those advancing the new movement every success.

THE ANGLO-SAXON'S HUNGER FOR NEWSPAPERS.

THE Bulletin of the Bureau of the American Republics tells us that every country in Latin America has had in its time a paper printed in English. Some of these were short-lived and there is nothing tangible to prove their existence, but the writer of the article is confident that the assertion is correct. There are and were papers printed in other foreign tongues, especially German and French, but they do not cover so wide a field or exert as much influence as the English press. Racial habits or characteristics are credited with being largely responsible for this primary, for it is remarked that "As the Anglo-Saxon is a great home-builder, so he must establish on a foreign soil all the institutions of a home, and after his roof is over his head he desires his English newspaper as part of his domestic life." It has been said that the difference between the Anglo-Saxon — using that much-abused term in its loosest and widest sense — and his Latin brother was a question of soap and water, but it probably would be better to say it was the former's voracious appetite for reading. His pabulum may not be very good, but the English-speaking person is always reading or buying something to read. Heaven bless and preserve him in his ways.

PAPERMAKING ENTERPRISE IN FRENCH COLONIES.

United States Vice-Consul-General George E. Chamberlin reports from Singapore that plans have just been matured in France for starting paper mills on a large scale in Tonkin. Many influential papermakers in France are interested in the scheme, and capital for the purpose is readily available. Owing to the great scarcity of materials for papermaking in France, the attention of the manufacturers is now turned to Tonkin and Cochin-China, where there is a large amount of suitable materials, such as bamboo fiber, rice straw, etc. The Tonkinese make very fine and strong paper out of this straw, and bamboo fiber is manufactured into a serviceable article. It is stated that these facts tell heavily in favor of the enterprise.

Written for THE INLAND PRINTER.

"WHITE LINE" PENCILS.

BY N. S. AMSTUTZ.

IN the daily routine of the artist-draftsman it is sometimes necessary to make pencil sketches having a different treatment from the conventional.

In these days of half-toning it is important to utilize all methods in the preparation of "copy." A method which furnishes abundant opportunity for the artist to exercise his individuality, and at the same time be of service in the reproduction stages of the making of a process block is found in the use of a medium soft lead-pencil and a fair grade of ledger-paper. These two items will suffice for all ordinary purposes, but if it is desired to remove the "ear-marks" of the sketch it will be found necessary to give distinctive characteristics to the treatment so as to bring out a crispness and brilliancy not usually found in ordinary pencil sketches. In fact they can not be secured at all except by the outlay of an excessive amount of time and the employment of the very highest skill.

The technic of the pencil artist does not include any means for the production of *white lines* other than by the most trying and painstaking filling in of contrast shading, and eliminating the pencil effect entirely from the highest illuminated areas or edges which represent reflections. Often the very means that would most effectively render these values can not be used at all. For example, if one desires to show the white window-bars against the dead black of the areas covered by the panes of glass, the task will ordinarily be left undone because of the extreme difficulty of execution. The ordinary procedure would require a pencil with as sharp a point as possible to delicately and accurately outline each pane of glass, leaving a narrow white line between them to represent the sash bars, and then filling the pane spaces with a deeper shading so as to show the bars by contrast. Supposing it is desired to show in a most effective manner the mortar lines of certain shadow portions of a brick building, the work would be found very difficult because of the minuteness of the areas representing the bricks.

On the white-line basis, as implied by the title of this article, it is only necessary to have in addition to the paper and pencil already mentioned, one, or at most three, "white-line" pencils and a sheet of zinc about one-sixteenth inch thick, quite smooth on one side, similar to that used in zinc etching — a pane of common window-glass can be made to serve equally well. The white-line pencils consist of a stylus, hardened and specially polished, and made in about three sizes so as to

permit the quick formation of white lines of three varying widths.

A common ebony, or bone, stylus may be made to serve, but it is essential that the extreme points of these "pencils" be symmetrical, highly polished and without the slightest evidence of "flats" or facets. For this reason the best kinds have removable points formed of the very best grades of steel, which after being hardened are

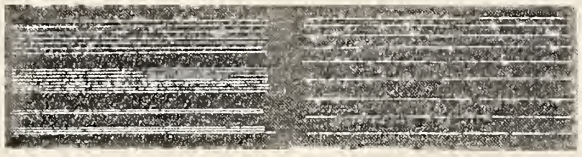


Fig. 1.—Fine and coarse lines formed on a paper surface which was first gone over with a pencil eraser, destroying the clearness of the white lines. No. 1 Point and No. 1 Pencil.

nickel-plated. This will not only prevent their becoming rusty but provides the very material advantage of an additional surface hardness from the thin nickel shell surrounding the stylus points, whether made removable or not.

If a stylus point intended for use as a white-line pencil has facets or "flats" worn on the end or left on it through imperfect manufacture, the

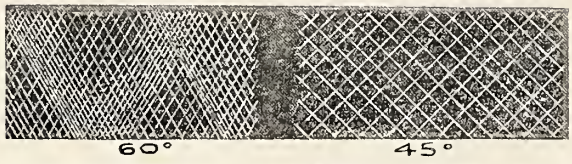


Fig. 2.—Lines formed at 60 and 45 degrees to each other. No. 1 Point and No. 2 Pencil.

results produced by it will be very disappointing, because each pair of facets will form a sharp edge that will surely tear the paper when the pencil is used and destroy the sketch beyond repair. For this reason it is best to secure the points from reliable sources, and not incur the risk of spoiling sketches and wasting valuable time.

The use of the white-line pencil is simplicity itself. The paper is laid on the glass or zinc sheet and the stylus used as an ordinary pencil would be



Fig. 3.—Showing the relative visibility of the white lines when formed in the high lights, middle tones and shadows. No. 1 Point and No. 2 Pencil.

used. Whenever a white line is to appear on the finished drawing, the stylus point is pressed firmly on the paper so as to indent it, and form little grooves.

The grooves should not run into each other too much, especially in the direction of parallel lines. Cross lines will not matter. The fundamental principle of this method of treatment lies in the actual reduction of thickness of paper at the point where the white line or stipple is to appear, thus forming a series of grooves which present their



Fig. 4.—Illustrating the white-line principle applied to stipple effects. Suitable for winter scenes, snow storms, etc. No. 1 Point and No. 2 Pencil.

lowest surface on a lower plane than the ordinary surface of the paper. In consequence of this difference of elevation, when the lead-pencil is rubbed across the surface of the paper it will not touch the bottoms of the grooves, but will make its mark on the upper surface on all sides, leaving a white line that will be of value according to the artistic



Fig. 5.—Showing the effect of white lines in emphasizing relief lettering. This indicates the possibility of doing relief work without modeling. Reproduced same size as original. No. 1 Point and No. 2 Pencil.

ability of the operator and the selective judgment exercised.

The pencil—that is the real black-line pencil—must be held almost horizontally while the shading is being put in over the indented lines, so that the point will not get down into the grooves and thus spoil the effect. To do this easily it is best to grasp

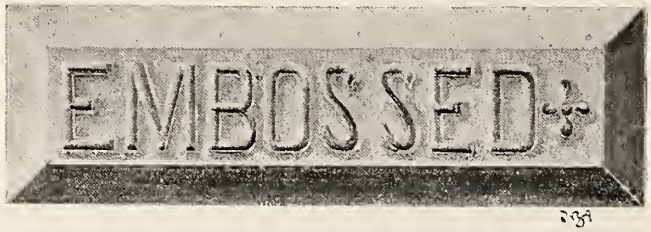


Fig. 6.—A modification of Fig. 5, showing another method of treatment. Both figures were sketched by the author and reproduced same size. Made with No. 2 Pencil and No. 1 Point.

the pencil between the thumb and first finger of the right hand and allow the upper end of the pencil to project through under the palm of the hand. This method gives ample support to the lead-pencil and allows perfect freedom of manipulation. The purpose is to prevent the point of the pencil getting down into the grooves. A blunt lead will sometimes accomplish this result as effectively as the use of the horizontal position



Fig. 7.— Shows the principle applied to general illustrative work. These English cottages were sketched from a photograph, free-hand, by the author, and reproduced same size. The white lines were put in with a No. 1 Point and No. 2 Pencil.

mentioned. The beginner should not, however, practice this modification until he has thoroughly familiarized himself with the method of holding the pencil in the horizontal position.

The beginner should practice the formation of equally shaded areas with the lead-pencil so as to acquire facility in this part of the process, for the greater the skill employed in the uniform



Fig. 8.— Shows the method applied to advertising purposes. Sketched and reproduced same size with No. 1 point and No. 2 and No. 3 Pencils.

"laying" of tints the better will be the *ensemble* of the design, or sketch, when completed.

The accompanying illustrations were made by the author, using ledger-paper of a thickness of 0.0063 inch. The pencil used for Fig. 8 was a No. 3 Dixon's "Anglo-Saxon," and for the rest of the figures a No. 2. The illustrations from Figs.



Fig. 9.— Showing the relative sizes of lines produced by a set of three different points. No. 1 also shows the ragged lines formed when the point was "flatted."

1 to 15 are self-explanatory, their titles giving the exact data applicable to each case.

Do not under any circumstances use paper that shows a "water-mark," for the varying thickness forming the water-mark will show when the pencil is used as described.

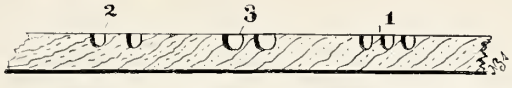


Fig. 10.— Shows a cross-section of paper with exaggerated thickness, and grooves formed by reducing paper thickness.

No rough surface must be permitted underneath the sketching-sheet, because it will produce a rough-surface effect when the pencil is used to produce a uniform tint. The effect will not be satisfactory if a pencil eraser has been used on the surface on which a middle tone or lighter bit of

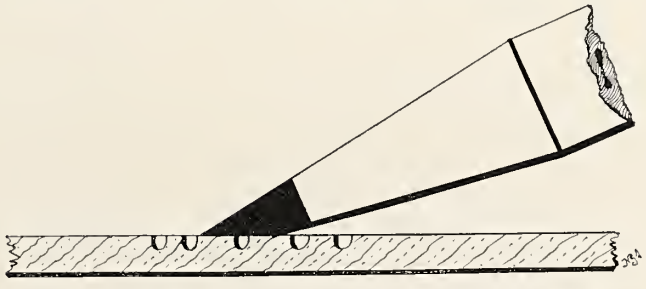


Fig. 11.— Shows the horizontal position of the pencil when the effects are produced most uniformly and speedily. Compare this with Figs. 12 and 13. The thickness of paper in Figs. 11, 12, 13, 14 and 15 is exaggerated.

shading is to be done, because the surface fibers of the paper are roughened or pulled up. These loosened fibers get in the path of the stylus, to be pushed to one side, and then when the pencil is

used to take color and possibly be left over one of the grooves, it breaks up the brilliancy of the white line underneath, producing a mottled effect. This defect is illustrated in Fig. 1.

The prospective user may think the effects shown might be produced by placing the sheet of paper on a soft surface and indenting the sheet with the stylus. This will not answer at all, because the indentations will simply flatten out and allow the pencil to blacken the bottoms of the grooves the same as the rest of the paper surface, thus producing no result. Some good results can, however, be produced by placing a piece of soft wood underneath the sketching-sheet and allowing the sheet and piece of wood to remain in register while the shading is being done, thus leaving the

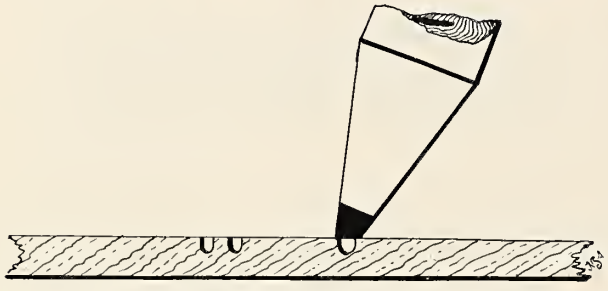


Fig. 12.— Illustrates when the size of pencil lead, by simple blunting, is dangerously near the width of the grooves.

indentations of the paper in the grooves formed in the upper surface of the wood so as not to be touched by the pencil. The disadvantage of this plan is that the wood can only be used once, as the lines formed for one sketch would also appear on any subsequent ones made over the same surface.

A newly sharpened pencil should first be rubbed on some scrap-paper having about the same texture as that on which the sketch is to be made. While the pencil is being rubbed over

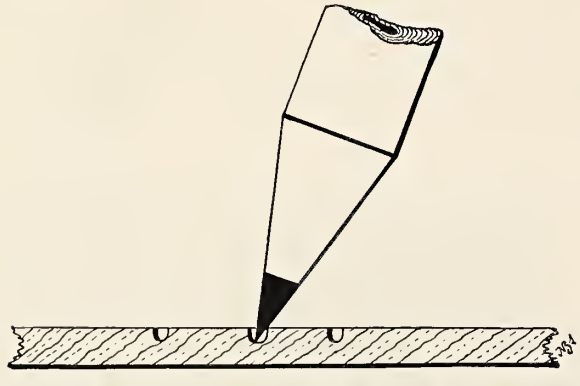


Fig. 13.— Showing the pencil point at the bottom of a groove, a position which will defeat the entire purpose of the method.

such a sheet it should be slowly turned so as to smooth the pencil lead all around. It must be remembered to hold the pencil in a horizontal position so the dressing given the lead will be at about the same angle as that at which the pencil will be used in its regular work.

Care must also be taken not to use too soft or too hard a pencil. The soft pencil will deposit too much graphite on the paper and this will smudge very easily, while if it is too hard it will be difficult if not impossible to secure good dense blacks.

When a pencil sketch is completed a slip-sheet should be pasted along one edge so as to protect



Fig. 14.— Shows the effect of indentation when the sheet of paper is laid on a soft surface and then removed for shading. No effect is produced, because the pencil simply flattens out the paper.

the drawing from being soiled while in the hands of the photoengraver. It will, however, be best to coat each sketch with "fixatif," a mixture of gum lac and alcohol, procurable at any art store. It is applied by means of a small tin-tube atomizer, one tube of which is placed into the fixatif bottle and the other to the lips. By blowing into the mouth tube the liquid is raised out of the bottle and delivered over the surface of the sketch in a very fine spray, thus coating the deposited graphite particles and preventing their removal or damage to the drawing.

For the lighter tints it will be found best to use a harder pencil, as the tint can be laid more uniformly. The degree of hardness best suited for

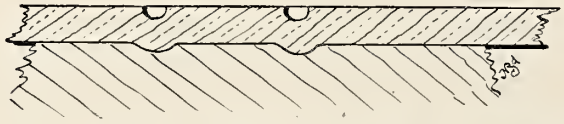


Fig. 15.— Shows how the method can be worked with a medium soft under-surface, providing it is allowed to remain exactly in register while it is being shaded, the under-surface serving for one time only.

any part of the work will depend to a great extent on the individual touch of the person making the sketch. A little experimenting along this line will soon disclose the proper relation of pencils, paper and person.

ANGLO-SAXON POETRY.

An English merchant who has been visiting a friend in Philadelphia during the present summer was contending that Matthew Arnold was in the right when he condemned as vulgar and unpicturesque the American naming of towns.

"Certainly you give odd names to your towns here in the States," said the Briton. "Just consider Weehawken, Poughkeepsie, Hoboken, and ever so many others, you know!"

"No doubt they do sound strangely in English ears," admitted the Philadelphian. Then, after a pause, he inquired:

"Do you live in London the year round?"

"Oh, no," responded the unwary Britisher, "I spend a good bit of my time at Chipping Norton. I sometimes visit in Upper Tooting, and I've also a place at Wigmore Terrace." — *Harper's Weekly.*

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. XI.— BY FRED W. GAGE.

PAPER AND INKS.

IF the pressman were expected to handle only one kind of paper and print on it in black alone, many of the perplexities that beset his path would be eliminated. Or had he to print on this one kind of paper in even many different colors, the problem would be relatively simple.

Modern papermakers, however, with all the wide world to ransack for raw materials, and by the aid of the ingenious machinery and processes that have been introduced in recent years, now present such a bewildering variety of papers as to fiber, surface-finish, color and absorptiveness, that it is no easy matter to choose intelligently the proper inks to be used thereon.

Indeed the possibilities of color combinations alone have been found to require an entire volume for their proper presentation, and another volume might be most interestingly devoted to paper and its manufacture. Hence the limitations of this chapter forbid our going into any detailed explanations.

In passing, however, it is only fair to inkmaker and paper manufacturer alike, to say that they have most earnestly coöperated with the printer and engraver, and by their efforts have made possible the beautifully printed pages which to-day are so common that we hardly regard them with interest, but which a scant half a century ago would have been deemed little short of marvelous.

The pressman is very rarely consulted when the choice of paper is made for any given publication, but he is expected to produce the right results just the same. Naturally there are special limitations as to price, weight and availability which must first be considered, and with these the pressman has little to do. In a general way, however, he may often be consulted to advantage, particularly as to the results from the use of various brands of surface-coated papers, as there is a marked difference in their chemical affinity for ink.

CLASSES OF PAPER.

In general the papers handled in the ordinary course of work in a modern pressroom may be divided into three classes — book, writing, and coated. These again may be subdivided roughly as follows: book-papers may comprise the varying grades of news-print, machine finish, supercalendered and special finishes, with wide variations in color and general quality.

Writings comprise not only the ordinary writing-papers, but linens, bonds and ledgers. In the pressroom they are most frequently met in the printing of business stationery, report blanks, blank-books, etc.

Coated paper, or enamels, as they are quite frequently listed, are in a measure all nearly alike, although presenting wide differences in handling. The standard brands most commonly used, as exemplified by the sheet this page is printed on, are single-coated on each side alike, while other brands may be double-coated, and given an extra high polish. Some label papers are given a still higher polish by being mechanically rubbed after coating, and usually are coated on but one side of the sheet.

All these papers vary greatly as to surface and absorptive qualities, besides possessing widely differing chemical affinity for, or repulsion to, ordinary inks. Hence the pressman is often obliged to give considerable study to the particular quality of ink needed for a given sheet, even though but plain black be indicated. He will find that the character of the fiber in the stock he has to handle has much to do with its capacity to absorb ink, and by the same token must often be printed with rather soft inks, for heavy-bodied inks will pull away loose fibers, and in a short time foul up form, rollers, and even the ink in the fountain.

Writing-papers of the better class are made largely of rags, the very highest grade of ledger and bond papers requiring clean, white clippings from shirt and collar makers, and the finer grades of book-papers are also composed largely of rag stock. On these latter an ink of fairly firm body may be used, while the very hard, dense-fibered and full-sized ledger and bond papers require inks of particular density of body.

Enameled papers were a great trial to the pressman in the earlier years of their manufacture because of a tendency to " peel " or lift the surface coating. Papermakers have now practically banished this trouble, although the pressman must always be on his guard lest the use of an ink of too strong a body on enameled stock, start the coating in little spots, usually on the solids of an engraving, where most noticeable. Practically all colors may be worked on coated papers and usually with rather an increase of brilliancy, but as there is a great difference in the chemical action of the coating on the inks as between various brands of coated papers, care must be taken to insure correct results.

COMPOSITION OF PRINTING-INK.

Primarily all inks are composed of the pigment (or coloring matter) and the varnish which serves as a vehicle or carrier, this being equally true of blacks or colors. The relation between these is a purely mechanical one, rather than chemical, but on the thorough incorporation of pigment and varnish a great deal is dependent. But chemistry also

plays a very important part in ink manufacture, particularly as to the blending or association of different colors or varieties of pigments, and the choice of such varnishes or oils as will yield inks of good working and drying qualities. Likewise the chemist in the ink factory must be able to recognize the purity or lack thereof in the " dry colors " (as the pigments are known), few inkmakers being also dry-color manufacturers.

BLACK INKS.

Although the modern inkmaker has succeeded in giving us a wide range of beautiful colors in qualities that make their use possible on the very highest grade of work, blacks will unquestionably always be the standard for the greater portion of the work turned out of the pressroom, and the pressman is fortunately able to choose from a wide range in grade, so that his ink may always be adapted to the work in hand.

Lampblack, gas black, or carbon black in some of its various forms, combined with resin oil or boiled linseed oil, and sundry other ingredients in lesser quantities, constitute black ink. The quality of these materials and the thoroughness with which they are mixed or ground together account for the difference in grade between the 6-cent news-ink and the $5 engravers' proof black. Indeed it is rumored that crude petroleum has been used in a very low grade of news-ink recently, and the odor of some freshly printed sheets would lend " strength " to this report.

The higher grades of book-ink require lampblack of strong color and varnishes of the better grade. These must be put through the ink mills (which are powerful steel rollers running in close contact) several times, and naturally the proportion of pigment, varnish, dryer, etc., must be nicely calculated to insure the desired results.

POSTER-INKS.

Fortunately the cheaper classes of paper are usually employed for only those grades of printing requiring cheap inks of soft body and easily absorbed. The pressman will find a goodly variety of black and colored inks suited for use on white or colored print stocks. These are usually called poster-inks, and the name indicates their chief use, the blacks being oftener listed as news-inks. Poster-inks may be had from any good inkmaker, ranging in price from 6 to 10 cents per pound for blacks, up to 40 or 50 cents for permanent colors. As a rule, however, the ephemeral nature of the work done with them requires no great degree of permanence, their cheapness being the principal point and one readily appreciated because of the use of heavy-faced type and solid blocks.

COLORED INKS.

The researches of modern chemistry have brought forth a host of beautiful colors, so that almost any desired color effect has become possible. To be sure some of these colors, as for instance the aniline bases, are exceedingly fugitive, but on the other hand permanent colors in a great variety are available and not too expensive.

No fixed rules can be laid down for the guidance of the pressman in the use of colored inks. Conditions vary so greatly that no two pressrooms can handle them just alike. It is well to remember, however, that great care in cleaning rollers, ink-plate and fountain is a first essential. Delicate tints or light colors may require the reinking and recleaning of rollers several times before perfect purity of color is attained. Further, it may often be advisable to secure nickeltypes or nickel-plated electrotypes, so as to avoid the debasing action of certain inks (some reds and blues particularly) on the copper-faced electrotypes.

Where the work on hand is of sufficient importance and time allows, it is always advisable to give the inkmaker full particulars regarding the work to be done with his ink, submitting if possible samples of the paper, colors to be matched, etc. This will often obviate expensive delays while inks have to be mixed or otherwise altered.

HALF-TONE INKS.

With the introduction of the half-tone came the call for a different ink than that previously used on bookwork. The fine screen plates required an ink " short " in body instead of " long " and " tacky," as had previously been used.

This problem was readily solved by the inkmaker so that to-day the pressman has available from all the reputable ink houses, not only fine blacks, but a bewildering array of colors, any of which will print a half-tone perfectly, provided a paper of suitable surface be used. To be sure, few of the brighter colors are of any practical use in half-tone printing, but many deep and artistic shades bordering on black are now obtainable, and these yield most satisfactory results indeed.

DOUBLE-TONE INKS.

Several manufacturers have within a few years placed on the market, under varying trade names, inks which yield prints showing two differing shades or tones of color. While the details of manufacture are supposedly trade secrets, it is understood that the " two-tone " effect is secured by grinding a pigment of one color in a varnish which has previously been colored or stained with a pigment of another color. Many beautiful effects are thus attainable, but the pressman must be on his guard in handling these inks. It has been found that most annoying offsets have occurred, even after the sheets seemed perfectly dry. Slip sheets should always be used and the printed sheets left in them as long as possible, even after they are seemingly dry.

It will be found that no two brands of coated paper yield exactly the same effect when printed with double-tone inks, so careful experimentation should precede any considerable amount of work with the inks.

SUITING INK TO PAPER.

Considering the many varieties of paper which he must handle, and the wide range of inks available, the pressman should not be greatly troubled in the choice of ink best adapted to the work in hand. The makers of good ink are no longer to be counted on the fingers of one hand, but their name is legion, and in the main their product is satisfactory to the user.

Too often, perhaps, the pressure of competition induces the use of inks on certain lines of work which were originally intended for cheaper grades, but even this may be done with a good degree of success, provided the rollers and press are in good condition and sufficient care be given the make-ready.

Where it is possible to do so, adherence to a few standard grades of blacks and colors will be found preferable to the indiscriminate sampling of many different lines. The pressman will thus come to know the qualities which make each grade most desirable, and can choose accordingly.

Nothing but experience will enable the pressman to judge of the quality of an ink, and even then, in making a decision, he should take into careful consideration any other conditions which might affect the results. Too often inks have been condemned and rejected when the real fault lay somewhere else.

For cheap papers use cheap, soft-bodied inks, and for hard-surfaced papers choose heavy-bodied, dense inks. Neglect of these fundamentals is sure to result in trouble.

Printing with a heavy-bodied ink on papers of soft texture will quickly foul form, rollers and fountain, the fibers being detached from the surface of the stock at every impression. On the other hand, too light or soft bodied inks will not yield a firm impression on the harder papers, but will look smeary.

REDUCERS.

Unquestionably the better plan is to buy an ink that is just suited to the work, and the inkmaker can usually furnish it just right as to body if advised of the grade of paper, quality of work desired, etc.

When an ink be found too stiff for the work, the addition of a small quantity of boiled linseed oil will usually be found all that is necessary. Some pressmen also use turpentine, "hard oil" and japan — this latter to increase the drying qualities of the ink. Inkmakers furnish reducing varnishes for this purpose, and a variety of patented reducing compounds are on the market, some of which possess decided merit. Kerosene oil is sometimes used as a reducer for the cheapest grade of news-ink with success.

All these agents should be used sparingly, and an ink that seems to require any great degree of "doping" to become usable, had best be returned to the inkmaker.

COLD PRESSROOMS.

Particular attention may here well be called to the fact that unless the pressroom be kept constantly well warmed during cold weather, inks will not work well. If the several tons of metal in a press become thoroughly chilled, no mere warming of the surrounding air for an hour or two will bring the mass up to a suitable temperature. Cold ink tables, fountains and rollers will bring trouble to any pressman. Inks that were just right the night before, on a cold morning will seem altogether too stiff and heavy. The time wasted in trying to handle work on a cold press will several times over pay for keeping the room warm through the night.

A fault too often noticeable is the tendency of many pressmen to carry too heavy a color. Of course the "solids" look best in a strong, full color, but this frequently results in filling and burying the middle tones of an engraving, as well as increasing the ever present danger from offset.

Here, as in everything else connected with his work, let the pressman use judgment and care, remembering always that genius, as has been well stated, "is but an infinite capacity for taking pains."

GETTING IT STRAIGHT.

When the late Bishop Potter attended the Episcopal convention in San Francisco he kept the people of the Golden Gate laughing at the good things he said.

During his visit the citizens were in good-natured rivalry to do him honor, and he was sometimes embarrassed with the necessity of declining some of the many invitations that his time prevented him from accepting. However, William Crocker extended to him an invitation that he was glad to be able to accept; that was to occupy his handsome residence on Nob Hill, the home of the early millionaires.

A group of visitors were being shown about the city by a native, and as they reached this section the residence of Mr. Crocker was pointed out, at the same time the guide taking occasion to spring a joke he had carefully nursed for the proper time.

"That house," he said, pointing to the residence, "is Mr. Crocker's Pottery."

He had not noticed a gentleman who was at the instant coming down the broad porch steps. It opportunely happened to be Bishop Potter, and he had heard every word that was said. There was a glint of humor in his eye as he stepped up to the man and said:

"I beg your pardon for correcting you, but you are mistaken. This is Bishop Potter's Crockery." — *Harper's Weekly.*

Written for THE INLAND PRINTER.

A REMARKABLE COPYRIGHT.

BY J. J. GALVIN.

WHEN I was in Manila in 1899 I saw something in connection with the printing business which is away out of the ordinary. Juan Atayde, the proofreader on the *Filipino Republique*, read two proofs at the same time. He would place the proofs on his desk, take a pencil in each hand, and with an eye on either proof, read them, and read them correctly. When I was first told about this marvelous feat, I rejected it as a huge joke, but seeing is believing, and Juan Atayde and myself became good friends. He had been educated in Hongkong, and was a master of the English language. One day I asked him about this twofold talent of his and he told me the following story:

"They had a proofreader in the office whose name was Angel Doublis; he was an insurrecto after working hours, and in a skirmish with the Spanish he lost an eye. After coming from the hospital Angel resumed his duties as reader, and apparently got along just as well as ever. I had lately graduated from college, was of a logical disposition, and reasoned this way: If Angel can read one proof with one eye, why can not I read two proofs with two eyes? I have two hands, one for marking each proof. Then a difficulty presented itself — I have only one tongue. I settled this matter by getting along without a copyholder and reading silently.

"That evening after dinner I opened Victor Hugo's 'Les Miserables' to pages 6 and 7. I commenced operations by placing my right hand over my right eye and reading the first line of the left-hand page with my left eye; I then reversed, and, with the left hand over the left eye, I read the right-hand line. I continued in this manner until I had read half a page, and of course got along very well. I then challenged the real issue by attempting to read the line on page 6 with my left eye, and the line on page 7 with my right eye, at the same time. Then there was trouble; the lines would blend, and the thoughts become confused. But I expected this, and after struggling along for two hours something happened. There was great commotion in my head-piece. I felt giddy, faint, collapsical. The feeling was indescribable — a rending of the parts, a rushing as of many waters to find an outlet. Then came the climax of nothingness. This was followed by a gradual clarifying, a separation, an adjustment, a cohesion — and behold, there I sat, reading those two separate pages as naturally as I formerly had read one!

"Could I believe it? Had I accomplished the heretofore considered impossible? I gave vent to my great joy in expressions in Tagalog, in Spanish, and in English. For was not I — Juan Atayde — a most remarkable person? The Filipinos in all ages would sing my praises; they would erect monuments to my memory — yes, indeed, I would be their immortal. Because I could read double — that is, one article with each eye, and at the same time. To add to my satisfaction, I experienced no ill effects from either eye or brain; and I knew that it would be much easier to read upon two different subjects than it would be to read the pages of the same story.

"The following day, as a matter of precaution merely, I applied for a copyright upon my performance, and as yet I have heard of no infringements.

"Of course I have to be particularly careful — my thoughts can not wander even for an instant. So far I have only permitted one error of any magnitude to go through, and that was last week. I had two articles, one on General Harrison Gray Otis crossing the Rubicon, and the other on the simians that inhabit the trees in the neighborhood of the Mercado at Malate, and which are an abomination to the American soldier. Well, I let it read that 'General Otis is an abomination to the American soldier' but that 'the monkeys safely crossed the Rubicon.' I felt very badly over this, but those monkeys are so mischievous. One of the proofs was in English, and the other was in Spanish, and the error occurred through my inadvertence in letting the corrections become transposed into the wrong language.

"Doctor Florencia, the celebrated specialist on cranial phenomena, took an intense interest in my accomplishment. He used to come down to the office, and sit by the hour watching me read; he would then go over the proofs and judge of the accuracy of my reading. He often brought down his skeletons, and would take observations and measurements of corresponding parts of my head and take my temperature; he used up pages of legal cap paper drawing pictures and making computations, but all to no purpose. His only conclusion was that it was one of those remarkable cases where human desire was so firmly intrenched that all barriers were torn down — even nature itself bowing in acquiescence."

I had watched Juan Atayde closely during his narration, but could discover nothing abnormal in his appearance, or out of order in his actions. I finally said: "Juan, you are a wonder, but don't you think there is some anatomical variance, created by the superlative strain under which you labored during your great effort, that will account for your marvelous talent? Don't you believe that possibly the cerebellum overbalances the cerebrum by impinging upon the medulla, thus influencing the ophthalmic nerve and interfering with the functions of the occipital cavity?" But Juan scouted the idea, and simply said "*Non possimus.*"

You would think this man should be satisfied with his double ability, but he isn't. And when I left him he was lamenting the fact that he had not two tongues, so that he could speak Spanish and United States at the same time. I tried to read as he does, but after many efforts it was a failure.

Señor Atayde spoke to me about making his copyright international. I told him that he might just as well make it apply to the universe, and thereby be fully protected.

What does the reader think about it?

"HERE'S TO HIM."

Here's to the man whose hand
Is firm when he clasps your own —
Like a grip of steel
That makes you feel
You're not in the world alone.

Here's to the man whose laugh
Puts the somber clouds to rout —
The man who's fair
And kind and square
To the one that's down and out.

— *The Milwaukee Sentinel.*

THE BEST CODE.

Emily — "Why are you waving your handkerchief?"

Angelina — "Since papa has forbidden Tom the house, we have arranged a code of signals."

Emily — "What is it?"

Angelina — "When he waves his handkerchief five times, that means 'do you love me?' And when I wave frantically in reply it means, 'Yes, darling.'"

Emily — "And how do you ask other questions?"

Angelina — "We don't. That's the whole code." — *Harper's Weekly.*



THE CREEK

Representative illustration from photograph showing depth of color well-suited to landscape work. Printed in Doubletone Autumn Green Deep, of Sigmund Ullman Co., New York, Chicago and Philadelphia.

JOHN MARDER, VETERAN TYPEFOUNDER, RETIRES.

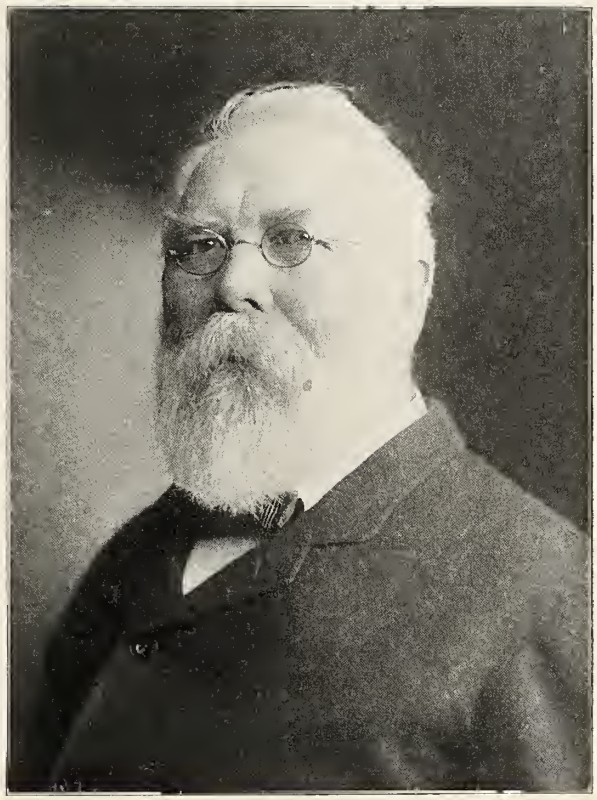
John Marder became a citizen of Chicago and entered the typefounding business in 1860, at the age of twenty-five. He has just retired, at the age of seventy-three, vigorous in health and intellect, to enjoy a well-earned ease in his latter years. Always a conspicuous figure in American typography, especially in the West, he enjoys the confidence and friendship of thousands of printers, whose good wishes follow him into retirement. It is the too frequent destiny of American men of affairs to, figurratively speaking, "die with their boots on": to come to an abrupt end. How much saner it is to hand over the helm in good time to younger men and to take the time in peaceful days to add up life's sum, to balance one's life accounts, and prepare for the life eternal unhampered by the distractions of business. In such years the veteran takes on the true dignity of his manhood, and his fellows form a truer estimate of his character and achievements unbiased by rivalries or other petty and transitory conditions. That in the fullness of his powers John Marder should take this sane procedure was to be expected in one whose life has been so entirely exemplary in every relation — domestic, civic and commercial. John Marder has a stalwart figure and an equally stalwart character.

John Marder's strongest characteristics are sincerity and modesty. Although his business career was vigorous, enterprising and, when necessary, combative, his is really a retiring disposition. This trait has at times been misinterpreted by strangers as aloofness or coldness, whereas in fact John Marder is a man of kindly disposition, jovial among acquaintances, and a considerate employer.

In the January, 1907, issue THE INLAND PRINTER printed an account of John Marder's life and services, a summary of which will suffice now. He is of German parentage, and was born March 5, 1835, in Greentown, Stark county, Ohio. At sixteen he entered a printing-office in Akron, Ohio, learning that business. At twenty-one he went to Davenport, Iowa, as an employee of the business which still continues under the name of Fidlar & Chambers, printers. At twenty-five he went to Chicago as bookkeeper for the Chicago Type Foundry, the first typefoundry in Chicago, and two years later became a partner. Later on A. P. Luse, who had been a partner in the firm in Davenport which employed John Marder, joined him in forming the firm, which was owner of the foundry, under the style of Marder, Luse & Co. until 1892, when it became part of the American Type Founders Company. John Marder was the first Western general manager of the new company, and later became its secretary-treasurer (and in reality its general manager) in New York. He returned to Chicago as manager of the Chicago branch in 1895, and resigned in August, 1908. He was one of the organizers of the American Type Founders Company, which has justified all his favorable expectations and promises in improving the service to the printers of the United States. John Marder married Frances H. Collins in 1861. There are three sons and two daughters. The sons occupy leading positions in the printing machinery and typefounding business, all having had practical training.

The Chicago fire of 1871, which wiped out the businesses of that city, including the Chicago Type Foundry, afforded John Marder the opportunity to distinguish himself. He promptly extended credits of several hundred thousand dollars to burned-out printers, not one in ten of whom had any basis for credit other than John Marder's favorable opinion of their ability and probity. Several of the more successful printing firms of Chicago owe their existence to those liberal extensions of credits, based on a firm faith in the future of Chicago and the integrity of Chicago printers.

In refitting his typefoundry after the fire, John Marder decided to make his type on the point system. There never was a progressive step taken by one man, without some other men claiming part of the credit as suggestors or prophesiers. So other men have claimed to have suggested John Marder's action. This need not be denied, but does not detract one iota from the credit due to John Marder for introducing the point system into America. He did it, and it was a plucky thing to do, for during the first few years his true standards of body were the most difficult to use with the old bodies, and thousands of printers who knew the Marder type-bodies to be the more scientific could not afford to mix them with unscientific bodies



JOHN MARDER.

previously purchased. John Marder would have been a richer man if he had not introduced the American point system of type-bodies, and if he had not been a persistent man that great reform would have been indefinitely postponed. No financial reward was gained by the introduction of this reform. Only those whose experience goes back of 1890 can correctly estimate the great advantages derived by the printers through the point system. It is no exaggeration to estimate it at hundreds of thousands of dollars in time saved in justification and in preventing trouble on the presses through bad justification. A very definite saving of time in the composition of three-fourths of all jobs may be credited to the point system. It is the greatest reform in typemaking ever introduced in America, and John Marder is therefore one of the printers' greatest benefactors. The whole history of this event was printed in the January, 1907, number of this journal. THE INLAND PRINTER, which was one of the chief advocates of John Marder's system of point bodies, can not announce John Marder's honorable retirement without reminding the printers of America of his great services to our craft. It tenders to him its sincere respect and appreciation, with its wishes for many years of happiness in the retrospect of a highly useful career, reflected and continued in the services of his children.

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.

COMPILED BY N. J. WERNER.

OCTOBER.

October 1.—Alexander Ramsey, believed at his death (in 1903) to have been the oldest printer in the country, born in Oneida county, New York, 1811.

October 2.— Col. John A. Martin, pioneer printer and editor of Kansas, and ex-Governor of that State, died at Atchison, 1889.....Edward Payson Suter, manager of Baltimore and Philadelphia typefoundries, died at Narbeth, Pennsylvania, 1899, aged fifty.....The *Commercial-Advertiser*, now the *Daily Globe*, of New York city, first appeared, 1797.....William John Dornan, a veteran printer of Philadelphia, and for some years president of the local Typothetæ, born in that city, 1829.

October 3.— J. West Goodwin, noted Sedalia, Missouri, editor, born at Brownville, New York, 1836.....Gustav Herman Schauppner, printer and typefounder, at one time president of the Illinois Typefounding Company, of Chicago, died, 1873.....William Morris, founder of the "Kelmscott Press," died at Hammersmith, London, 1896. ....Frederick Barnard, of the firm of Barnard & Miller, of Chicago, and said to be the oldest "boss" printer and oldest "newsboy" in Chicago, born in Somerton, England, 1836.

October 4.— The first edition of the whole Bible in the English language, being Miles Coverdale's translation, and supposed to have been printed in Zurich, Switzerland, by Christopher Froschover, issued, 1535.....Samuel Rastall, a compositor well known throughout the land, for a number of years secretary and treasurer of Chicago Typographical Union, and inventor of the alphabetic system of type measurement, born in Cheltenham, England, 1838.

October 5.— The Bristol (Eng.) *Mercury* started, 1715. ....Charles E. Leonard (of Knight, Leonard & Co., of Chicago) born at Buffalo, New York, 1829.

October 6.— William Orville Hickok, noted manufacturer of bookbinders' machines and tools, born near Warsaw, New York, 1815.

October 7.— First newspaper in New Hampshire, the New Hampshire *Gazette*, issued at Portsmouth, 1756..... Joseph Ames, distinguished antiquary and author of "Typographical Antiquities"; also Fellow of the Royal Society; died, 1758.....Cornelius Wendell, early Congressional printer, died at Northampton, Massachusetts, 1870.

October 8.— Rembrandt, the great Dutch painter and etcher, died at Amsterdam, 1669.....Thomas Hailing, prominent English printer, born in Gloucester, 1830..... Joseph W. McCann, on a wager, sets 2,127 ems in one hour in the office of the New York *Sun*, 1888.

October 10.—Aldus Manutius, the younger, and the last of that famous family of printers at Rome, died, 1597. ....The foundation stone of the present New York *World* building laid, 1889.

October 11.— Frank W. Palmer, Government printer under President Harrison, born at Manchester, Indiana, 1827.....David MacConnell Smyth, inventor of the book-sewing machine, died at Hartford, Connecticut, 1907, aged seventy-four.

October 12.— Senator Preston B. Plumb, of Kansas, in early life a printer, born in Delaware county, Ohio, 1837. ....John Milton Edson, noted veteran printer, for thirty-seven years head of the editorial department of the A. N. Kellogg auxiliary house, born in Warren county, Pennsylvania, 1832.

October 13.— Barletti de St. Paul, French grammarian, and inventor of a system of printer's logotypes, for which he received a reward of 20,000 francs, died, 1809.....Henry C. Carey, noted writer and publisher, died at Philadelphia, 1879, aged eighty-six.

October 14.— Benjamin Edes, at one time part owner of the old Boston *Gazette*, born at Charlestown, Massachusetts, 1732.....Thillinghast King Collins, Philadelphia printer, and inventor of movable rules for stereotype blocks, born, 1802.

October 16.— John Luther Ringwalt, author of the "American Encyclopedia of Printing," born in Lancaster, Pennsylvania, 1828.....Sir Robert L. Estrange, writing to Lord Arlington, states that eighty printers had died during the great London plague, 1665.....William Bradford began the weekly New York *Gazette*, 1725.

October 17.— Charles Andrew Dana, noted writer, and editor of the New York *Sun*, died, 1897.

October 18.— Col. Abner B. Packard, universally known preparer of type, stereotype and linotype metals, died in Quincy, Massachusetts, 1902, aged eighty-one.....Thomas Bassandyne, noted early Edinburgh printer, died, 1577.

October 19.— Charles Crapelet, called the "French Baskerville," noted for printing correct and beautiful editions, died in France, 1809, aged forty-seven.....John D. Defrees, public printer under President Lincoln, died at Berkeley Springs, Virginia, 1882, aged seventy-two.

October 20.— Robert McKechnie, prominent union printer of New York city, born in Armagh, Ireland, 1834.

October 21.— John Bewick, very distinguished artist in wood engraving, died, 1795.....Date of first paper published in Kansas Territory (at Wakarusa), 1854..... Frederic Hudson, author of a "History of Journalism," and managing editor of the New York *Herald*, died in Concord, New Hampshire, 1875.....Wilhelm Blaeu, a noted early printer of Amsterdam, died, 1638.

October 23.— Fourteen printers, publishers and booksellers committed to Newgate prison, London, for issuing a translation of "Tacitus," 1711.

October 24.— Michael Dalton, noted typefounder, of Boston, died 1879, aged eighty.

October 25.— "Anastatic" printing patented (by Baldanus & Siemens, of Berlin, Germany), 1845.

October 26.— Roger Norton, of Little Britain, printer of Latin and Greek to his majesty, and one of the noted patentees in the office of king's printer, died, 1723..... The *Grub Street Journal* of this date contains an account of the origin of the term "printer's devil," 1732.

October 27.—After a short siege laid against Mayence by Elector Adolph of Nassau, to displace from office Elector Diether von Isenburg, who ventured to dispute the Pope's authority to remove him, fire was set to part of the city, including a part of the office of Fust & Schoeffer, in consequence of which the workmen were scattered through Europe and so disseminated the art, 1462.

October 28.— Ottmar Mergenthaler, inventor of the Linotype machine, died in Baltimore, 1899, aged forty-five. ....The *Pennsylvania Packet and General Advertiser*, established as a daily, descending from the *Pennsylvania Weekly Gazette* (founded in 1728 by Benjamin Franklin) and later merged into the present *North American* of Philadelphia, begun, 1771.

October 29.— The Company of Stationers of London obtained a patent from King James I. "for the sole printing of primers, psalms, almanacks, etc., in English, for the help and relief of them and their successors forever," 1603.....The first newspaper in Connecticut, the *Connecticut Courant*, issued at Hartford, 1764.....James Gordon

Bennett issues the first number of the New York *Globe*, 1832.....John B. Clarke, nine times elected State printer of New Hampshire, and proprietor of the *Daily Mirror* of Manchester, New Hampshire, died, 1891.

October 30.— William Perry, for thirty years celebrated editor and proprietor of the London *Morning Chronicle*, born at Aberdeen, 1756.....Col. Horace Tyler Rockwell, well-known printer, and fourth president of the United Typothetæ, died in Boston, 1902, aged sixty-four.

ADDITIONS TO PRECEDING MONTHS.

January 1.— *The Falmouth Gazette and Weekly Advertiser*, Maine's oldest newspaper, started by Thomas B. Wait and Benjamin Whitcomb, at Portland, 1785.....The *Franklin Repository* of Chambersburg, Pennsylvania, started as a weekly by George K. Harper, and still running as a daily, begun, 1790.

January 8.— The *South Carolina Gazette*, earliest ancestor of the present *News and Courier*, of Charleston, South Carolina, started, 1732.

January 12.— John Oswen, third printer at Ipswich, issued "The New Testament," 1550.

January 19.— Wynken de Worde's will proved, 1535.

January 23.— The Grolier Club of New York city founded, 1884.

January 26.— John White, who started the *Newcastle Courant* (in 1711), died, 1769.....The Caxton Club of Chicago incorporated, 1895.

February 1.— Ludwig Elzevier, renowned early printer of Amsterdam, died, 1617, aged fifty-seven.

February 5.— Date of "*Compotus manualis ad usum Oxoniensium*, by Charles Kyforth, of Oxford, 1519.

February 7.—Aldus Manutius I., early Italian printer, died, 1555.

February 13.—Aldus Manutius II., early Italian printer, born in Venice, 1547.

February 16.— The *New Jersey Journal*, a weekly, the predecessor of the *Daily Journal*, of Elizabeth, New Jersey, and the oldest newspaper in continuous existence in that State, started, 1779.

February 18.— Date of the colophon of "*Directorium Sacerdotum*," printed by Hugo Goez, in the city of York, 1509.

February 25.— The first Typographical Society or Union of Columbia, Ohio, chartered by the Legislature, 1834.

February 26.— John Allan, "the Nestor of American Bibliophiles," and an extensive book collector, born in Kilburne, Ayrshire, Scotland, 1777.

February 28.— The noted typefounding house of Genzsch & Heyse, of Hamburg, Germany, established by Johann August Genzsch and George Heyse, 1833.

March 11.— *The Daily Courant*, the "first British daily paper," entitled to this description, began in London, by E. Mallet, 1702.

March 12.— Jean Heynlin, of Stein, diocese of Spires, Bavaria, one of the first to bring printing to Paris (about 1472), died, 1496.

March 22.— Emil Julius Genzsch, owner of the famous Genzsch & Heyse typefoundry of Hamburg, Germany, born in that city, 1842.

March 29.— Frederick Koenig gets first patent in England on his steam printing-press, 1810.

March 31.— Robert Foulis is appointed printer of the University of Glasgow, 1743.

April 7.— The *Gazette*, of Hudson, New York, still being published as a weekly, started, by Ashbel Stoddart and Charles R. Webster, 1785.

April 25.— Mrs. M. K. Beach, the first woman operating a typewriter, started at this work, 1875.

May 4.— Thomas J. Sullivan, director of the Bureau of Engraving and Printing, died at Washington, D. C., 1908, aged sixty-one.

May 12.— The *Impartial Register*, published as a semi-weekly nearly one hundred years and the eighth paper started in Salem, Massachusetts, begins, 1800.

June 1.— William H. Welch, originator of "patent insides" and first publisher of the Des Moines *Leader*, died in Chicago, 1908.

June 4.— The *Oracle*, finally merged with the *New Hampshire Gazette*, established by Charles Pierce, at Portsmouth, New Hampshire, 1793.

June 20.— The *Northern Budget*, of Troy, New York, still published as a Sunday paper, started by Robert Moffitt & Co., at Lansingburg, New York, 1797.

June 21.— The *Journal*, of Dayton, Ohio, started, 1808.

June 24.— Johann August Genzsch, founder of the noted Genzsch & Heyse typefoundry at Hamburg, Germany, died in that city, 1869, aged sixty-nine.

THE FIRST CHAPTER.

[President Roosevelt will get a Dollar a Word.]

We saw (two plunks) a buck (that's four)
And then (six dollars, please)
I fired (that's eight) a shot (two more)
And brought him to his knees.
The hunting scene (that makes nineteen)
Is something really fine;
The jungle's all a vivid green,
(I think that's twenty-nine.)

To-night we lie beneath the sky,
(One, two, three, four, five, six;)
It's great (seven, eight), the moon is high,
The woods full of big sticks!
So what we do (that's twenty-two)
Let's do with all our might.
(Come, Kermit, count, whate'er you do!
Yes, twenty-eight is right!)

It is great sport (my words are short,
But why should I waste ink?)
I thought I heard a rhino snort
In coming down to drink.
I'm on his track (Kermet, go back
And count these words again.)
The night is still and raven black!
(Loeb, come and hold my pen.)

Bang! Bang! Bang! Bang (They'll hate to pay
For four bangs in a row,
A dollar each, but that's the way
The contract reads, I know)!
(Loeb, skin the rhino while I add
These words.) What heavenly breeze!
We're off to bed! (And Kermit, lad,
Mail this first chapter, please!)

—*J. W. Foley.*

ADJECTIVES AS YOU LIKE THEM.

"The worst of the two," a phrase which was good enough for Robert Louis Stevenson, nobody but a purist grammarian has any right to object to, says Professor Lounsbury of Yale, in the September *Harper's Magazine*. From the fourteenth century on, contends this critic, through the writings of such masters as Spenser, Shakespeare, Milton, Richardson and Fielding, Doctor Johnson, Jane Austen, Irving, Thackeray, and others, the superlative form in comparisons of two has had constant use. So with a phrase like "my dearest friend" or "my dearest Mary," which the purist would say implies a number of friends or Marys, Professor Lounsbury points out that *dearest* can also mean very or especially dear. Many an overburdened brain will find relief in knowing that a scholar may oppose a stickler. And may the best man win! —*Harper's Weekly.*

TWENTY-SECOND CONVENTION OF UNITED TYPOTHETAE.

THE dove of peace did not descend officially and in *propria persona* at the United Typothetæ convention at Boston, September 9 to 11, but its shadow was distinctly visible, and those noted for clear vision vowed they saw the outline of its form circling in the air awaiting the first invitation to flutter downward. The United Typothetæ adheres to the old-fashioned notion of secret meetings, and the foregoing is not drawn from the snatches of wisdom an outsider may obtain from the actual proceedings so much as from unstilted expressions heard in the hall lobbies and hotel corridors, where delegates and others spoke their minds, freed from the sense of official responsibility. For be it known that delegates of all grades and conditions have the habit of taking themselves most seriously; it shows in the multitude of qualifications with which they bolster up simple and innocuous utterances, often accompanied by furrowed brow and in measured tones. In the free and easy conversation between individuals there was ample evidence that battle-flags were being furled and put away.

For the first time in several years, known and avowed typographical men were in evidence. John W. Hays, of Minneapolis, who is vice-president of the International Typographical Union, ran up from Hartford, Connecticut, to renew old acquaintances with "the enemy" and possibly make new ones. If he had any other business there than that of a looker-on he succeeded in hiding it from the vulgar gaze. If a social handshake and chat was his purpose he evidently achieved success. His appearance with one or two fellow-unionists was invariably the prelude to a discussion of "the situation," and bewildering were the sentiments expressed. A friend of Mr. Hays' recited an experience illustrative of the freedom with which opinions were expressed. An employer who had fought the union and succeeded, frankly admitted he would rather be back in that fold: "Why don't you get rid of that man Lynch?" quoth this one. "He was and is the cause of the whole trouble; he is tricky and a bulldozer, and plain, straightforward men will not treat with him." The fact that newspaper publishers did not speak so of Mr. Lynch had no weight with this critic. But the unionist met two more employers, one of whom had won his fight locally and the other had been a national figure in the affray. They spoke of Lynch, too. The local light spontaneously voiced his admiration of the work Lynch had done for his organization; it far outshone the achievements of any other labor official and had made of his union a great power. Applauding that view, the employer of national fame wished to add that the financing of the strike was a master stroke worthy of the best minds in the financial world, and he liked Lynch for his straightforwardness, as there was never any doubt as to where he stood on any question at issue. So the tongues wagged; erstwhile perplexing experiences were laughed at and views ventilated. The union officials were "joshed" about the time and energy they expended in purchasing men who were gold bricks the employers wanted to get rid of, and in turn cited instances to show they were not the only typographic Rubes who bought spurious articles; they also reprobated the "coarse work" and "crude methods" of local officials and chapel chairmen that practically drove employers here and there into a hostile attitude toward the union. Unusually interesting to the ordinary observer who had paid little attention to details was what he heard about "the mistake" at St. Louis in 1904. In the union camp Mr. Lynch has been openly criticized for some action taken at St. Louis more than for any other single act incident to the eight-hour strike. What the mistake was doesn't matter now; the point is that Mr. Lynch's union critics have reverted time and again to his "blunder" in 1904, and perhaps he did blunder from the standpoint of his critics. But members high in the Typothetæ did not hesitate to say that the organization made a great mistake in taking the action it did at the Mound City, and that some of the men who were afterward prominent in opposing the union thought so and said so at the time.

Listening to the lobby chatter, which if loose and free, was certainly frank, one was left wondering how there ever was a strike. He was certainly impressed with the idea that the bad blood was being dissipated, and there were hopes that some olive-branch declaration would be forthcoming from the convention. It was known that several propositions would be presented. One looked to the establishment of a strictly nonunion or open-shop organization, which in practice is what the Typothetæ is now — that is, to a very great extent. This idea was said to emanate from Chicago and have the support of several members of that Typothetæ. Another and more progressive idea was fathered by George H. Ellis, of Boston, and has been expressed in these words: "Recognizing the fact that we ought to have an association including all printers who see the necessity for coming together on the broadest possible basis, organize somewhat after the plan of the Newspaper Publishers' Association, probably without the joint-stock feature, but including all who care to belong 'regardless of their union affiliations.' The National Typothetæ could then make agreements, as does the Newspaper Publishers' Association, with the various national or international unions, binding only on such local Typothetæ, individuals, firms, or corporations, as wish to make agreements with local unions under it."

The foregoing was discussed in executive session, from which all but delegates were debarred, and no official statement has been given out, but it can safely be said that neither proposition was adopted. The convention affirmed the position taken by the executive council on February 28, 1908, in amending the "declaration of policy." These amendments (1) favored ascertainment of costs and (2) expressed a desire to advance the interests of technical training. On the burning question — the labor issue — the amended "declaration" reads:

"The United Typothetæ of America leaves to local Typothetæ the settlement of all questions relating to its own membership, subject to the provisions of the constitution and by-laws of the United Typothetæ of America. Local Typothetæ and individual members shall be at liberty to make contracts with local unions providing such contracts conform to the spirit of this declaration of policy, and are approved by the executive officers of the national organization before they are executed."

This was the most important act of the convention, and the one in which there was the greatest general interest, but as debates in executive session are not reported it is difficult to say with exactness just what motive prompted the rejection of the Ellis and the Chicago propositions. Though many nonmembers have held to the opinion that a strictly anti-union organization was the logical goal of the Typothetæ, yet it tabooed the Chicago plan because it led to a so-called "open shop" that would be closed to union men. Some said this would tend to the development of an unsocial body — one dominated solely by the commercial spirit and which cared naught for the uplift of humanity, whereas an important duty of employers and their associations is to give employees the best possible conditions. "Nothing should be done to lower ideals," said one member.

"If such views had weight in defeating the anti-union proposal from Chicago, why did Mr. Ellis' suggestion fail?" was asked a gentleman evidently well satisfied with

the result of the session. He explained that the voters were there to make Mr. Ellis' proposition a law, but it was not thought judicious to do so at this time. "The truth is," he went on, "there is not really a great deal in Mr. Ellis' idea. Its greatest value would be in serving to remove in the clearest way a very general misconception as to the methods and machinery of the Typothetæ — misconceptions as rife among members as among outsiders. It is the almost universal notion that the Typothetæ is a fighting organization, and is consequently highly centralized in its methods. Such is not the case. To illustrate it, it 'maintains the right of every member to conduct an open office'; it doesn't say he shall do so — merely that he has the right to do so if he so desires. Oh, yes, we fight, and have had centralized power, but those were occasions when that was thought necessary. I don't say the United Typothetæ can not become militant; I say it is not naturally and essentially a centralized, fighting body. During 1904-6 we thought it wise to prepare for and wage war, and the necessary powers were conferred on the proper parties; that was temporary and abnormal. Now there is no need for war and the implements of strife are rusting; that is the desired and normal state of the Typothetæ. In my opinion, all we need to do at present is to set the Typothetæ straight before its members and the world — reaffirm the old faith in all its purity — while the passage of Mr. Ellis' resolution would serve to confirm popular misconceptions. Well, other reasons were advanced by the majority, the principal one being that the Typothetæ should not make any pronouncement until after the appeal case arising out of the suit against the pressmen's union is decided." It is understood former members and other employing printers will in the near future be asked to come into the fold.

PRESIDENT'S REPORT.

Mr. Fell congratulated the Typothetæ on having grown from an organization designed to protect "our craft from unreasonable demands of labor," to a more successful business proposition, where it commands the "respect alike of the commercial printers and the labor world." He was "glad to report that we are in better financial condition than we have been for some years," but opposed any reduction in dues, owing to this easing up of financial pressure. In the president's opinion the organization should "rather look to a broadening of its field and an extending of its usefulness, than a curtailment." The custom of the Post-office Department printing stamped envelopes at cost was denounced, and it was suggested that the coöperation of the country press be solicited in opposing the practice. An experience of nearly two years by the mutual company of Philadelphia had proved printers could secure insurance at reasonable rates. Mr. Fell commented at length on cost systems, attributing the awakened interest in the subject to the depression. The executive committee sent out a representative last January who gave the members information it was not regarded wise to print. The president thought the experiment had proved successful and urged putting two men in the field as organizers, saying the Typothetæ should "learn from the best organizers — the labor unions." The success and prosperity of the printing business rests with the printers themselves, said Mr. Fell in conclusion, and he prophesied that the "merchant printer" is about to come into his own.

EIGHT HOURS AND THE PRESSMEN'S AGREEMENT.

The remaining business of general interest that occupied the attention of the delegates had its origin in the address of President Fell and Secretary Macintyre, in which the recommendations of the officers were approved. The president said that in view of the contentions of the pressmen's unions and the decision of Judge Thompson sustaining them, there was no contract pledging the organization to establish the eight-hour day on January 1, 1909. It was given out that the Typothetæ stood for inaugurating the change and trusted its members would do so, but the repudiation of the agreement by the pressmen's union and its emasculation by the courts relieved them of legal responsibility. Relative to that noted agreement, it was decided that the case be continued through the United States Appellate Court, any further proceedings to be at the discretion of the executive committee. The purpose of this litigation is to secure a decision as to the legality of agreements between employers' associations and international unions.

LABOR BUREAU AND WORKING-CARD SYSTEM.

Secretary Macintyre spoke highly of the efficiency of the bureau of labor and information, saying that "with the exercise of considerable care in the selection of men we have been able to secure a superior class of compositors, operators and pressmen," and that the demands of members for workmen have consequently increased. A working-card system has been established, by which it is hoped to "overcome the advantages of the union traveling card." The secretary says the scheme "has met with a gratifying reception" and vaguely asserts: "Indeed, there is already a demand for them on the part of the employee, who feels that with a card issued by the local or national Typothetæ he will be much more likely to secure employment in other Typothetæ offices than if he applied without such credentials." The convention decided to continue the bureau of labor and urged the general adoption of the working-card system.

AFTER THE PAPER-DEALERS.

The Typothetæ is concerned about the disposition of paper-dealers and other supply men to sell directly to patrons of printers, and appointed a committee to assist local Typothetæ in making agreements with associations of supply men for the purpose of "correcting the practice," which was designated a trade abuse.

THE UNION LABEL.

The much-advertised "little joker" of the unions was made a special order of business, with the result that it was decided to oppose its introduction whenever and wherever possible, especially all cases where there is an effort to pass ordinances requiring the label on public printing. It was said, "There is no necessity for the label under any circumstances — other laws than those of the union provide for sanitary surroundings which the label does not by any means guarantee, whatever its champions may say for it. A resolute front and some pains to keep the public informed of what the union label really means, and the ends to which the unions are always ready to go to secure its use, are all that is needed to keep it out of our offices and finally discourage its use in the best class of offices."

ASCERTAINMENT OF COST.

The convention approved the assertion that the Typothetæ could be of no greater benefit than in educating members as to the cost of their product. Hereafter a committee will be appointed from year to year to gather information on the subject and disseminate it through the official *Bulletin*, which will be published monthly hereafter instead of quarterly.

MEMBERSHIP AND ATTENDANCE.

According to the secretary's report, "The membership of the United Typothetæ of America is but seven per cent of the number of book and job offices in the United States, but their investment in tools and machinery is thirty-one per cent; of the typesetting and casting machines used in the book and job offices of the country, the members of the United Typothetæ of America operate over fifty-three

per cent; of operators, over fifty per cent; and of all employees, twenty-six per cent are engaged in the offices of our members. Our membership extends into thirty-six States and the Dominion of Canada, and one hundred and eight cities, the average value of our equipments being nearly $37,000." The official statement gave the total attendance of members as 208 from 94 cities, divided into 77 visiting employing printers, 69 alternates and 98 delegates.

THE OFFICERS.

With four exceptions, the officers were reëlected, the roster being as follows:

President, E. Lawrence Fell, 518 Ludlow street, Philadelphia; vice-president, Wilson H. Lee, New Haven, Connecticut; secretary, John Macintyre, 32 Union Square, New York; treasurer, A. M. Glossbrenner, Indianapolis, Indiana.

Executive Committee — Wilson H. Lee, New Haven, Chairman; A. R. Barnes, Chicago; Isaac H. Blanchard, New York; George M. Courts, Galveston; J. Stearns Cushing, Norwood, Massachusetts; H. K. Dean, Grand Rapids; George H. Ellis, Boston; William J. Golder, Pittsburg; Franklin Hudson, Kansas City; H. W. J. Meyer, Milwaukee; Samuel Rees, Omaha; Robert Schalkenbach, New York; C. M. Skinner, St. Louis; Fred L. Smith, Minneapolis; Edward Stern, Philadelphia; E. M. Watson, Jersey City; E. C. Langer, Rochester; L. T. Davidson, Louisville; John Stovel, Winnipeg; the president and the treasurer, ex officio.

Mr. Glossbrenner succeeds Mr. Donnelley as treasurer, and Messrs. Langer, Davidson and Stovel fill vacancies on the executive committee, caused by the retirement of W. O. Foote, of Atlanta, Georgia; E. A. Kendrick, of Buffalo, and F. C. Nunemacher, of Louisville. The next place of meeting will, as usual, be selected by the executive committee during the coming winter.

OUTSIDE THE REGULAR SESSIONS.

The diversions in the way of amusement were not overdone. On Tuesday evening there was an informal smoker, and the following afternoon the ladies were given an automobile ride around the city while the delegates were settling the policy issue. A trip to Nantasket Beach was the diversion for Thursday, and after the business was disposed of, former President Ellis invited all to partake of New England hospitality at his farm and look over his famous Jerseys, as well as get a glimpse of historic Lexington and Concord. An open meeting was held on Wednesday night when J. D. Kenyon, of the Sheldon School of Chicago, spoke on "Science of Modern Business Building." W. B. Prescott, secretary I. T. U. Commission on Supplemental Trade Education, made a talk explanatory of the purposes and methods of the I. T. U. Course in Printing.

VIEWS OF AN EMPLOYER AND A UNIONIST.

A gentleman prominent in Typothetæ ranks was asked if the action taken at Boston was satisfactory. He did not care to have his name used, but was not averse to expressing his satisfaction at the outcome, and was careful to class himself among the liberal or progressive element. "We are now entering on an era of peace, and there is need in the printing business for an organization which shall at once act as a policeman, correcting evils of all kinds, and be a medium through which employers may coöperate among themselves and with other organizations for the advancement of the craft. That body must be wide in its views and be on a broad basis. The Typothetæ has passed through the trials and tribulations of infancy and adolescence — it has a history and a fund of experience — and made many mistakes, if you want to put it that way. If it is made the nucleus of the coming organization that I speak of, that body will profit by the experience of the Typothetæ. If it goes down, its successor — and there *must* be an employers' association — will not profit by experience nearly so much as would the Typothetæ. For the sake of argument I will grant that industrialism is traveling at a rapid pace, and in some quarters the Typothetæ is regarded as not having kept up with the procession. But in theory and practice it is sufficiently flexible to meet all demands of the membership. If those who wish a change in policy will join and win a majority to their side, they will get what they want. The national fight is over and the remaining difficulties will be settled in some way between local Typothetæ and individuals and local unions. While these remain it is not good policy, in my opinion, for the Typothetæ to go farther than it has in intimating or forecasting its future policies."

An active member of the union being asked for an opinion as to the effect of the Typothetæ's policy, said: "If one can be a member of the Typothetæ and employ union men, then what has there been so much row about? Is that a mere resolution passed for public effect, or does it mean that these offices are going to pay the scale? If the latter, then I prophesy that wide-awake unions will soon recover the ground they lost in the winning of the eight-hour day. If, however, the policy is a mere verbal offering to confuse the public mind, the inevitable will be postponed for some time. Until I see how the alleged new order of things works out I could not give an opinion as to their effect. It is practice rather than profession that counts in such matters."

UNION PRESSMAN'S VIEW.

Prior to the Typothetæ convention, the *American Pressman*, official journal of the pressmen's union, had this to say of the outlook:

"Now that the real inwardness of the Typothetæ has been wholly disclosed, its representatives speak of its affairs and aims with an unwonted frankness that is wholesome and refreshing. Writing recently upon 'The Future of the United Typothetæ,' its past president, Mr. Ellis (the union men in whose pressroom are said to equal four per cent of the total force), essays to diagnose the old hulk's desperate ailment and proposes a number of alternatives whereby to rejuvenate it. Refusing to admit that it has outlived its potency and whatever usefulness might ever have been conceded it, Mr. Ellis yet acknowledges in his conclusions that the Typothetæ is about done and is looking for a soft spot to bring up against.

"The element which has been predominant in the Typothetæ in the past seems to be the particular concern of Mr. Ellis, and therein lies the mortal fault in his present effort. It was this element that was responsible for the unequable and unfair attitude which the Typothetæ assumed in its dealings with the unions, and it is this element that hastened the end of the Typothetæ as a factor in the printing industry.

"The alternatives suggested by Mr. Ellis as being open to the Typothetæ are as follows:

"*First*, to continue on the present basis, which has been on the whole very satisfactory.

"*Second*, to make the organization strictly anti-union, or, rather, to admit to membership only such firms or individuals as will pledge themselves to run open offices, making no agreements of any kind with any union, or

"*Third*, recognizing the fact that we ought to have an association including all printers who see the necessity for coming together on the broadest possible basis, organize somewhat after the plan of the Newspaper Publishers' Association, probably without the joint-stock feature, but including all who care to belong, 'regardless of their union affiliations.' The National Typothetæ could then make

agreements, as does the Newspaper Publishers' Association, with the various national or international unions, binding only on such local Typothetæ, individuals, firms or corporations as wish to make agreements with local unions under it.

"The first is a bit of idle temporizing, since, if true, the writer would scarce go to the trouble of evolving and suggesting another plan.

"The second is a naive acknowledgment of the practiced ethics of the Typothetæ before its unmasking that was never openly confessed at that time, the 'open shop' sham and the concrete virtues of the agreement being diligently elaborated upon whenever the integrity of that late lamented instrument was questioned. Note the phraseology of this remarkable confession: 'To make the organization strictly anti-union, *or, rather,* to admit to membership only such firms or individuals as will pledge themselves to run open offices.' In the absence of diplomatic stress, Mr. Ellis has no hesitancy in classing the open shop as an anti-union shop.

"The field sought to be filled by a rejuvenated Typothetæ promises to be well occupied by a progressive, modern organization of employing printers that already has a substantial beginning upon a basis that does not seek to efface through unfair motives and shortsighted wisdom concomitant elements in the industry.

"Mr. Ellis is late."

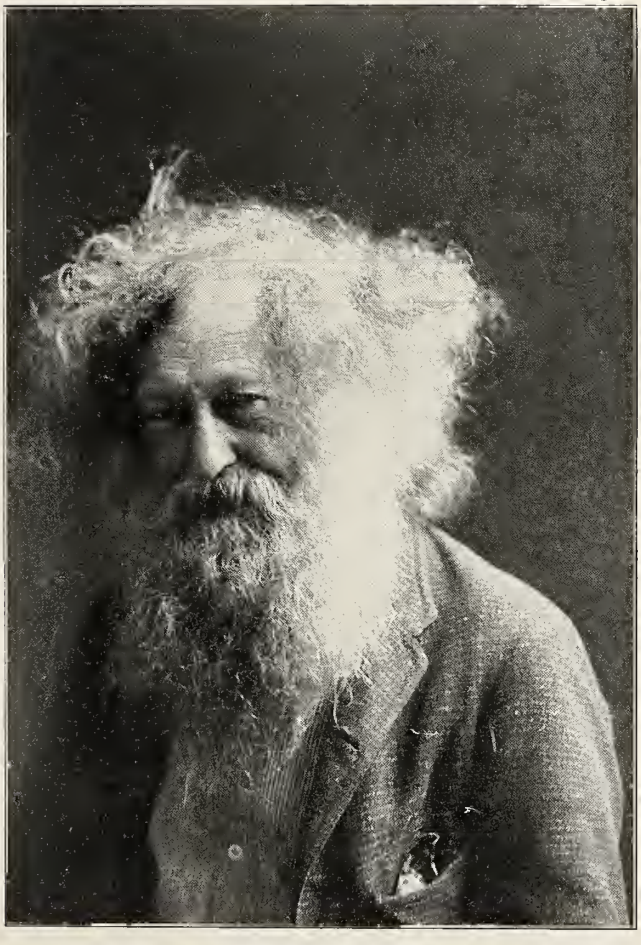
A CANADIAN BEAUTY CONTEST.

Some time ago the Ottawa *Free Press*, Ottawa, Canada, instituted a beauty contest for the Ottawa Valley, the lady receiving the greatest number of votes to receive a cash prize in gold. Through the courtesy of Robert Johnston, foreman of the *Messenger* office, Prescott, Ontario, THE INLAND PRINTER reproduces herewith the portrait of the lady whose gallant friends esteem her peerless among her sisters of the valley — Miss Agnes St. Louis. The photograph is by E. C. Pinsonneault, of Prescott, who also received a cash prize in gold.



MISS AGNES ST. LOUIS,
Winner of Ottawa Valley Beauty Contest, conducted by Ottawa (Ont.) *Free Press.*
Photo by E. C. Pinsonneault, Prescott, Ont., Canada.

A second subject by the same photographer is shown in "Gentleman Jack," an eccentric character of Prescott, and the only man on the voters' list designated as "gentleman." "That's what he is," writes Mr. Johnston, "having lots of money to see him through." THE INLAND PRINTER is glad to have the question "What is a gentleman?" thus definitely settled.



"GENTLEMAN JACK."
Photo by E. C. Pinsonneault, Prescott, Ont., Canada.

GOOD WORK CAN COMMAND THE PRICE.

The value of art in printing of every kind, has come to be pretty generally recognized. Art not only commands attention and gives pleasure, but prepares the mind favorably for the receiving of desired impressions. The wise users of printed matter, including the publishers of books, papers, magazines and other periodicals are, as a rule, now willing, as never before, to pay the necessary cost.—*National Printer-Journalist.*

Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

MATRICES FOR NEWSPAPERS (315).—"Kindly give us the address of makers of plate matrices for newspaper." *Answer.*— The Western Newspaper Union, 65 Plymouth Place, Chicago, will be able to supply your needs in this respect.

THE EN QUAD (313).—"A dispute came up in our shop some time ago in regard to the correct name of the 'en quad.' Some say it is 'en space.' Will you kindly settle this in your magazine?" *Answer.*— The en quad is the smallest of the quads and is designated as a quad. The spaces begin with 3-to-M spaces and are designated as spaces down to the thinnest space used in a given font.

COATING SIGNS WITH PARAFFIN (221).—"Will you tell me how to cover signs with paraffin?" *Answer.*— Pure paraffin may be dissolved in benzine, and spread rapidly on the surface to be coated, but this must be done with much care, owing to the inflammability of the substances. There is a method of applying heated paraffin, which is much better, the apparatus being made by Fuchs & Lang Company, 29 Warren street, New York city, and M. B. Knowlton Company, Rochester, New York.

GUM FOR ENVELOPES OR LABELS (301).—"I would like to procure a recipe for making a glue or gum similar to that used on envelopes or gummed paper." *Answer.*—A strong aqueous solution of reasonably pure dextrin, otherwise known as British gum, forms a most adhesive and cheap mucilage. Alcohol, or rather diluted wine spirit, is usually employed as the solvent where the mucilage is to be used for gumming envelopes, postage stamps, etc., in order to facilitate the drying, and acetic acid is added to increase the mobility of the fluid. The strong aqueous solution is more adhesive than that prepared with alcohol for the reason that it contains a greater proportion of the gum. To prepare this, add an excess of powdered dextrin to boiling water, stir it for a moment or two, allow to cool and settle and strain through a fine cloth. The addition of a little powdered sugar increases the glossiness of the dried gum without interfering greatly with its adhesiveness. The sugar should be dissolved in the water before the dextrin is added.

DECALCOMANIA PRINTING (262).—"Will you give us information as to how decalcomania printing is done? Also where can we obtain white foil such as is used by bookbinders for stamping cloth book-covers?" *Answer.*— The paper forming the support for decalcomania tissue must be carefully selected, so that when coated with the transfer composition, each paper will be best suited for the work to be done. For the regular run of label work, French folio is best suited. It is a very closely woven and rolled paper, and in colorwork will not distort readily. The paper selected is coated with a transfer composition consisting of starch, French glue, or gelatin in boiling water. The sheets are then lithographed with the desired design. In colorwork the high lights are printed first, the deeper colors and shadows following in their regular order of density. The ink used is of special composition known as transfer ink, the ingredients of which are wax, shellac, tallow, soap and the pigment or coloring matter. The manufacture of this ink has been brought to great perfection, but it does not pay to make it on a small scale. The soaking of the finished decalcomania in water softens the transfer composition so that when the picture or label is applied to the glass or other surface which is to receive it, the paper support can be easily removed. You will understand that this is only an outline of the process, which requires much care throughout. It has reached a high state of development in Europe. The largest dealers in this line of goods in this country are the Translucent Window Sign Company, 45 La Salle street, Chicago, and the Meyercord Company, 136 Washington street, Chicago. The white foil to which you refer may be had from Charles Hellmuth, 355 South Clark street, Chicago.

ASPHALTUM.

This substance, so commonly used by process engravers, is one of the bitumen group. It is sometimes vaguely called "bitumen," for the latter term also includes naphtha, petroleum, mineral tar, elaterite, wurtzilite, albertite, gilsonite, ozokerite and coal, asphaltum being merely one of the forms of bitumen. Asphalt is said to be formed from lighter hydrocarbons by condensation possibly under the influence of sulphur. That the formation of asphalt is still going on in nature is shown by the continual evolution of sulphuretted hydrogen in the asphalt deposits of Trinidad and Bermudez.

While there is a great similarity in natural asphalts, extending to both physical and chemical characters, they are found in a great many forms and conditions of occurrence. They may be free bitumens, either liquids or viscous, or brittle solids, containing little or no mineral matter; or they may be mixtures in various proportions, more or less intimate, of the bitumens with organic matter.

Liquid asphalt, sometimes called malthas, is found in California, some of it being extracted from the sea sand near Santa Barbara.

More important than the liquid asphalts, however, are the solid asphalts, used in the graphic arts. The purest of these is sometimes called "glance pitch" or gum asphaltum. Prominent among them is gilsonite, which is found in the Uintah Indian Reservation in Utah. The purity of this product — some go to ninety-eight per cent soluble in carbon disulphid — is such that it finds larger application in the manufacture of varnishes and insulating compounds than in paving and building construction, for which the commoner asphalts are generally used. This glance pitch is extremely brittle and friable, crumbling easily between the fingers, and has a bright luster like anthracite coal. The less pure Trinidad and Bermudez asphalts are used principally for paving.

The technical uses of the purest varieties of asphalt are, first, for the manufacture of asphalt *varnish.* For this purpose glance pitch and gilsonite are preferably taken, although a thoroughly refined Trinidad or Bermudez asphalt is also available. The product is a combination of asphalt, turpentine and linseed oil, combined in varying proportions, such as three parts of asphalt to four of boiled oil, with fifteen to eighteen of turpentine.

Asphaltum enters into nearly every formula for making engravers' "grounds," as it possesses certain qualities which render it especially useful for this purpose.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

AN EXPLANATION FROM TOMBSTONE.

To the Editor: DOUGLAS, ARIZ., Aug. 28, 1908.

It has been discovered that the gentleman who recently held up so many stages with a Winchester in the Yellowstone Park was a retired printer.

After all, had he retired? Did not his latest operations consist of chasing the quoin with a shooting-stick?

FRANK ALEY.

BUCKLEY & COMPANY'S WAIL.

To the Editor: CHICAGO, Aug. 20, 1908.

The above firm says in a communication in the June number of THE INLAND PRINTER, "our Mr. Buckley has had twenty-three years' experience at pricemaking in Chicago." Also they wail about witnesses for the defense. I am interested in none of the parties at issue, but I do say that any firm making the admissions this firm did in open court as to their bill, should subside without a murmur. It is a wonder the judge did not hit them harder than he did. Such a bald admission of buying another firm's employee as this firm made, puts them beyond either the sympathy or respect of the fair-dealing, honorable printing establishments of Chicago and the whole country.

There are other Buckleys in the business, and here's hoping that they all get shown up, and are ostracized by square business men, as they deserve.

W. L. SMITH.

J. L. ADAMS AND THE TYPOTHETAE.

To the Editor: GRAND RAPIDS, MICH., Sept. 18, 1908.

Considerable space has been taken in your journal to answer my question of a previous number. These answers, in addition to the reports of the late Typothetæ convention, give me the information I have been looking for. The news dispatches of very recent date give the following from the Typothetæ convention: "The United Typothetæ of America is opposed to any agreement between the local Typothetæ or individual members thereof and local typographical unions." The article further states that "a number of New York members are in favor of permitting individual members, who believe their business requires it, to make contracts with local typographical unions."

I was unable to understand why some employers who were always friendly to their union employees so suddenly changed their front and decided that the employees must "quit the union or quit their job." I was unable to understand why, when an attempt was made to arbitrate the matter, the answer invariably was, "we have nothing to arbitrate." We are getting where we can see daylight through the controversy. Much has been said about "running their own business," but I can see no improvement in that regard when I read the report above quoted. It seems like jumping from the frying-pan into the fire.

We read considerable nowadays about "labor bosses," but it seems the employers like the term, when they are compelled to consult a third party as to who they shall hire. Just fancy an employer in California asking a party in New York whether they are "allowed" to hire So-and-So. This in the face of the much-talked-about phrase, "We want to run our own business." It certainly must be a ridiculous farce.

J. L. ADAMS.

LABELS FOR JOB CASES.

To the Editor: JERSEY CITY, N. J., Sept. 10, 1908.

In answer to the suggestion of W. Williamson that typefounders should furnish labels with each font of type sold, please inform your readers that the American Type Founders Company keeps on hand and supplies *gratis* on application labels for its types, and has done so for a long time past. The plan of furnishing labels upon application is, I think, more practicable than placing a label in each font, as a printer who in time might order numerous fonts of one size and series does not require more than one or two labels. There never was a time when printers were so well served by manufacturers of printing materials and type as at present. Every practicable suggestion is welcomed.

F. B. BERRY,
Manager of Typographic Department.

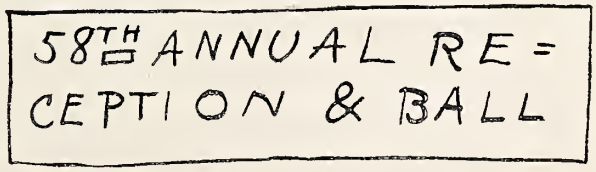
CRITICISM OF "THE INLAND PRINTER" INSERT.

To the Editor: WASHINGTON, D. C., Aug. 12, 1908.

I send herewith some remarks bearing on the typographical insert of the August number of THE INLAND PRINTER — not with the view of fault-finding, but for the purpose of removing, so far as these observations may, the defects in the work, which cause good workmen to smile knowingly on many occasions when looking over work in your publication alleged to be superior, but which is really away below what it should be. You will remember that I have made suggestions along the line of improvement on several occasions, and that my aim is to be helpful.

JOSEPH W. CHEYNEY.

One of the first things a novice might do, if given type to juggle with, is to divide big, bold and vitally important display words at the ends of lines; and (to my astonishment) this is what your typographical expert does the very first thing in the reset specimen of a poster or hanger for Typographical Union, No. 6. Imagine a poster with a large, prominent, important display word divided at the end of a line — and divided on two letters at that! Did you ever see one? Can you find one? Such a blemish should never be passed over simply because a compositor sees fit to separate a certain number of letters into two parts and to make them square up in two lines. He should not so separate them if the wording will not permit it; the separation should be so made that each word may be kept whole within or at the end of lines. If he fails to do the thing which should be done — which reason demands must be done — he has spoiled the work and made a sorry spectacle of it. The type in his resetting appears thus:



The use of the short "&" in such a case is never resorted to by good workmen — and never will be. But having

started the work incorrectly, the compositor is compelled to resort to this abomination, which emphasizes the defect.

The natural arrangement of the expression in the panel above is something like this:

FIFTY-EIGHTH ANNUAL
RECEPTION
AND BALL

The " Fifty-eighth " is not so important as " Reception and Ball." It may be made smaller to emphasize the other and more important expression.

" Typographical Union, No. 6 " is made much too small. That is the line of most importance. If any one be interested at all in this event, it is because the ball is given by New York Union. When you look at a poster you want to know who is represented therein; what they are going to do is secondary consideration. Look at any poster — whether it be in the old style or of modern design — and you will find that this feature is always prominent. Of course, " Typographical Union, No. 6 " can not be displayed large when it is so close to " Reception and Ball "; therefore, good judgment dictates that it be separated from those words.

The best place for it (the top being already occupied) is near the center of the poster; and as " Typographical Union, No. 6 " is not sufficiently definite for all who may read the announcement, the words should be " New York Typographical Union, No. 6." These related words being too long to adjust properly in one line, and so associated that they can not well be made into two lines, the better arrangement appears to be three lines, which will give the name the prominence essential, the word " typographical " dictating the size type to be used, thus:

NEW YORK
TYPOGRAPHICAL
UNION, No. 6

These lines may be set as shown above, without embellishment, or the squared-up effect may be preserved by a formation something like this:

NEW YORK
TYPOGRAPHICAL
UNION, No. 6

The next in importance is the date. The compositor seems to forget that " Lincoln's Birthday Eve " is not so generally fixed in the minds of our people as " Christmas Eve " or " New Year's Eve." The necessity for making " February 11, 1908," much more prominent is plain. Filling two-thirds of a line with " Lincoln's Birthday Eve," and crowding the date into the abbreviated form of " Feb. 11, '08," to get that in the remainder of the line, is another evidence of usefulness ruthlessly sacrificed to a design. When type does not fit naturally, your compositor seems to think that he can make it fit; but makeshift is neither good nor expert typography. The date may be set out thus:

LINCOLN'S BIRTHDAY EVE
FEBRUARY 11, 1908

or the day of the week may be placed before " February 11, 1908," if measure is so wide that it would otherwise require type too large for this line.

The price of a ticket is next in consequence, and is correctly displayed in the poster he criticizes, while in his resetting it is weak, dull, featureless, lost. Thus it should be:

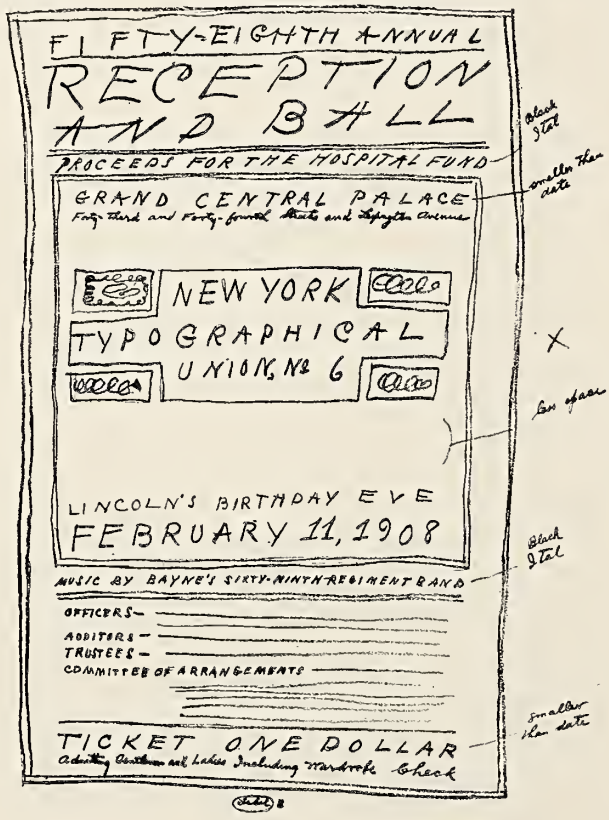
TICKET ONE DOLLAR
Admitting Gentlemen and Ladies Including Wardrobe Check

Undue prominence is given the officers, auditors, trustees and committee of arrangements. These are not equivalent to a list of " Patrons " or " Patronesses," and should occupy less space and be less conspicuous.

What is to be told is that Typographical Union, No. 6, will give a Reception and Ball on February 11, 1908, and that a ticket costs One Dollar. Unless the poster tells this first of all, most prominent of all and quite plain to all, the purpose of the display has not been grasped, and the poster is a time-wasting sheet or an advertising sign that fails to accomplish its purpose.

Why the ball is given, where it will be held, who the musicians are, and who the officials of the union or the committee of arrangements may be — these are minor matters compared with the features discussed before. Your compositor magnifies the unimportant and dwarfs the important by his method of arrangement and distribution of white space.

Taking these views of the work, a much better poster may be made by following the diagram given here, white space to be distributed properly to emphasize the vital features:



[When a specimen is reset in an effort to furnish a more pleasing and satisfactory arrangement, the first requisite is that the same copy shall be used as that which appeared in the original. Otherwise the value of a resetting is entirely lost. To accomplish a different result with the same materials may emphasize a point, but to do something different with different materials means nothing. Unquestionably the spelling out of the words " Fifty-eighth Annual " admits of a more satisfactory arrangement, but the compositor in resetting the original job took the copy exactly as he found it.

The question of dividing a word at the end of a display line is a moot one, with many arguments on both sides. Our critic grows excited in insisting that he never saw such a thing — consequently it must be wrong. The use of the character " & " — another thing he never saw before — causes a flood of sarcasm about good workmen, etc., all of which is beside the point. Is it not possible for a workman to do things in a manner different from that of our critic and still be a good workman? The compositors who first omitted the punctuation marks at the ends of lines in jobwork were, according to some of the critics, not good workmen; the compositors who first substituted, as a spot of decorative effect, the italic character " *&* " for the more unsightly and no more readable "AND " were in the same class; in fact, any one who does anything at all out of the beaten path is subject to the same criticism and classification. A day or two ago we saw a theatrical poster in a window — a very attractive piece of work — on which the name of the star actor appeared as follows: " mr. louis mann " — lower-case letters commencing proper names! In the language of our critic, " Did you ever see one? Can you find one? " This was the first time we had seen this particular thing done, and even if we had disliked it there would have been no excuse for setting the artist who did the job down as a poor workman. Our personal tastes may have differed, but the poster showed him to be a good designer. The only piece of typography by which we could judge of the ability of our critic in this line — the letter-head on which he wrote his sarcastic effort — contains several features which are not only objectionable to our personal taste but which are fundamentally wrong. However, this does not justify us in branding him as a poor workman. We may disagree with another regarding a point, and may criticize to advantage, but healthy criticism does not consist of abuse.

Our critic says that " Typographical Union, No. 6," is the line of most importance, and that if any one be interested at all in this event it is because the ball is given by a New York union. We are rather inclined to disagree with this statement. As the majority of the hangers would in all probability be placed in union composing rooms, the necessity for undue prominence to the line " Typographical Union, No. 6," is not apparent, but whether it is a reception and ball, a monthly meeting or a " badger fight," is of vital importance.

Personally, we do not think that the price of the ticket is of sufficient importance to warrant its being spread clear across the bottom of the page. However, argument on these minor points is beside the main issue.

It is to be regretted that the chief point which the resetting was intended to emphasize — the value of a simple design relieved by ample white space — was lost upon our critic. While the sketch which he submits could probably be worked up into an effective arrangement, still it would have the same characteristics as the original. Everything would be displayed, with the result that nothing would stand out prominently.

We are deeply grateful to our critic for " removing, as far as these observations may, the defects in the work, which cause good workmen to smile knowingly on many occasions when looking over work in your publication, alleged to be superior but which is really away below what it should be." We feel, however, that the manner of expression hardly does us justice. THE INLAND PRINTER inserts are the results of an honest effort to furnish helpful matter to the craft in general, and the arrogance and sarcasm of the " good workmen " above referred to find no place therein. In addition to doing things contrary to some people's ideas, real mistakes are sometimes made — but who, except those of the " knowing smile," ever attains an ideal? — EDITOR DEPARTMENT OF JOB COMPOSITION.]

FOOLISH POSTAL REGULATIONS IN CANADA.

The regulation of the newspapers seems to be giving Mr. Ross, the Chief Postoffice Superintendent, a great deal of anxiety. Mr. Ross, before entering the postoffice service, was many years ago employed in a job-printing office, and naturally he assumes to know all about the newspaper business. Ever since he received his appointment he has been introducing regulations which have had to be amended and reamended, and finally abandoned altogether. The latest regulation which he is endeavoring to enforce through the Department at Ottawa is that a paper must contain political news. Otherwise it is not a newspaper within the meaning of the law.

As a matter of fact, does the present Dominion Government, or any Government, desire such an interpretation, even if it were correct? Suppose that all the newspapers were compelled to devote considerable space to political news during the past six months. Most of that space would have been taken up in alleged scandals on the part of supporters of the present Government, for that has been the outstanding feature of the present session. Scandal for many years has been the main argument of an opposition party.

As a matter of fact, the question of what is news has been raised before, and the Minister of Justice has decided that it is not necessary for a paper to have any political news in order to comply with the Act.

Another regulation which Mr. Ross has put into effect, refers to the number of exchanges a newspaper may have. The editor of a Canadian paper, desiring to have all the best literature in the United States, is not now allowed to exchange with more than five per cent of the number of other subscribers he has there. A country weekly which has had its list of subscribers in the States practically reduced to, say, twenty under the absurd regulations, may now only receive one exchange from the United States.— *The Printer and Publisher.*

WHY DOES HE DO IT?

A customer said to a printer,
" Do this just as cheap as last winter."
Though the profit was nil,
Said the printer, " I will,"
For his backbone was less than a splinter.

To the printer the paper-man spoke,
Saying, " Pay higher prices, you bloke! "
Did the printer in turn
A higher price earn?
No, he charged just the same — and went broke.

Said a man to a printer one day,
" I'll never pay that price, nay, nay! "
So to get in the job
The printer played hob
With his profits — it's always that way.

— *J. D. Benedict, in Board of Trade Printer.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

TYPESETTING machines are receiving great attention just now at the hands of inventors, but it is a certainty that many men are wasting both their time and money in constructing and patenting typesetters that will never have the slightest chance of acceptance by the trade. The *British Patent Journal* every week contains particulars of several inventions of this class, and it is amazing to note the number of old devices that are being worked up and repatented. The latest invention, however, comes from Vienna, and is the outcome of the fertile brain of a journalist who claims that it will entirely revolutionize the art of book and newspaper printing, and will save ninety per cent (!) of the cost of composition. The London newspapers have announced the invention in bold-type headlines, and have caused practical men to smile at the absurd things they have claimed for it. Really it appears to be a revival of a very old principle, the one in fact that Mergenthaler was working on before he thought out the Linotype. The Vienna journalist's machine is manipulated very much in the same way as a typewriting machine, but instead of a typewritten sheet of paper it produces a matrix ready for the stereotyper, thus, it is said, dispensing with the necessity of an ordinary composing machine. Many different kinds of type are at the disposal of the operator, and a change of type can be secured by a touch. Outwardly the machine represents a typewriter, and there are arrangements for advancing the matrix, and for equalizing the lines. Syllables that are in frequent use can be stamped with one touch, and it is claimed that from seventy to eighty words can be printed in a minute. The number of type wheels is so arranged that no extra manipulation is necessary for small or capital letters. The matrix, it is claimed, will be produced with such rapidity that newspaper work can be begun much later, and fresh news be inserted upon the matrix in a few minutes after the paper has gone to press. Corrections on the matrix are made by smearing over the part with matrix material and stamping fresh letters upon it. The machine produces a matrix from two inches up to two yards in width. The type is of steel. Any practical printer who reads this description can imagine what sort of result a cast from such a matrix would give. Over twenty years ago the writer saw a machine that worked on the same principle, and the results were, to speak mildly, hideous.

AT the great Franco-British exhibition that is now being held in London there is very little to interest the printer or papermaker in the way of machinery, and what little there is, is extremely difficult to find, the exhibits being scattered about in different buildings, while a reference to the official catalogue gives no clue either to what the exhibits are or where they may be found. Walking through an alley in the Machinery Hall, I came across a most ingenious working model of a rotary color printing-press, shown at a stand that was right in the midst of the cheap French jewelry stalls, and among the spectacle sharks that keep on wanting one to "just come and see our new eye-tester," rather a curious place to find printing machinery. The machine in question occupied a table space of about four feet in length by one foot in width, and consisted of a series of seven independent rotary machines of simple but clever construction, each of which printed its own color on the portion of the web of paper as it passed through its cylinders, and each color in perfect register with the preceding. Arrived at the end of its journey, the printed sheet was automatically cut off the web by a clever attachment, or, if required it could be cut to any shape required by means of a disk. The machine was printing post-cards in colors, and in a very efficient manner, but its special work is the printing of shaped labels for bottles, tins, etc., and for this purpose it seems to be admirably adapted. It is a thousand pities that such a clever invention should be relegated to such an obscure position in the exhibition. The builder of the machine is M. L. Chambon, 70 Rue de Crimeé, Paris, and it might be worth the while of some enterprising American printers to get in touch with him.

AT the exhibition there is also shown in the Daily Mail pavilion, a set of the Pollak-Virag writing telegraph instruments, which are of great interest to newspaper proprietors and printers, as by their use communications in a writing code may be transmitted from a distance. The principle of the invention is somewhat as follows: The movement of a small mirror is controlled in two directions at right angles to one another by two electro-magnets; this mirror reflects a ray of light onto sensitized paper. Two movements in either direction are possible; the larger movement is produced by sending current through the magnet winding for a slightly longer period. By combining these four movements, the ray of light can be made to write in very uniform and easily legible characters. The sending instrument consists of the perforator (a form of typewriter) and the transmitter proper. A strip of paper is passed continuously through the "perforator," and the operator uses the buttons in the ordinary way. For each letter a group of small and large holes is punched in the strip. When the strip passes through the transmitter, these holes allow current to flow for short and long intervals respectively, which produces corresponding movements of the mirror. Current through both "vertical" and "horizontal" electro-magnets simultaneously produces a sloping line. The speed of operation of the perforator is, of course, the same as that obtained with an ordinary typewriting machine, but the speed of the transmitter and receiver is some forty thousand per hour. The sensitized paper, after being exposed to the action of the light ray, is passed through a developing bath and finally a fixing bath incorporated in the body of the instrument, so that the messages are delivered written and legible. The instruments shown are connected by a combined resistance, inductance and capacity corresponding to a distance of four hundred miles. Two wires only are needed to connect the instruments.

THE making of cardboard boxes is an industry that has grown in England with leaps and bounds during the past few years, and many printing firms have devoted their energies to pushing that section of the trade for all that it is worth, and so we have extensive establishments fitted with the latest labor-saving machinery — most of which comes from America and Germany, the American machines being marvels of ingenuity and speed. This has led to a deal of competition and several of the older established, and perhaps too conservative boxmaking firms, have got into difficulties, one of the oldest of the London establishments, that of Messrs. Arundel & Marshall, having gone into bankruptcy as the result of the severe competition existing nowadays. As showing the extent to which the competition has gone in lowering prices, we have an instance at present in the strike of the girl workers at the Corruganza Works at Earlsfield, a suburb of London, which is one of the largest boxmaking concerns in the country. On account of the low prices to be obtained for the work, the manager reduced the wages scale for piece work to such an extent that female workers who earned on an average $5 per week, were brought down to a pittance of $1.50 per week, certainly not a living wage even in this

country of low wages. The result is a strike, and the outflow of public sympathy for the workers to such an extent that in a few days over $1,000 has been subscribed toward their support while out of work, and more money is coming in. These female workers are members of no union, but the Women Workers' Society is taking them in hand for the purpose of organizing them. As the labor is of a skilled character other workers are not to be had to take the place of the strikers, and it is doubtful how the matter will end, as both sides seem determined to fight to a finish.

NEW processes in color photography are being announced in considerable numbers, many of them being only revivals of old methods that have fallen into oblivion years ago. There is one invention, however, that has been patented by a Mr. Philbrook which should possess some interest, as it appeals to the process engraver as a method for securing the color blocks from one plate. In Mr. Philbrook's system the plate in the camera is exposed through three filters, respectively of violet, green and orange color, which pass across the lens aperture in regular sequence, and at a speed of about one hundred and fifty per minute; those filters are mounted on a rotating disk. The exposed plate obtained in this manner is positive as to the color in the picture, but negative as to the blacks and whites, and to obtain a complete positive the exposed plate is recopied through the rotating filters. Prints may be made from the negative so obtained by printing on to a gelatin plate, and dyeing successively in blue, red and yellow baths, and then transferring to a paper support. The negative also serves to obtain the blocks for three-color printing, by printing on the metal in the ordinary way before etching, only one block being necessary for printing the three colors; of course using the colored inks required. Further particulars of this process are being awaited with interest.

THE new "Falcon" platen press that has been so long promised by Messrs. Waite & Saville, of Otley, has at last been put on the market, and it is a machine that was worth waiting for, as it is the most efficient thing of its class that has yet been offered to printers, and embodies every improvement that inventive genius can evolve. The press is named by the makers the "Fully Automatic," and is what its name implies, as it feeds itself and withal is so simple in construction that it may be changed rapidly from one job to another, and possesses no troublesome tapes, the sheet being mechanically controlled throughout. Twelve of these presses have been shipped to the United States, and others have been sent to Canada and to the Continent. The press is made in several sizes.

THE town of Leeds is one of our great English printing centers and the Master Printers' Association there has just struck a prospective grievance. A considerable number of printing firms possess retail shops for the selling of stationery and taking orders for printing, and it so happens that the Leeds corporation has put in force the Shop Hours Act, which limits the hours during which shopkeepers may do business, and provides for a weekly half holiday, and this latter has been fixed in Leeds for Thursdays. The printers' shops have always closed on Saturday afternoons, a time when no business is being done, and the Masters' Association consider that by closing their premises on Thursdays also they are losing their employees' time and also the chance of considerable business. They have accordingly memorialized the corporation, and have pointed out that they will suffer inconvenience and loss if it be made impossible to procure the goods sold in stationers' shops on the afternoon of any day in the week when the professional and commercial world is at work.

THE Garden City idea is spreading and the removal of work to the country districts is being encouraged in many localities, the latest place to cater for favor being Kidderminster, famous for its carpet industry, which offers cheap land for factories and workmen's houses, with a good water supply, low taxes, cheap power and good railway and canal facilities for transit. Already several printers have been considering the question of removal to this new site, and as labor is cheap in the district, a saving of establishment and wages costs may be effected by the move.

CONSIDERABLE discontent exists among the rank and file of British journalists owing to the very low scale on which many of their salaries are based. Good men, quite able to cover any field, are in many cases paid as low as $6 a week, and put in very long hours for their money. Such low rates are of course principally confined to the smaller towns, although even in London salaries are none too high for the rank and file of the workers, and it certainly seems an anomaly that a compositor or Linotype operator in the same employment should be earning three times the salary of a member of the editorial staff. This is a matter that ought to be taken up by the Institute of Journalists, but at their annual conference this week no notice has been taken of such a humiliating state of affairs, the reason probably being that there are too many newspaper proprietors holding office in that body.

HIS SATURDAY OFF.

Here's where I cut out the work I do
For all of a half a day;
Here's where I reach for my hat and coat
And now I am on my way
I'll look when I turn in my home street
For the babies that watch for me,
And stooping, catch them both on the jump,
As glad as a dad could be.

I'll put the babe on the teeter-board
And send her away up high,
While her golden curls dance joyously
Whenever a breeze goes by,
Or I'll put her in the old rope swing
And holler on "Up you go!"
And snuggle her till she laughs aloud
Whenever she swings down low.

And sister girl shall build a house
Right over her dimpled hand,
With yards and walks and a gallery,
And all of them made of sand;
And the garden swing shall be a boat,
And take us a world-wide cruise,
And when night comes I will shake the sand
All out of their slipper-shoes.

And when they are robed in their nighties white
And say their "I lay me down,"
And lights flash out in the windows dark,
And flicker across the town,
I will tell them stories of "alimuns,"
Of horses and cows and sheep,
That talk so children can understand,
Until they have dropped asleep.

And then as I pull the covers up
'Way up to each dimpled chin,
And lay my hand on their yellow locks,
And kiss them and tuck them in,
I'll be as happy as any dad
In all of the world can be,
And I'll tiptoe out where their mother is
And she will smile at me.

—*J. M. Lewis, in Houston Post.*

A DEFINITION.

"What is a synonym, dad?"

"A synonym, my son, is a word that you can use when you don't know how to spell the one you thought of first."
—*Harper's Weekly.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

A UNION of printers working on steamships has been formed at Bremen.

AT an Esperanto exposition in Dresden are exhibited fifty-four journals printed in this new universal language; these come from all over the civilized world.

A FOUR-CYLINDER, sixty-four page web press, lately erected in Berlin by a press-building firm of Plauen, is the largest rotary as yet manufactured in Europe.

A COMMITTEE of bibliophiles has for some time been engaged, under the patronage of the German Government, at the work of cataloguing all known incunabula.

THE National Printing Employers' Association of Germany on June 1 had 4,667 members, consisting of firms and single employers, in whose offices 46,321 people found employment.

A DECISION of the German courts declares that a subscriber accepting delivery of the first issue of a paper in a specified term is thereby obligated to pay for the full duration of such term.

EXCEPT in certain cases, if an account for advertising is not paid before the end of two years succeeding the one in which the service is given, it is outlawed in the German courts and not collectible.

THE German Syndicate of Paper Manufacturers has decided upon an increase in the price of paper, to take effect in 1909, the addition ranging from ½ to 1 pfennig per kilogram, or 3 to 12 cents per 100 pounds.

A PRINTING machine manufactory in Nuremberg has been experimenting with a new device for feeding metal to the pots of Linotypes, to be worked automatically according to the number of lines cast by the machine.

THE *Zeitschrift für Deutschlands Buchdrucker* in a recent issue prints a list of people who solicit free notices, to attract business, but fail to patronize the business offices with advertisements for insertion at regular rates.

A SOUVENIR postal-card printing house in Berlin was recently fined for violating Sections 6 and 19 of the press laws, in that it omitted, in its imprint on certain cards, to state that it was either their printer, producer or publisher. An appeal was taken to a higher court.

A FIRM in Steglitz, producing post-cards by means of photography, uses rolls of sensitized paper containing seven and one-half kilometers of the material in one strip, running it through machines which expose it to negatives and develop and finish the cards ready for sale.

IN a history of the patrician families of Aachen, written by Herr von Fuerth, it is conclusively substantiated that the steel pen was invented by Johannes Janszen, clerk in the mayoralty of that city, in 1748. Sixty years later it appeared in England, where it was patented by Bryan Donkin.

A PRINTER in Karlsruhe named K. Hammerstiel has applied for a patent on a new hygienic type-case, provided with a bottom of laminated wood covered with linoleum perforated with holes three and one-half millimeters in diameter. A contrivance for removing accumulated dust actuates between the bottom and its perforated cover.

THE honors for long continuance in the printing business in Germany belong to the following three houses: J. J. Augustin, in Glückstadt, which on November 21, 1907, was 275 years old; U. E. Sebald, in Nuremberg, which on May 9, 1908, was 250 years old, and F. W. Gadow & Sohn, of Hildburghausen, which on January 15, 1908, was 225 years old.

THE house of Philipp Reclam, publishers of the Reclam Universal Library of popular-priced literature, upon the recent attainment of the five thousandth serial volume, presented each employee with a handsomely decorated envelope containing a bank-note, ranging in amount from 10 to 30 marks, according to the rank of the employee.

MEMBERS of sick-benefit societies in Germany have the privilege of transportation at specially reduced rates upon the railways in making necessary trips to baths and health resorts and institutions, provided that the officers of the benefit society give proper certification of the need of the trip, the necessary formulas for which the railways cheerfully supply.

GERMAN patents have been issued to the following: C. G. Harris and W. H. Smith, Niles, Michigan, for a distributing apparatus for rotary presses (No. 199,432); Dow Composing Machine Company, New York city, improvement on composing machines (No. 199,877); Mergenthaler Linotype Company, New York city, double magazine Linotype (No. 200,067).

THE printing-press manufactory of König & Bauer, of Aberzell, has built a model of the first power press, invented in 1811 by Friedrick König, according to the patent descriptions and original drawings, which model it has presented to the Deutsche Museum in Munich, accompanied by a pamphlet describing fully the original press and illustrated by a portrait of Fr. König, for distribution to interested visitors of the museum.

UP to the present there have been entered and accepted for registry by the German Patent Office, 3,367,589 designs, of which 910,106 were plastic and 2,457,483 flat. Of these, 98,864 were filed from abroad — 66,550 coming from Switzerland, 22,990 from Austro-Hungary, 5,189 from England, 2,387 from France, 1,108 from Belgium, 347 from North America, 107 from Italy, other countries in smaller numbers, down to one from Russia.

A FIRM in Magdeburg is offering to the trade type cast of a new metal composition composed of aluminum and steel, terming the product "buitype." This type is cast in four-line pica sizes and upward, and it is claimed that in sharpness it far surpasses brass type, weighs but one-fifth of that, does not oxidize and is nonpoisonous; also that its durability is remarkable. There is certainly a large field open for this product if these claims are fully substantiated.

THE publisher of a Berlin daily, becoming very weary of the continual demands for free puffs and the offers of advertisements at ridiculously low rates, had a slip printed with the words: "Our waste-basket is full; please throw your proposition into your own waste-basket." This slip he returns to the senders of cheap gratis advertisements, who naturally do not come again with their unwelcome propositions.

SINCE its opening in October, 1903, the printers' trade school at Stuttgart has had two hundred and ninety pupils, of whom six were journeymen. Its present plant has six thousand pounds of type, one hundred and ninety-three cases, twenty-five stands, one four-roller and one three-roller cylinder press, two platen presses, paper cutter, etc. There are eight instructors, equally divided between composing-room and pressroom practice.

THE summer term of the Berlin printers' technical school, just closed, was attended by 1,332 students, of whom 807 were compositors and 525 pressmen. The winter term begins October 9 and comprises thirty classes, under thirty-four instructors. The courses include: for compositors, instruction in German and foreign languages,

technical calculation, theory and designing; for pressmen, instruction in German, technical calculation, physics, color, machine lore, technical theory and designing.

TEAK wood as a material for bases for stereo and electro plates is attracting some attention in Germany. Its capacity for withstanding variations in temperature and humidity is said to greatly surpass that of all other known woods. Two varieties are on the European market — one from Moulmein (East India), of which the price is 300 marks per cubic meter ($70 per cubic yard), and the other from Java, a less excellent but yet very satisfactory quality, priced at 180 marks per cubic meter ($40 per cubic yard). The former is handled by an English syndicate, while Holland dealers bring the latter to European markets.

SOME time ago the German governmental administration proposed to make regulations intended to institute a general rule of Sunday rest from business and labor, to admit of but few minor exceptions. However, nearly all chambers of commerce and associations of business men and manufacturers made a vigorous protest against the proposition, which seemed to be satisfactory only to workingmen. It is now stated that the proposition has been recalled, in view of the wholesale protestation, and of the realization by the Government that it is impossible to regulate large and small cities, industrial and agricultural districts, according to uniform program.

THE Government Printing Office of Germany has a personnel of 2,400 people, of which 250 are engaged in producing stamps and postals. A million kilograms of cardboard is used for postals, seven hundred thousand kilograms for money orders and two hundred thousand kilograms of paper for postage stamps; seventy-five thousand kilograms of gum arabic is used, which is obtained from Cordovan, in Egypt. Four machines print on an average sixty-four thousand stamps per minute. Twenty perforating machines are required, the waste from the perforating amounting to nine thousand kilograms per year. Last year two hundred and eleven million unstamped postals were printed.

ON August 7, 10 P.M., a new journal appeared upon the streets of Berlin, having the title *Die Nacht* (*The Night*). The heading includes a picture of the "Berlin bear," holding in his paws an electric arc lamp, whose rays shed themselves over the title line. The publishers believe it to be meeting a "long-felt want." Time will prove their belief. Since the lateness of the hour leaves house delivery out of consideration, the clientèle must come from people frequenting the streets at 10 o'clock at night. That these are quite numerous any visitor of Berlin can testify, the city vying in this respect with Paris, London, Vienna and New York.

THE German National Printers' Association of Employers has adopted the following rules respecting the acceptance of apprentices at the trade: 1. The main consideration in the acceptance of an apprentice is an examination regarding his mental and physical capacity. 2. As a measure of his mental capacity, in cases where he can not be examined before the special committees provided at set times for such purpose, the certificates obtained in his last three years of attendance at school may be taken as a guide, and no boy will be accepted who has not attended for at least one year the highest classes of the public school with good results and who can not show by his certificates a good record for his last three school-years in German, orthography, reading and arithmetic; notice is also to be taken of his moral record. 3. As to the physical qualification, it is to be strongly insisted that weaklings, those easily succumbing to lung and chronic stomach troubles or who come from families infected by such diseases, be not accepted. Likewise, boys with physical infirmities, such as defective sight (either short or long sightedness), epilepsy, weak ankles and feet, must not be apprenticed to the printing business.

A FURNITURE dealer in Dessau, upon the opening of his new establishment, commissioned one of his employees to write a circular letter to be used in soliciting business. This employee was in possession of a number of similar circulars from different concerns. To spare himself labor and thought, he copied one of these verbatim and submitted it to his chief as original, who then had it printed and circulated among probable customers. However, the firm which had originally issued the circular (a Leipsic house) became aware of its imitative use, and sued the dealer in Dessau for copyright infringement, obtaining a verdict against him with 15 marks fine, the court agreeing with the pleading of the plaintiff that it had author's rights as originators of the circular. An appeal to the higher court did not result favorably to the defendant.

A LITHOGRAPHIC designer was recently sued in Dresden by an employer, because on terminating his employment with the latter he had taken with him copies of jobs upon which he had worked, and which he claimed he had taken to use as specimens of his capacity in seeking work from other employers, also as patterns to assist him in producing similar designs. An office employee of a lithographic house, called in as expert, declared that there was a general belief among employees that they were entitled to take specimens of superior work. A lithographic proprietor, also called as an expert, declared, on the contrary, that under no circumstances were employees permitted to appropriate samples except upon a special understanding. In all cases, they had to obtain permission from the manager if they desired to retain specimens of their work. The local court agreed with the view of the latter and condemned the accused, "because of theft," to one day's imprisonment.

THE technical school for instruction in the graphic arts at Munich, instituted for perfecting both apprentices and journeymen in their knowledge of composition, presswork, lithography, photography and chemography, and now in its third year, has a faculty of thirteen instructors. It has a well-arranged working plant. There are four apprentice classes, divided into ten divisions, having sessions on Mondays, Tuesdays, Wednesdays and Thursdays from 7 to 12 A.M., and Mondays and Fridays from 2 to 7 P.M., devoted to instruction in religion, reading, German, language usages, foreign languages, business forms, arithmetic, bookkeeping, economics, civic laws, trade history, material, tool and machine lore, practical application and work and technical designing. For journeymen there are five evening classes and two Sunday classes, devoted to technical practice and designing, and instruction in composition and presswork, civic duties and English language.

IT is claimed that German manufacturers of postal cards have during the past two years lost as much as a million marks ($250,000) in their trade with the United States, mainly because of carelessness in extending credits, also because many importers were unable to pay duty and take their shipments out of the customhouses. The recent money crisis in the United States of course did its share in causing this loss. Shiploads of post-cards are said to be held for customs duties. Large quantities have been returned, while millions have been sacrificed under cost in the New York market. Of those returned large lots were marketed in England, causing lamentation among English manufacturers, who were hurt by the influx of this competition. German postal-card trade is also meeting strong

competition in the United States by the fact that many firms there are now engaged in their production. It is noted that American taste has improved and that increased sale of the finer card productions has resulted. By a more comprehensive study of American ideas, scenes and subjects and a stricter rule in giving credits, it is expected that large business can still be done in the United States.

A CORRESPONDENT of the *Zeitschrift für Deutschlands Buchdrucker*, who recently had installed a rotary press in his establishment, gives his experience with inks: "Complacent as I was toward the ink drummers, I sometimes bought here, sometimes there. On putting in the rotary, I was sold a 'prime' rotary ink at 38 marks per 100 kilo (4½ cents per pound). For a while things seemed to run all right. Then the appearance of the paper became unsatisfactory. It became paler and paler, and the letters more filled in and more blurred. Every day, despite small editions, the tympan sheets had to be washed. In truth, our troubles drove us wild. The most unreasonable suppositions were entertained, the stereotype metal was suspicioned, the felt, the sheets were blamed, new English cloth introduced, etc.; nothing would avail. The pressman one day called my attention to the offset sheets — when light broke upon us. Here we found that after but two or three thousand impressions there had gathered grime thick enough to be scraped off with a knife. As an experiment I then bought another and dearer ink — 60 marks per 100 kilo. The effect was grand. Our journal at once had a bright appearance and the tympan sheets lasted longer. As to the financial side — of the cheap ink 100 kilo were used in eight days (38 marks); of the dearer ink 100 kilo lasted sixteen days (60 marks)."

RAILWAY ticket printeries are meeting strong competition in Germany with a new automatic ticket-printing machine. Those installed in the station at Cologne have proven very successful, and there is no doubt that this invention will have a great future. Because of it, the manufacture, keeping in stock and frequent accounting of a large assortment of tickets are rendered unnecessary, the tickets being printed by the machine at the moment of being asked for by purchasers at the ticket-window and according to the order of the traveler. Each ticket has upon it the date, names of selling and destination stations, the routing of the journey, baggage limit, coach class, the price and the control number. At pleasure, tickets for varying coach classes, and passenger, local, military, Sunday or workmen's trains and express-train excess and monthly commuters can be produced. It is only necessary to place the proper electros in the machine, which in a frame one meter long and sixty centimeters high has room for one thousand three hundred variations. The number of electric lines can be increased as required. An easily operated handle actuates the machine; a small slide, the actual platen, is moved by direct and cross movement until opposite the desired printing lines. The station names are arranged alphabetically, and the other ticket data in systematic order. Simultaneously with the ejection of the finished ticket a record is printed on a special slip of the ticket number and its price, this being under lock, so that the ticket-seller can not tamper with it, thus obviating any "knocking down" of receipts. An experienced clerk can produce about five hundred tickets per hour, or eight per minute. This may be a drawback, as often, during a rushing demand, many more than eight tickets per minute must be handed out.

AT one of the recent meetings of the Berlin Typographic Society, Mr. Koehler, member of the technical committee to which was referred the consideration of propositions for the attainment of uniformity in the faces of brass rules, made a report of its conclusions. As a ground plan upon which to base its studies, the committee took the one offered by P. Filzhuth, a member recently deceased, who advised a division of the rule-face into twenty parts, giving face dimensions of from 1-10 to 20-10 points, and united in agreeing upon the recommendation that in general use five steps or grades of face would be sufficient — a "fine" face of 1-10 points width, a "blunt-fine" of 5-10 points, a "half-fat" (or "half-face") of 10-10 points, a "three-quarter fat" of 15-10 points and a "fat" (or "full") face of 20-10 points. As rules to line with ornaments two other would be admissible — of 3-10 and 8-10 points width; with intermediate face widths the differences would be so small that the effects of the line joints would not suffer. The technical committee was of the opinion that the present troubles did not originate purposely with the type-founders, but that they arose because, after the early designers had made a series of ornaments and rules having been found necessary, these were cut to fit such ornaments. (Later designers and engravers have reversed the process, however, and ornaments are made to fit certain rule-faces considered to be standard ones by individual foundries, and by so doing have often diverged from the way to uniformity.) The 1-10 point face is suitable for placing on one-point and two-point rule bodies. The position of the face naturally should be in the center of the body, in the opinion of the committee. On parallel "fine" rules the space between lines varies infinitely, so that rules from different manufacturers can not be used together. For producing a standard parallel or "double-fine" rule, the committee recommends placing together a "fine" rule on a one-point body and one on a two-point body — each rule having a 1-10 point face. This would make the space, or white, between the rules equal to 14-10 points. As it would be technically inadvisable to have the faces at the edges of the body, the double lines must be centered, giving a margin, or shoulder, on each side of 2-10 points, making up a total of 20-10. (The above figures apply to a two-point body rule.) The "pointed" (or "dotted") rule has at present also innumerable variations; one single brass-rule maker presents as many as thirty-six patterns. Theoretically, one might accord forty-eight dots to a *Konkordanz* (a German unit, equal to four "Ciceros," or continental picas); but this would hardly give the effect of individual dots. Therefore, the committee recommends that twenty-four dots be accorded to one *Konkordanz*, and that the face of the rule be 2-10 points wide. That a line composed of small pieces may appear equally divided, the dots should be placed in the center of each two-point section; in other words, in cutting long rules into shorter lengths, the rule should always be divided half-way between the dots. In the discussion upon the committee's report, one member objected to the inclusion of the rule with 1-10 point face, as being too sharp for practical printing, and giving great trouble to stereotypers and electrotypers. On the other hand, the practical use of this face on certain railway time-tables and other work was referred to. For general use, however, one should provide oneself with the "blunt-fine" (5-10 point) face.

FRANCE.

AN English engineer recently made experiments in Paris at producing kinematographic films in colors, which he obtained through photographic processes without artificial coloring.

THE first graphic trade journal published in France has hitherto been believed to be *L'Echo des Impremeurs*, started in 1838, but it has been recently established that the honor belongs to *Le Lithographe*, which antedates the former by a year, having been begun under the direction

of M. Jules Desportes, professor of lithography at the Royal Institute for Deaf-Mutes at Paris. Of this journal the French Society of Master Printers possesses a complete file from 1837 to 1844.

SINCE several months there appears daily in Paris a journal, *La France Maritime et Commerciale*, which is produced by the dactylographic process. Its eight pages are written upon the typewriter, in a small character, and its impressions taken on the duplicator.

IN Nanterre, in the Seine Department, a girl compositor, Alphonsine Cherrier, aged 20, in a customary yearly contest of the village, out of eight competitors was selected to be the *rosière* (queen of roses) for this year. Along with this distinction she received from the local government a savings-deposit book with 500 francs credited to her.

THE oldest book in the world is a papyrus named the "Prisse," after the name of the finder, an engineer, who recently discovered it in making excavations in Egypt. This venerable manuscript, some seven thousand years old, treats of morals and also mentions the functions of the librarian of the land of the Pharoahs. This work is now the property of the French National Library, at Paris.

A FRENCH engineer, M. Carhart, claims to have invented a method of using paper instead of rubber for automobile tires, and that such tires are of similar elasticity, have a wearing quality equal to iron, are impermeable by water, and possess furthermore the claimed advantage that pebbles met on the roadway attach themselves to the tires, encrusting them, thus preventing slipping and augmenting their endurance.

THE postal administration of France seems to be not a whit wiser than that of the United States. According to a recent pronouncement of the French administration, "the postoffice is overwhelmed with printed matter; it is necessary that relief be attained by diminishing the sending of such matter. Either letter mail or printed mail would have to suffer. As the former could not be disturbed, the parliament believed that the desired end could be reached by increasing the rates upon printed matter." What erudite statesmanship! What consideration for the printing and kindred trades lies in these words!

A FRENCH trade journal quotes the following as having appeared at the head of a country weekly: "Since at this moment the farmers give all their time to the work of the fields and do not care to give any leisure to the reading of the papers, and not having any news more interesting than that the chambers have taken their vacations, we have decided to condense into a few lines on the first page the important events of the week. The second page will contain the advertisements, and on the last two we will use, instead of printers' ink, the best sticking material to bring 'death to flies.' This combination presents appreciable advantages: First, one is quickly acquainted with all the actual news; second, one is disembarrassed of these ignoble insects which empoison the country and give cause for sickness," to which the quoter adds: "Heretofore, the newspaper served two ends; with the combination of 'death to flies' there are three. Verily, this is progress, mesdames!"

SWITZERLAND.

"SHOW me your printed matter and I will tell you who you are." — Paraphrase by a correspondent of the *Schweizer Graphische Mitteilungen.*

ON July 5 there was unveiled at Montrouge a newly erected statue of Michael Servet, who, at the instigation of Calvin was burned alive at the stake in Geneva. Michael Servet was a corrector for the press at Lyons, in this capacity annotating several well-known French works.

AN antiquary at Munich, Bavaria, recently discovered an unknown map of the Lake of Constance, dating from the year 1568. It is printed from a woodcut and formed the heading of a wall calendar. According to all appearances it was printed either at Zurich or at Basle.

AS A new method of getting advertising matter before the public may be mentioned that of the Plüsz Stamp-vending Automaton Company of Zurich, which has placed in the main postoffice of that city a machine which for the insertion of a 10-centime piece promises to deliver automatically two 5-centime stamps and an *etui* of matches. Naturally this apparatus is well patronized, especially after the closing of the regular selling windows, and particularly by smokers — the *etui* is a booklet of thirty-six pages in vest-pocket size and contains business advertisements, a calendar, postal information, etc., in neatly printed shape. It is inclosed by a fivefold card cover. Within this cover are also the matches, twenty in number, in comb-shape, pressed from wood. The stamps are inclosed in two petite transparent envelopes. The first issue of this novelty consisted of fifteen thousand copies.

HOLLAND.

THE General Typographic Federation of the Netherlands has issued a new wage-scale, for which it has taken as a model that of the German printing trade. It demands a nine and one-half hour working day and a minimum wage of 10 florins ($4.06) per week, to which is added in eight places an increase of five per cent, in five places an increase of ten per cent, in nine places fifteen per cent, in five places twenty per cent, in Rotterdam twenty-five per cent, in Amsterdam and The Hague thirty per cent, as a local differential to attain general equalization of conditions. For journeymen printers over eighteen years of age the minimum, aside from the local percentage of increase, is to be as follows: At eighteen and nineteen, 8 florins ($3.25) per week; at twenty and twenty-one, 8½ florins ($3.45); at twenty-two and twenty-three, 9 florins ($3.65); at twenty-four, 9½ florins ($3.85); after the conclusion of the twenty-fourth year of age the full minimum is to be paid.

DENMARK.

THE Typographic Federation of Denmark in its last report shows a membership of 3,025, divided into fifty-one subordinate unions. Its treasury has a cash surplus of 350,000 kroner. There are 483 females among the membership.

TO ASSIST in the education of apprentices and young journeymen, a two months' course of instruction in typography has been arranged for in Copenhagen. The course, covering the months of July and August, costs 20 kroner per student. The Government has given material financial assistance in promoting the work.

BECAUSE of dissatisfaction with rate scales and hours of work, extensive strikes and lock-outs occurred in the Danish graphic trades the second week in August, which because of the apparent determination of both employers and employees seemed likely to become formidable and of some duration. However, through the intercession of Sigurd Berg, Minister of the Interior, concilliation eventuated. As a result of compromises, the hostilities lasted but a week, and the newspaper employees were the first to return to work. The time of lithographers was reduced to eight and one-half hours daily until January 1, 1910, at which time job and book compositors will have an eight-hour work-day. On this date the lithographers will be privileged to also ask for an eight-hour day.

INTERNATIONAL PHOTOENGRAVERS' UNION NINTH ANNUAL CONVENTION.

NEITHER the inviting tang of the Atlantic in their nostrils nor the glare and blare and tawdriness of Coney Island in their eyes and ears detracted from the earnestness with which business was transacted by the delegates composing the ninth annual convention of the International Photoengravers' Union. This craft is of comparatively recent origin, and the union is numerically small, having three thousand two hundred members, so but thirty-two delegates were in attendance. The convention was held in one of the dining-rooms of the Riccadonna Hotel at Brighton Beach, a portion of New York's famous playgrounds. The delegates were apparently selected for the most part from among those who are officers of local unions — men accustomed to "taking the floor" and who have ideas as to how the organization should be conducted. As a consequence there were many proposals to make minor amendments to the laws, accompanied by much discussion — free, however, from the rancor and bitterness so characteristic of debates when participated in by men unaccustomed to the "give and take" of oral affrays.

HAS POLITICAL OPINIONS.

Matters of administrative detail did not absorb all the energies of the convention. The organization is young, and age is absent from its councils; so the union, unhampered by tradition, is eager to plow new fields. With an evident understanding of what it was doing, it unreservedly endorsed the much-talked-of political program of Samuel Gompers and the American Federation of Labor, which the older and larger typographical union handled in a gingerly way. It also proclaimed against the immigration of Asiatics in terms that will be approved by the most enthusiastic native son of the Golden West.

CONSERVATION OF HEALTH.

The striking note of the convention was the attention paid to devising means for the preservation of the health of photoengravers. Among the standing committees which had been acting during the year was one on improved shop conditions. It had sent to every shop a blank containing forty-two questions relating to the handling of poisons, fire protection, ventilation and sanitation. These ranged from an inquiry as to whether the workroom had an ample supply of fresh air, to one asking whether the chapel enforced a rule prohibiting men from spitting on the floor. While shop conditions are by no means what they ought to be, the tabulated returns show a fairly satisfactory state of affairs. The committee's report is comprehensive and interesting, the object of the committee being to "enable our members to familiarize themselves with the injuries peculiar to the photoengraving trade, giving the organization an opportunity of possibly lessening the dangers thereof. This will be of value to our members injured, owing to the difficulty experienced by many in finding speedy relief of their ailment, due in part to the lack of knowledge of the symptoms of such cases and the treatment necessary." An illustration will give a glimpse of the value of this report. A member informs the committee that the breaking of a defective carboy containing nitric acid had affected him to such an extent that an operation for appendicitis was necessary, and the fumes had weakened his lungs, besides causing swollen glands and abscesses. This and some fatal cases of fume poisoning are made the text for an article showing methods of procedure and agents to be used to counteract the effects of nitric-acid fumes. The consensus of opinion among the delegates was that the committee had merely made a beginning, and it was continued, after being enlarged by adding every delegate to its roster. The object of this unusual procedure is to have an authority on shop conditions in every city. During the discussion President Woll said that when securing new premises many employers sought advice on these matters from their employees, who had been unable to make helpful or satisfactory suggestions. The interchange of views and dissemination of knowledge concerning the most modern devices among the members of the augmented committee would go far toward removing this reproach. It was also asserted there was great need for missionary work among the men, which could be undertaken by the delegates, several of whom admitted the committee's report and incidental discussion had given them new light on every phase of the question.

FIGHT ON TUBERCULOSIS.

Similar in purpose is the policy pursued by this organization in relation to tuberculosis. During the year, on the advice of the committee on tuberculosis, the members voted to increase the dues $2 per annum for the purpose of aiding those afflicted with that disease. Among the methods suggested was the establishment of a health farm. Admitting that the idea appealed to them, the committeemen rejected it because "its great cost and our lack of experience would close the work ere it scarce began." In lieu thereof, the committee proceeded to make arrangements with established sanitariums which offer the best care at the most reasonable price. Up to the date of its report the committee had come to terms with the Y. M. C. A. Health Farm, near Denver, Colorado, and the King Edward Sanitarium near Toronto, Ontario. The details as to eligibility of members to this benefit is left to the officials, it being felt that many cases will arise where discretion should be used, and consequently the union thought the rules should be a matter of growth rather than of manufacture.

TRADE EDUCATION.

As might be expected in a progressive organization these days, trade education came to the fore. There were the suspicious ones who thought it all a "scheme." Others maintained that, photoengraving being a modern industry, the all-round man was at a disadvantage, as the cry of employers was for specialists and more specialists. For some reason the convention committee to which this subject was referred reported it back without recommendation. After discussion on the floor and conversation in the lobby, immediately before adjournment the delegates by a large majority endorsed the position of President Woll on the subject. In his address that gentleman said: "A matter of increasing importance, and one with which our union at some time or other is bound to be confronted, is that relating to the better education of apprentices in the technical knowledge of principles underlying the methods of producing engravings; of assisting our members to overcome many of the difficulties oftentimes experienced by even our most skilled workers, and also of so developing our craft, as will permit us to extend our labors to reproducing illustrations at present reproduced by other processes than photoengraving. These questions, as time passes, are becoming of greater importance to us, and it is prudent that we consider them at this time, so that we may shape our future action concerning these influences in a manner as will reflect best upon our present and future interests. The Minneapolis convention directed your executive council to look into this question of technical schools. The present executive council has given this subject some attention, and from the opinions prevailing among many of our members it would appear to be a consensus of opinion that if proper arrangements are possible by which this

knowledge can be obtained by our apprentices, that such arrangements be entered into. Should these opinions prevail, it would seem best that your executive council be instructed to make such arrangements as would give effect to these opinions. I can not too highly recommend to you the establishment of such a department and would recommend further the appointment of a committee to draft proper procedure for this end, same to be adopted as part of our organization with the unanimous approval of your executive council."

The adoption of this policy makes it incumbent on the officers to proceed with the work of preparing some system of education by which scientific instruction may be imparted and developing the craft so as to extend its labors "to reproducing illustrations at present reproduced by other processes than photoengraving."

ATTITUDE OF EMPLOYERS.

Rightly or wrongly, members of the photoengravers' union believe their organization to be especially unfortunate in the attitude assumed toward it by some employers. It has contractual relations with the publishers' association, and has maintained "courteous relations" with the National Association of Photoengravers, which is neutral on labor issues. There is a third employers' organization — the Employing Photoengravers' Association — which is held to be "antagonistic to our movement." These employers assert an indifference as to whether their employees affiliate with unions, but the unionists question their sincerity, President Woll saying of them in his report: "A denial of concerted protest is one of the objects they wish to accomplish, and by means of unlimited competition between employees force them to work for lower wages and longer hours and under such other working conditions as they or their competitors deem expedient to enforce in order to attract a patronage regardless of what hardship and inconveniences and difficulties would be forced upon their employees." Reasoning that this is the ultimate purpose of the association, Mr. Woll insists that the workers are justified in combating it, and calls on his fellows to maintain their hostility toward an association which is "detrimental to the employers equally as much as it is detrimental to the interests of employees." At the same time the unionists are proud of the progress they made, despite the depression and this opposition, which may after all be a blessing in disguise.

OFFICERS AND THEIR "GRAFT."

The election of officers created no interest — as interest goes in such cases — there being but one contest — for the third vice-presidency. The officers for the current term are: President, Matthew Woll, of Chicago, Ill.; first vice-president, Andrew J. Gallagher, of San Francisco, Cal.; second vice-president, Edward J. Shumaker, of Pittsburg, Pa.; third vice-president, P. J. Brady, of New York, N. Y.; secretary-treasurer, Louis A. Schwarz, of Philadelphia, Pa.

The most notable change is the retirement of Secretary H. E. Gudbrandsen, who has served in that capacity for a number of years. He is succeeded by former Vice-President Schwarz, and the vice-presidential void is filled by Mr. Brady. Heretofore the president has worked at the trade, but the convention changed the law, requiring him to devote his entire time to the position, fixing the salary at $1,500 a year. The resultant discussion gave an insight into the methods of labor organizations. Mr. Gudbrandsen's reason for retiring is that he has reached an age when it is incumbent on him to "look out for No. 1," and it was impossible for him to make further pecuniary sacrifices. It was also stated on good authority that his successor would suffer a substantial reduction in income by being an official. After the presidential salary was fixed, it was said to be about $500 a year less than Mr. Woll is now earning, and as some thought his employer might offer him a substantial increase to remain, one delegate asked what would happen in such an event. Mr. Woll replied: "I have taken an obligation to serve this organization to the best of my ability, and I hope I am a union man." The delegates were conscious of the anomaly of a trade union occupying such a position on the question of compensation. "Mean," "contemptible" and "ungrateful" were some of the epithets applied to unionists when the salaries of labor officials generally were being discussed, but the delegates could not find the money to be just or generous with, so they did not take their organization out of the class which demands that those who serve pile sacrifice on sacrifice.

NOTES.

It was a battle between beer and beans for the next convention, and Boston beat Milwaukee by a margin of six votes.

Mr. Gudbrandsen, the retiring secretary, was the recipient of a solid silver set composed of knives, forks and spoons, as a token of appreciation.

The photoengravers have a label, and it is now making enough noise to compel the craft's legislators to sit up and take notice, as several propositions regulating its use were before the convention.

The convention sent messages of condolence to the family and firm on the death of Frank Manning, of Gatchell & Manning, Philadelphia, who was deemed a friend of the organization.

New York union was so lavish in its entertainments that the delegates were compelled to sit till midnight on one occasion. When the convention adjourned there was still a banquet on the committee's hands.

A representative of The Inland Printer asked a prominent member if there was a woman's auxiliary in connection with the union. He said: "No; and, like the boy with the apple core, there ain't goin' to be one nuther."

A series of amendments looking to the adoption of the referendum method of conducting affairs met defeat by a vote of 27 to 5. Many avowed their adherence to the principle, but thought it a dangerous system for an organization which had thirty per cent of its membership in one city. There was a possibility of an acquirement of power by one or two large unions, which was obviated by the convention system with its one-man-one-vote method of deciding questions and policies.

A JUSTIFICATION OF ORGANIZATION.

"I came to the dedication of this building with a different feeling than if I were witnessing the munificence of some rich man who had endowed some worthy undertaking," said Governor Hughes, of New York, addressing Albany Central Federation of Labor at the dedication of its tuberculosis pavilion. "I would not be unmindful of the great foundations of philanthropy which wealth has established, nor what the community owes to the philanthropic instincts and benevolence of those who have been favored by fortune or successful in the various activities of life. But better than the impulse of any one man are the sympathy and generosity of a community of men organized together to help each other to better living. It is that feeling upon which we rest the destiny of this republic. When in any line of philanthropic effort we trust to a few to benefit the many, instead of realizing that each one is under obligation to help his brother, at that time the star of the republic turns toward its setting."

Pressroom

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

ALCOHOL-PROOF INK (300).—"Please inform me where I can obtain an alcohol-proof ink?" *Answer.*—The Fuchs & Lang Manufacturing Company, 328 Dearborn street, Chicago, furnish an alcohol-proof ink which will resist both alkali and alcohol. The ink is made in black and colors.

BROWN CAST TO BLACK INK (305).—"What is the remedy for black ink that prints brownish on ivory-tint stock?" *Answer.*—Add a small quantity of bronze-blue ink to the black. This will correct the tendency toward a brownish cast. The propensity of black ink to appear brownish when printed light is due to the yellowish cast of the stock. The condition is not so striking where full color is carried, as the yellow does not then blend with the black.

OUTPUT OF PLATEN PRESSES (310).—"What would be a fair average per day of eight hours, on runs of one thousand on an 8 by 12 and a 13 by 19 platen press, the work being the ordinary commercial grades?" *Answer.*—With a capable pressman and assistant or feeder the output on the 8 by 12 might be seven thousand five hundred impressions a day, while on the 13 by 19 it might not be above six thousand impressions. The output would be controlled principally by the time required to make the forms ready, and the speed with which the work could be handled, both factors being governed by the quality of the work in question.

COLOR-MATCHING FORMULA (303).—Pressmen who have found difficulty in matching shades and tints are promised a boon in a scheme outlined by Ralph Daniels. He furnishes twenty-five printed specimens of blue ink, which are made from combinations of two and three colors. The formula for each is given so that any shade may be matched in five minutes. The first section of his color scheme covers blue shades only. It will be followed by greens, browns and miscellaneous colors. The object of his plan is to enable pressmen to match samples selected by a customer with little or no waste of material or time. This will appeal to pressmen in general, for exactness is the key-note of the method he proposes.

IMPROPER REDUCING (307).—"I had a solid cut to print on light enamel stock in a very light-blue tint. The body of the ink was white; the softest grade I had was too stiff so I had to reduce it to a working consistency to avoid peeling the stock. Now comes the trouble. When the job was dry I found a grease spot on the back of the sheet, which I presume was caused by the reducing compound soaking through. As I must print the job again, how can I avoid the trouble the next time?" *Answer.*—To prevent a recurrence of the trouble you should reduce the ink with a thin varnish. This medium will not soak through the stock or cause grease marks. There are many mediums for this purpose on the market in the form of light varnishes. To these bodies may be added a small quantity of color to produce the desired tint. The tint may be made deeper or lighter by varying the proportion of ink. An article of this kind should be always kept in stock, as it can be relied upon and there is but little waste when used judiciously. It is handled by all ink-dealers and costs about $3 a gallon.

PROPORTION OF VARNISH AND PIGMENT (306).—"What per cent of varnish is used in making inks for bookwork?" *Answer.*—Andés states that the proportion of pigment is from twenty to forty parts to one hundred parts of vehicle in inks of all grades. For book inks the proportion is placed at twenty parts pigment to eighty parts vehicle. He also says that the finer the pigment the better the covering capacity of the ink, and that the fineness of the pigment does not affect the body of the ink, but that this characteristic is due to the consistency of the vehicle with which it is mixed. Thus a stiff ink is due to the strong varnish with which the pigment is ground. The term "vehicle" is applied to the medium with which the pigment is mixed.

ROLLER COMPOSITION (309).—"Will you give me a formula for making roller composition? Any suggestions relating to the roller-making proposition will be appreciated." *Answer.*—The following is an old-time formula: Soak eight parts of dark glue in water until it is flexible; then place the glue on a board to drain. After ten minutes place the glue in a suitable kettle heated by steam or water. When the glue has liquified and has become thin add twelve parts of N. O. molasses, and continue the cooking for about twenty minutes. Add one-half pint of glycerin and stir thoroughly; cut off the heat supply and allow the compound to settle. Skim the surface or strain the composition before pouring. Have the molds oiled and quite hot. Do not pour the composition in a drafty place, as it may cause the chilling of the molds and produce air-bells on the surface of the roller. The amateur rollermaker usually falls into the error of having the composition too hot and the mold too cold, or possibly has too much oil in the mold. Use castor oil for greasing the inner surface of the mold, and have the mold hot enough to make it uncomfortable to handle without gloves. The printer who makes his own rollers will find it economical to buy his composition from a rollermaker. A reliable grade may be had for about 30 cents a pound. This composition may be cut into cubes about an inch in size and melted in a double boiler such as is used in domestic service. This plan applies to the making of Gordon and small press rollers only, and then in limited quantities.

SLURRING ON RULE BORDER (312).—Submits a circular printed on bond paper, letter size. The type-form is in two columns divided by a white space of four ems, the whole surrounded by a one-point, dark-faced rule, leaving a two-em white space as border. The presswork is well executed, the only fault being the slurring of the rule on one side. This somewhat marred the appearance of the work. Our correspondent asks: "How can I overcome the double print which the border rule makes on one side of the form? I used a piece of two-ply tough check and two sheets of manila as tympan. This does not appear to be too much. Is there any way to prevent the air forming a cushion beneath the sheet, as this seems to be the trouble?" *Answer.*—Your trouble is not an easy one to correct, since the form is entirely enclosed by a rule border. A heavy form on a press only large enough to accommodate it necessarily requires considerable make-ready. In this instance, if the make-ready was placed behind the type-form there would be less of a tendency toward making a "baggy" top sheet. However, this would not correct it entirely. It is often necessary to connect the grippers with twine on which are attached bits of cork in such a way that the

margin of the sheet and the tympan are pressed tightly to the platen. This plan prevents contact between the rule and sheet previous to the time of printing. In some instances, where all other plans have failed to give relief, a piece of four-ply cardboard attached to the platen by gluing serves as a tympan, the make-ready being principally done from under the form, together with whatever small patches that could be conveniently placed on the card. With this method no loose or baggy tympan is contended with, and with the aid of grippers, twine, and bits of cork, the sheets have almost perfect contact. For the benefit of those who do not know, we would like to hear from pressmen who have other and better means of overcoming slurring on rule-enclosed forms, especially on large platen presses.

Vignetted Half-tone Cut (308).— Submits a vignetted half-tone cut one and one-half inches square, printed on a good grade of flat paper with a cheap black ink. The cut has excellent contrast, but owing to the lack of proper make-ready and suitable ink it does not print well. The query reads: "The enclosed letter-head with vignetted half-tone cut caused us considerable loss of time. We were unable to make the outer edge print right. Would be pleased to have you explain how such cuts are handled that they print soft on the edges." *Answer.*— If the cut is an original half-tone cut and not an electro and has not been used before, it is quite possible that it is level on the surface. To be certain that the center is not low place a straight-edge over the surface. If found low in the center it should be remounted. This precaution saves much time and will enable the pressman to get results from a simple cut overlay. Test the cut for height and see that it is not more than type-high. Many pressmen reduce the height of cuts of this kind below standard, as it gives cleaner edges because the rollers do not fill in the fine lines. Prepare a tympan of a few sheets of thin, smooth manila, and over these draw a heavier piece of smooth hard manila as a top sheet. Under the bottom sheet place a thin sheet of pressboard (some use a thin piece of stencil brass). With the rollers inked lightly pull a few impressions on light, hard book-paper — the lighter the better — also a few impressions on French folio and on onion-skin folio. All of these impressions should be plain enough to discern the various tones in the cut. From one of the onion-skin folio impressions, with a sharp knife, cut away the outer edges of the vignetted portion of the cut, also the high lights from the body of the subject, and attach it in exact register to one of the impressions on the thin sheet of book-paper. From the second sheet of onion-skin folio cut away a trifle more of the vignetted edge of the cut and such parts of the body of the cut as show extreme high lights; put this over the previous impression. From the French folio impression cut away all but the solids and middle tones and attach this part to the previous sheets. From the impression taken on the thin book-paper cut away all but the shadows and solids, attaching these latter pieces in close register with the previously attached pieces. The edges of the pieces representing the shadows should be scraped thin so that overlay marks may not be visible in the subsequent impressions. The edge of the supporting sheet, which is the first or bottom sheet, should be scraped thin on the outer part of the vignetting. This is to soften the extreme edge. An impression may be taken on the bottom sheet of the tympan and the overlay may be attached in register. It may be necessary to cut out one or two thicknesses of the tympan just above the cut to lessen the amount of impression. After a few impressions have been taken on the stock with the proper amount of ink it may be necessary to add a few patches of tissue to still further strengthen the center of the cut. Some prefer to reverse the order of attaching the various patches of paper which go to make up the cut overlay by placing the cut-out for the solid on first and following it by the other shades. When this is done all solid cut-out patches should be made a trifle smaller, otherwise the spreading action of the piece may cause an increase in the density of some of the adjacent middle tones. Use the best black ink, as it produces a wonderful improvement in the appearance of the work as compared with the job printed in a book-ink. Carry enough color to print the solids black, and if necessary wash out the cut frequently. If the foregoing details are carried out you will note a decided improvement in the result.

Embossing in a Country Office (311).— "Do you know of any method where a small office having a 10 by 15 platen press can do embossing? We have a good run of work and occasionally have to turn down an embossed job because I lack the facilities and knowledge for turning it out. Let me know the necessary steps in producing ordinary embossing for commercial work."" *Answer.*— Embossing dies may be made from type lines or designs, as may be desired. If a customer desires part or all of a job embossed, send the type to your engraver, who will have an electro made of the form, and he will furnish you an embossing die mounted on metal with the electro. The minimum cost will be about $2. Print the work from the electro. Have the form securely fastened in the press to prevent a sidewise movement, as this would throw out the register of the printing with the embossing which is to follow. Use a suitable ink of the best grade, carrying full color, and allow it to dry over night before putting on the embossing form. The embossing plate should be locked in the middle of the chase, which should be secured in position in order to insure accuracy of register with the counter-die. The material for the counter-die, whether liquid, plastic or solid, is attached either to the platen direct or to a sheet pasted to the platen. It may also be attached to a specially prepared tympan which must be held securely by the tympan bales to insure precision of contact between the raised parts of the counter-die and the corresponding sunken places in the die. A simple and effective way of securing a firm and exact position for the counter-die is to attach a sheet of smooth heavy manila to the platen with Le Page's or fish glue. Clean the surface of the platen previously with alcohol and brighten with emery or crocus cloth. The material which is to be used as a counter-die is attached or spread upon this manila sheet; an impression is taken, but to prevent the counter from adhering to the die an oiled sheet of French folio or tissue is interposed between them. It usually requires several impressions to bring out the proper relief to the counter-die. Where the embossing is to be in high relief local treatment of such high parts of the counter may become necessary. When the counter is sufficiently hard to proceed with the work the guides may be attached. Quads or other metal pieces glued to the manila sheet usually serve the purpose as guides. They should be placed in the same position the guides occupied when the printing was done, as better register is obtained. The printer who is anxious to become proficient in this work may secure specific instruction from text-books on the subject, which, together with practice on some simple form of embossing will prepare him for more complex work. For the printer we would suggest the words, "Printing and Embossing" as a part of his letter-head to be printed and embossed. If the proper selection of type is made, together with neat arrangement and good presswork, an attractive specimen will result, which will be of practical utility in displaying his ability as well as advertising an additional facility. "A Practical Guide to Embossing and Die Stamping," recently issued by The Inland Printer Company, will be found very helpful.

Job Composition

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

GEOMETRIC DESIGN AS APPLIED TO JOB COMPOSITION.

In the geometric design which is so rapidly gaining popularity in the printing craft, something new, something radically different, has been brought out. Unlike the "colonial style," the "chap-book style," and a number of other fads and fancies which have prevailed in our typography, and the sources of which could be traced directly to previous work of their kind, the geometric design brings something fresh and new in the way of decoration. To one accustomed to association with old-world typography, especially that of Germany and Holland, the geometric

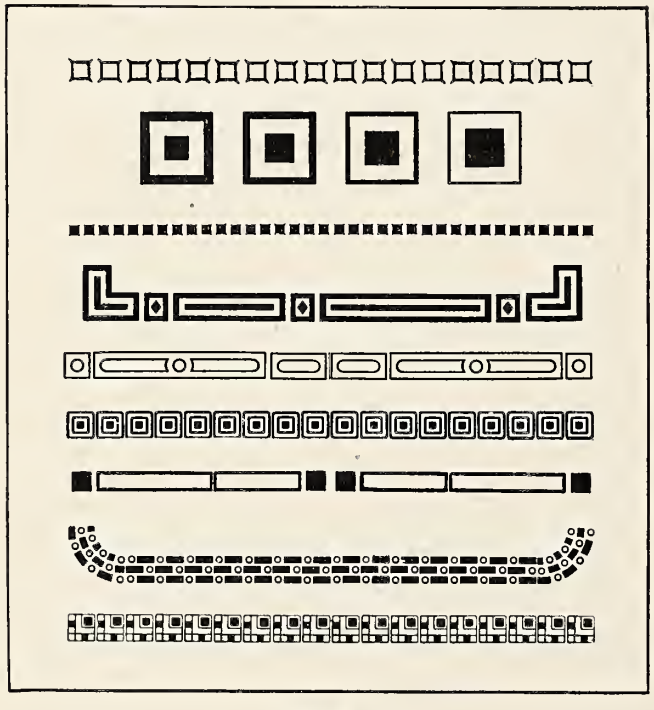


FIG. 1.

design—frequently referred to as "secession art"—is an established fact in typographical arrangement, the printed matter of those countries being replete with pleasing effects gained through its use. In America, however, the possibilities of this style of decoration for the printed page have as yet been practically undeveloped. True, from time to time examples of this class of work have been shown in the pages of THE INLAND PRINTER, and the product of several printers of this country has been characterized by the adoption of this style of decoration, but its general use may be said to have just begun.

It is a logical decoration for the printed page. Based on squares and rectangles, both solid and in outline, it harmonizes pleasingly in shape with the work for which it is intended. Practically all printed work is rectangular in shape, the material with which it is produced is rectangular, and hence decoration of this character lends itself readily to an easy acquisition of the desired pleasing results. Its practicability and increasing popularity are evidenced in the fact that the typefoundries are at present producing numerous varieties of this form of decoration. Fig. 1 shows a number of these designs. They are, however, but a few of the many varieties of geometric ornamentation now on the market and at the service of the

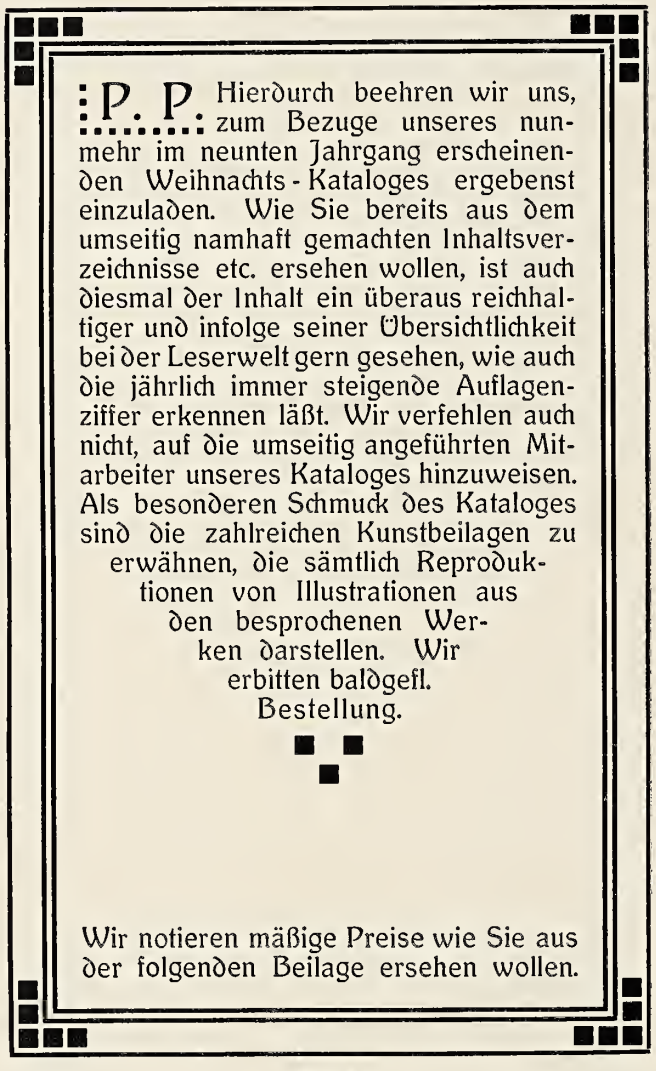


FIG. 2.

printer; still, in these few examples will be found a wealth of material for the elaboration of the work in hand, whether book or job printing.

In Fig. 2 is shown a page from "Klimsh's Jahrbuch," a German publication. Whether or not the German typeface, the combinations of letters forming the words, or the fact that our first acquaintance with this form of decoration was associated with the German, is responsible, still there seems to be a peculiar harmony in the foreign use of the geometric designs. A maximum of decoration with a minimum of effort characterizes this design. The corners are elaborate and striking and yet easy of construction.

In Fig. 3 another reproduction from the above-mentioned publication, the acme of simplicity in orna-

mentation is approximated. With the squares, the use of which adds nothing to the original cost of composition as they merely take the place of so many quads, printed in a color calculated to give them their proper tone, the effect would be very pleasing.

In Fig. 4 we have applied this form of ornamentation to advertisement composition. While a very simple treatment of the decoration, still it results in a harmonious effect and lends variety to the advertising pages.

Fig. 5 shows the same border treatment applied to the cover-page. The original, a page from "Menus and Programs, No. 2," issued by The Inland Printer Company, was printed in brown and green on cream-laid stock, the border being in green. Its use as a one-color job would necessitate a slightly heavier type-face in order that a tone harmony may be secured.

Fig. 6, another page from the booklet mentioned above, is an illustration of the use of a slightly different form of geometric decoration. In this instance the little squares were cast on the Monotype on a nonpariel body. The original of this job was also in two colors. As will be noted, this arrangement necessitates very few close joints, the



Fig. 3.

rules coming up nearly, but not quite, to the squares. This does away with the expensive and time-consuming making of perfect joints.

This latter feature is one of the most vital points in connection with the use of the borders shown in Fig. 1. They are all arranged in such manner that careful joining is unnecessary, thus being especially applicable to advertisements and pages which are not to be electrotyped.

As before mentioned, the rectangular shapes of the printed page and the various appliances used for printing upon it make this form of decoration appear to be the logical one. Aside from the question of tone-harmony, there is very little probability that the printer will go far astray in the use of these borders and spots. Their harmony of shape with the page and the type is a matter of no more question than the harmony of rules and type.

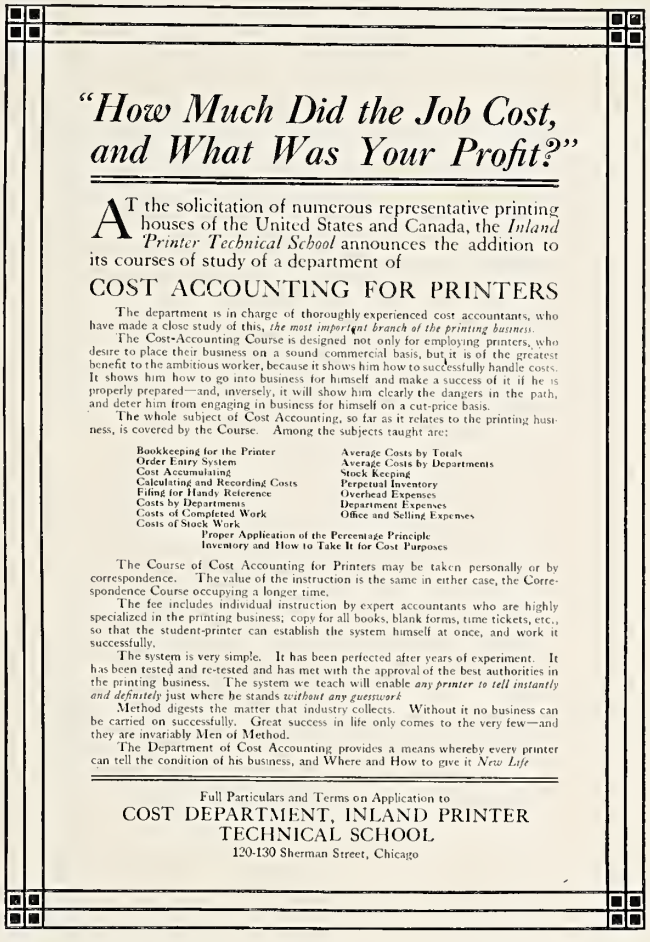


Fig. 4.

In this month's insert of The Inland Printer Technical School will be found a number of examples of the use of these borders and decorative spots — in fact, the whole insert has been devoted to the exploitation of this class or style of ornamentation. The designs range from the almost severely simple to the elaborate, and indicate in a measure the possibilities that lie in this direction.

PROCRASTINATION A MOTHER OF MISERY.

The Spaniards have the reputation of being dilatory, putting off everything until to-morrow, which in their language is called *mañana*.

Have they any monopoly of this disease? Are we not pained to see a great deal of it in our relatives and friends, who no doubt see it in ourselves?

Mañana is a bad habit, and too many of us have it, causing endless misery, misfortune and unhappiness to those thus afflicted. Men and women, too, who are not procrastinators in the large things of life, give in to the small things; each time a duty or task is put on the long finger, as the old Puritans would express it, the harder is fastened the bad habit.

We could give a hundred examples, some one of which would hit ninety-five per cent of our readers, but a few will do.

Mr. Man is doing well in business and plans to place a large insurance on his life that will protect his wife and

babies. While he is waiting and thinking over it, a panic comes and in scratching for the money to keep out of bankruptcy, he is not able to pay the first premium. When he gets able to do it he may not be accepted by the insurance companies, or a sudden illness takes him off, leaving another victim of "to-morrow," a widow without money, generally unfitted to work, facing the problem to provide food and clothing for herself and little ones.

He is feeling out of sorts; knows that he is "all in" physically, but he puts off the needed vacation until next month or after stock taking. This type usually winds up as a patient in a sanatorium for nervous wrecks, suffering from a popular disease which might be called "*mañana* nervous prostration," and occasionally he figures ultimately in the statistics which give the number of insane persons in hospitals.

A friend who was so good to him years ago when he needed help falls ill. He intends to call with a bouquet of flowers to brighten the sick room, with a hand clasp to cheer the sufferer with a show of sympathy, but the end comes sooner than he expected. At the funeral he realizes with regret that *mañana* was one day too late, and he hopes perhaps that when his turn comes his old friends will not be so heartless as to forget him.

He is always going to stop drinking, smoking, gambling — to-morrow, only to find when he has lost his grip on business and home that the time has gone by.

He notices that his wife is peaked and nervous and resolves that to-morrow he will bring home a servant to help her out. He discovers only when it is too late that nurses' and doctors' bills, even when the undertaker is not called in, are much more expensive than if he had acted promptly the first day he saw signs of trouble.

To-morrow may never come.

Do it to-day.— *Boston Traveler.*

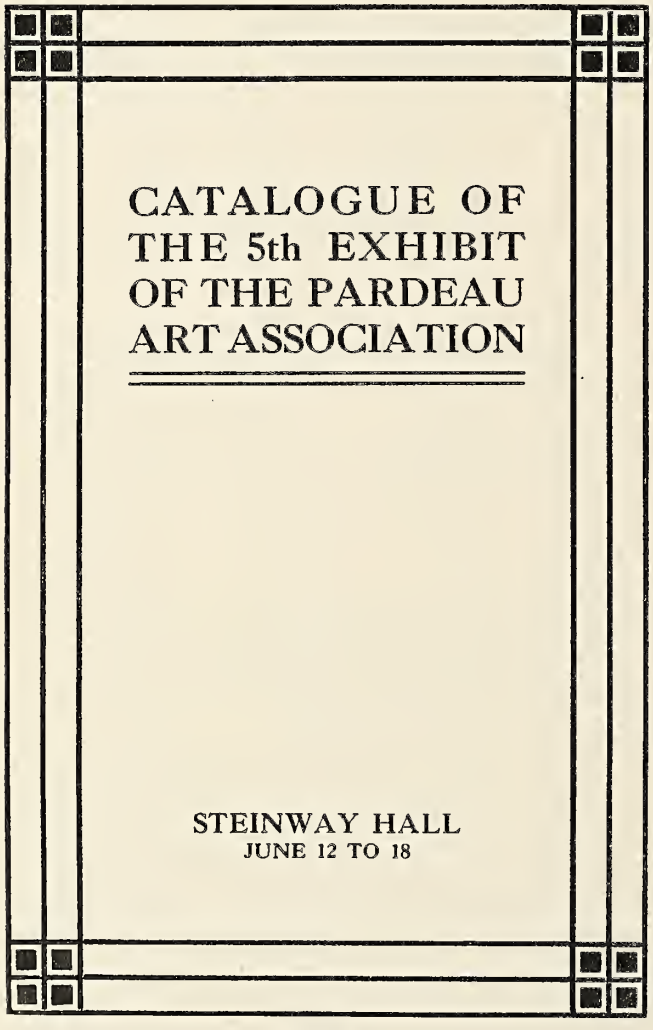


Fig. 5.

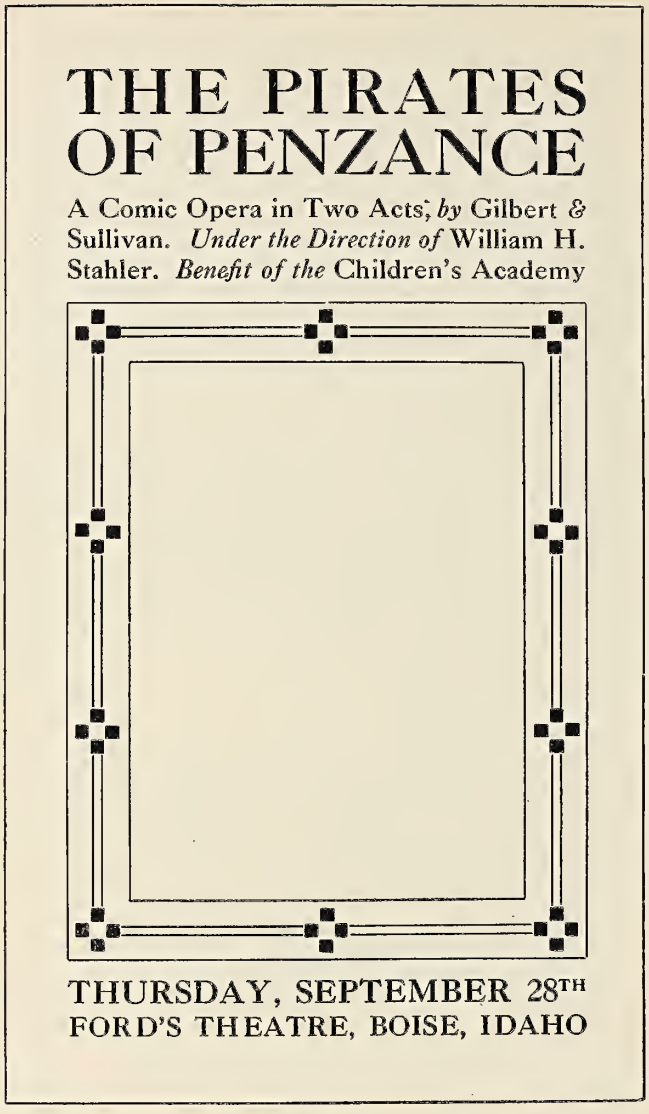


Fig. 6.

PUTTING IT UP TO THE PROFESSOR.

Some years ago at an annual reunion of some professional men in an Eastern city there were gathered together some pretty good story-tellers. Among them was a college professor, who had spent his vacation in a rural town on the coast.

One day he came upon a group of farmers at the corner store, and after some casual remarks had passed between himself and the men one fellow moved nearer to the professor, as if to claim his attention.

"Be you one of them fellers who knows everything as was ever writ?" he asked.

The professor replied that he had studied a good deal along some lines and perhaps knew considerable about some things.

Apparently satisfied that he at last had found where he could be sure as to the correctness of his information the questioner now said: "Wall, if you've studied so much mebbe you can tell me what I've long wanted to know — is diggin' clams agriculture or fishin'?" — *Ladies' Home Journal.*

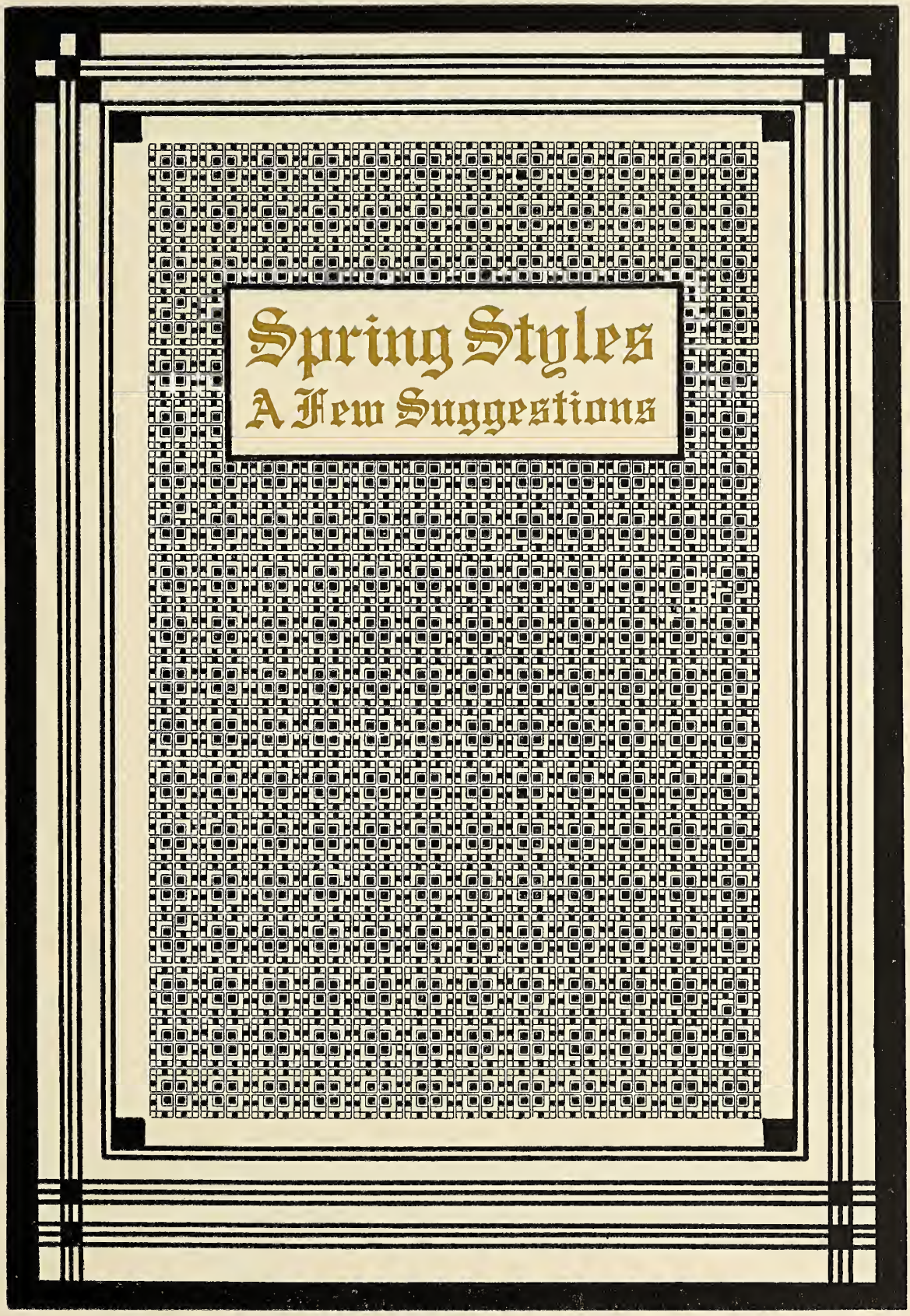


Figure 1.

PROGRAM

THE MINNESOTA SCHOOL

FOR BOYS

FRESHMAN DECLAMATION CONTEST

THURSDAY EVENING

DECEMBER 27

1908

FIGURE 2.

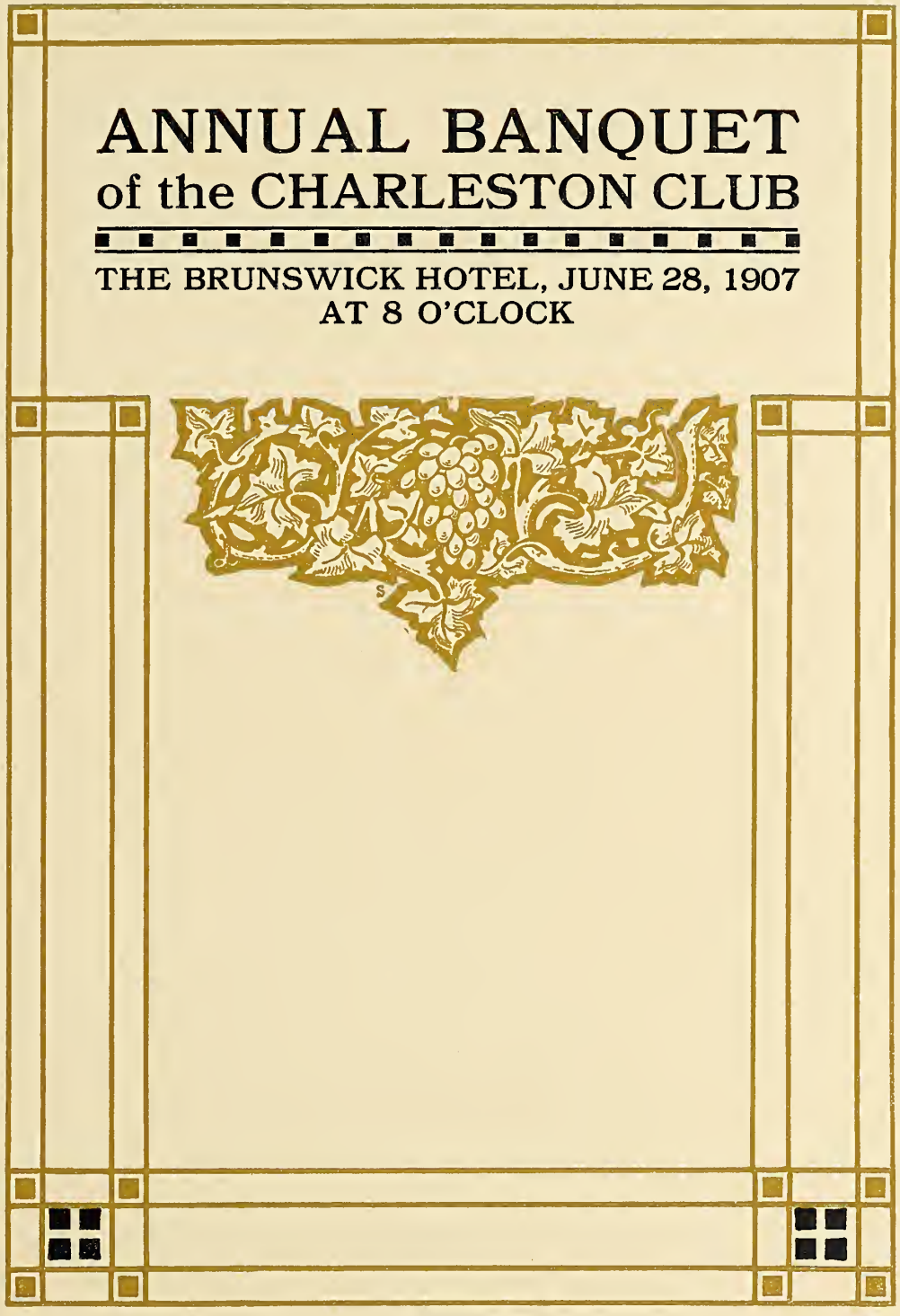
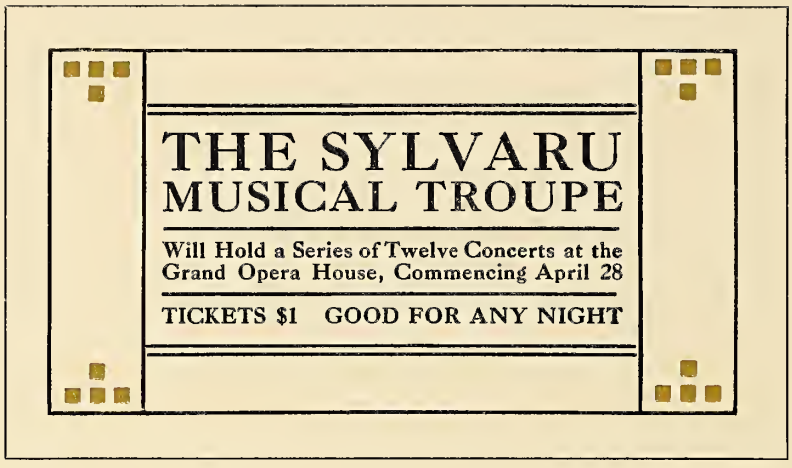
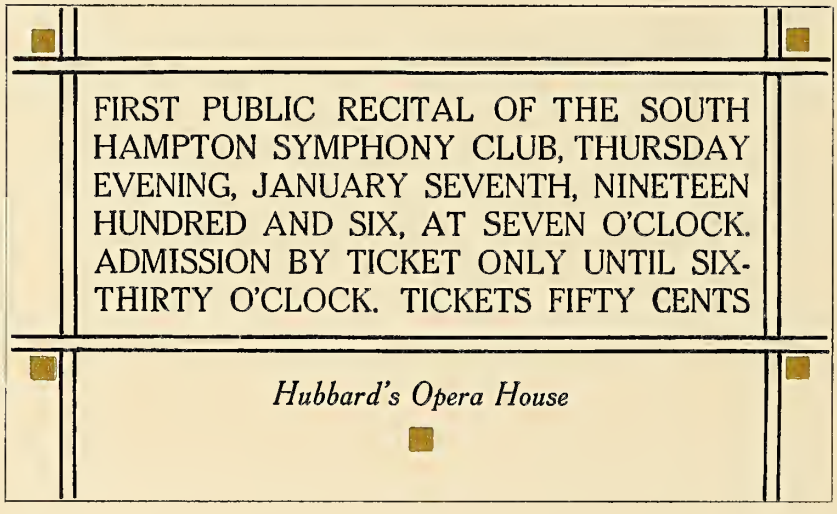

ANNUAL BANQUET
of the CHARLESTON CLUB
THE BRUNSWICK HOTEL, JUNE 28, 1907
AT 8 O'CLOCK

FIGURE 3.


THE SYLVARU
MUSICAL TROUPE
Will Hold a Series of Twelve Concerts at the Grand Opera House, Commencing April 28
TICKETS $1 GOOD FOR ANY NIGHT


FIRST PUBLIC RECITAL OF THE SOUTH HAMPTON SYMPHONY CLUB, THURSDAY EVENING, JANUARY SEVENTH, NINETEEN HUNDRED AND SIX, AT SEVEN O'CLOCK. ADMISSION BY TICKET ONLY UNTIL SIX-THIRTY O'CLOCK. TICKETS FIFTY CENTS
Hubbard's Opera House

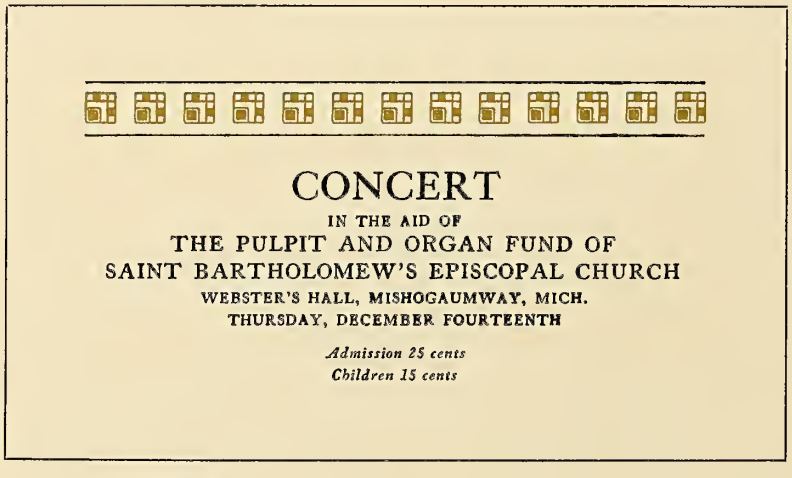
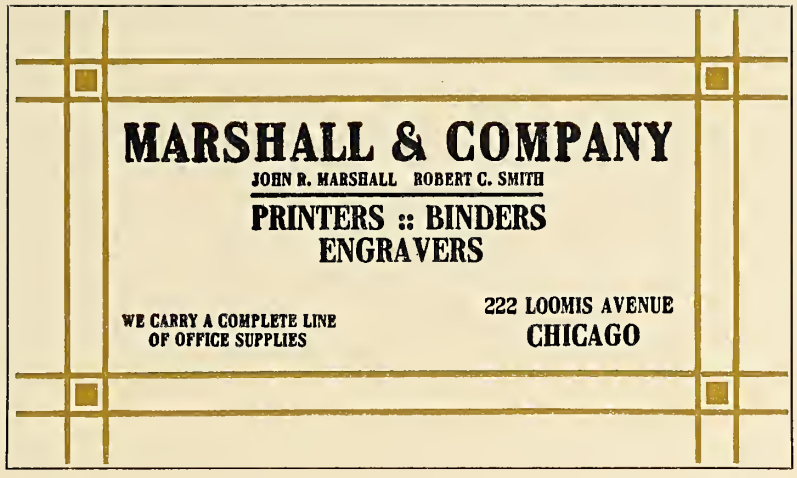
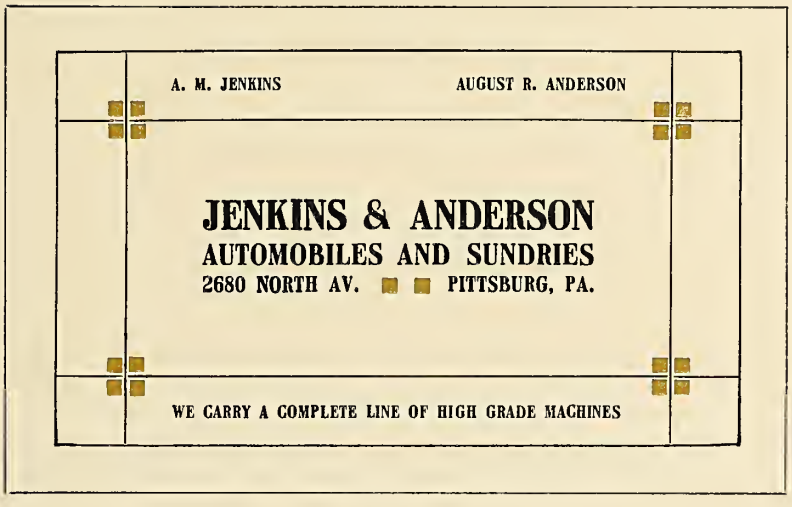

CONCERT
IN THE AID OF
THE PULPIT AND ORGAN FUND OF
SAINT BARTHOLOMEW'S EPISCOPAL CHURCH
WEBSTER'S HALL, MISHOGAUMWAY, MICH.
THURSDAY, DECEMBER FOURTEENTH
Admission 25 cents
Children 15 cents

FIGURE 4.


MARSHALL & COMPANY
JOHN R. MARSHALL ROBERT C. SMITH
PRINTERS :: BINDERS
ENGRAVERS
WE CARRY A COMPLETE LINE
OF OFFICE SUPPLIES
222 LOOMIS AVENUE
CHICAGO


A. M. JENKINS
AUGUST R. ANDERSON
JENKINS & ANDERSON
AUTOMOBILES AND SUNDRIES
2680 NORTH AV. PITTSBURG, PA.
WE CARRY A COMPLETE LINE OF HIGH GRADE MACHINES


MAXWELL & RIDGE
Hardware and Stoves
537 Maple Street :: PITTSBURG


The Mecosta Messenger
Sylvester and McIntyre ▼ Proprietors
In the town of MECOSTA, MICH.

FIGURE 5.

Graham, Indiana, ...*190*.....

M.....

.....

THE GRAHAM JOURNAL

DAILY, SEMI-WEEKLY
and SUNDAY EDITIONS

THE BEST MEDIUM FOR HOME AND FOREIGN ADVERTISERS :: SUBSCRIPTION, $1.00 PER ANNUM, IN ADVANCE :: OUR JOB DEPARTMENT IS EQUIPPED WITH EVERY FACILITY FOR THE PRODUCTION OF FIRST-CLASS WORK

FIGURE 6.

Robinson, Southworth & Company

General Commercial Printers

27 East Street, Lynn

Annual Dinner of the Ben Franklin Club of Cambridge, Massachusetts

Given at The Wellington Hotel, on Thursday, October Eleventh,
at Eight-thirty o'clock

Menu

Consomme in Cups
Filet of Sole, Chambord
Chicken Patties, a la Reine
Roman Punch
Roast Prime Beef, Demi Glace
Whole Tomato, Mayonnaise
New York Ice Cream
Coffee

Speakers

Toastmaster . . . *Mr. W. W. Stoner*
Trade Matters . . *Mr. James Brown*
The Printer . . . . . *Mr. J. Doyle*
The Advertiser . . . *Mr. H. J. Smith*
The Editor . . . *Mr. Otto Sherman*
Our Guests . . *Mr. Harry S. Wright*

FIGURE 7.

THE foregoing pages are the work of students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as a part of the problem, the object being, in this particular work, to reproduce all the limitations of an average shop, and execute certain pieces of typographical design under these limitations. This is done in the hope that the pages set by the students may be useful as suggestions to the craft in general, and that the subscriber to the magazine may receive monthly some specimens of commercial work which may help with the copy to be found in his own shop at the time the INLAND PRINTER arrives. While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be very easily acquired by taking the I. T. U. Course of Instruction in Printing. In this particular insert especial attention is given to the exploitation of the geometric design in commercial printing. In the Job Composition department of this issue will be found additional illustrations and text relative to this form of design.

Figure 1. Suggestion for a booklet cover, using the geometric form of design. To facilitate matters, the rule border design was drawn in pen and ink, the background (a proof from a form composed of pica metal border) pasted on the drawing, and a zinc etching made of the whole.

Figure 2. Showing the effectiveness of the geometric design in a simple type arrangement. A marked contrast to Fig. 1, yet very pleasing.

Figure 3. Suggestion for a cover-page for a menu. As will be seen, the possibilities for this form of design are very great.

Figure 4. Three suggestions for admission tickets, in which the more simple forms of geometric design are used.

Figure 5. Business card and envelope corner card suggestions.

Figure 6. The geometric design as applied to typographical arrangements for letter-heads.

Figure 7. Another suggestion for a menu arrangement, using a stock border of the geometric design.

On the opposite page are shown some excellent examples of steel die embossing as applied to commercial stationery. Work of this character is increasing in popularity, this rich effect being otherwise unobtainable.

ALL AGREEMENTS CONTINGENT UPON STRIKES, ACCIDENTS OR OTHER CAUSES BEYOND OUR CONTROL
PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

AMERICAN STEEL FOUNDRIES.

GENERAL OFFICES: COMMERCIAL NATIONAL BANK BLDG., CHICAGO.

MAC ARTHUR BROTHERS COMPANY

FISHER BUILDING

CHICAGO

Warner Instrument Company

MANUFACTURERS OF

CUT-METERS, TACHOMETERS

AND

AUTOMOBILE INDICATORS

BELOIT, WIS.

Casualty Company of America

HOME OFFICE: NEW YORK

FRED S. JAMES & CO.

GENERAL AGENTS FOR ILLINOIS AND IOWA

171 LA SALLE ST.

CHICAGO

SAMPLES OF STEEL DIES, EMBOSSED BY
THE STATIONERS ENGRAVING COMPANY
147-153 FIFTH AVENUE, CHICAGO

Newspaper Work

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

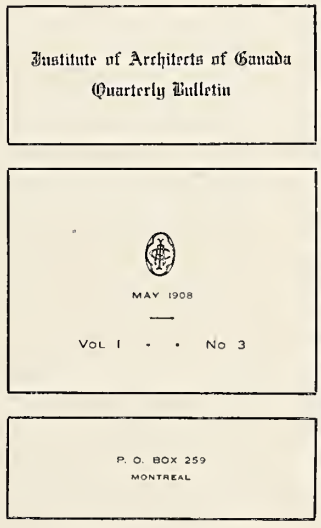
PAPER is to be manufactured from cotton stems, seed hulls and other portions of the cotton plant, and if all that a recently organized Atlanta company says is true the trade will be revolutionized. The stock of raw material is said to be inexhaustible and the new product better and cheaper than the present news print. Some idea of the magnitude of the supply may be gathered from the fact that, according to the figures given out by the new company, a ton of dry stalks is the amount of refuse for each bale of cotton raised. On this basis it is estimated that it would require nearly 1,500 paper mills, turning out twenty-five tons of paper a day, and each one operating day and night, to consume the stalks.

AD.-SETTING CONTEST NO. 25.— Last month was announced THE INLAND PRINTER'S twenty-fifth ad.-setting contest, and as it does not close until October 15 there is still ample time to enter and share in the benefits. The copy is difficult to display and the ad. will prove extremely interesting to those who try to set it in an artistic and effective manner. Remember that every compositor who enters the contest will receive a full set of the ads. submitted, of which there will undoubtedly be in the neighborhood of two hundred, and those who set the best ads. will have their work reproduced in THE INLAND PRINTER. The benefits derived from these contests are universally commended. Look up the copy and rules of the contest in your September number, or send 30 cents in stamps or coin and a copy will be sent you by return mail.

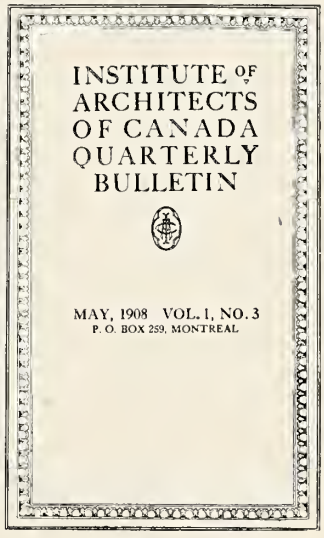
RATE CARDS.—As announced last month, the first of a series of articles on rate cards appears in this issue, immediately following this department. Suitable cards will be published (to the number of more than fifty) for dailies, semi-weeklies and weeklies in the smaller cities and towns, with circulations varying from less than one thousand up to ten thousand. These articles will be followed by others on "How to Get More Advertising," "How to Increase Circulation," and "How to Raise Subscription Rates." Full details of successful plans for accomplishing these much-desired results will be given, including circular letters to be used, advertisements, printed forms and complete instructions on how to carry every plan to a successful conclusion. In order that these articles may be made just as helpful as possible, will you contribute your experiences along the lines indicated? What means do you use to secure advertising? Send copies of any form letters or other advertising matter used for this purpose. Have you recently increased advertising rates? If so, tell how successful you were, how you went about it, and send copies of printed matter used. How does the quantity of advertising carried now compare with that carried previously, and how does the revenue compare? What means do you use for increasing circulation? Tell of any successful plans you have adopted, and send copies of all letters, forms and circulars used in connection with them. Have you recently increased your subscription rate? If so, tell how you did it and how present circulation and revenue compare with previous records. This information will add greatly to the interest of the articles, which in themselves will be of great practical help, but there is nothing more practical than this suggested interchange of ideas and the results of actual practice. I hope I may count on the coöperation of every publisher who has found THE INLAND PRINTER of interest or assistance to him in his business.

ONE editor has solved the summer vacation problem and he and his entire force get away for a week's outing, all at the same time, and still his paper is published fifty-two times in the year. A. E. Knox, publisher of the Woodbury (Conn.) *Reporter*, is the fortunate discoverer of the novel plan. In announcing his intention, Editor Knox says: "Our readers will miss one copy of the paper, but a glance at the calendar reveals the fact that there are fifty-three Thursdays in 1908, therefore no one will have occasion to murmur at the loss of the issue for August 20." There appears to be no good reason for publishing fifty-three papers in a year when subscribers only pay for fifty-two, does there? There are fifty-three Fridays in 1909, and there are lots of weekly papers published on Friday. "A word to the wise," etc.

ALCIDE CHAUSSE, secretary of the Architectural Institute of Canada and editor of the society's *Quarterly Bulletin*, sends a copy of the cover-page they have been using (No. 1), saying, "We wish to improve this publication and are not satisfied with the cover in its present



No. 1.



No. 2.

form." No. 2 shows a rearrangement of the wording in acccordance with more modern ideas. The border shown is of architectural design and may be secured through the typefoundries — however, there are many other appropriate borders in nearly every printing-office which could be substituted.

AN ENTERPRISING DAILY.—Verne E. Joy, editor and publisher of the Centralia (Ill.) *Evening Sentinel*, has been attracting considerable attention and merited praise for his enterprise in reproducing the first pages of some of the nation's most prominent newspapers. For twelve successive issues the *Sentinel* changed the appearance of its first

page to conform to that of some leading daily, jumping from the more conservative make-ups to the flaring headlines of what are termed the "yellow journals," displaying the news of the hour to conform to the various styles. In connection with each reproduction was a letter from the managing editor of the great paper whose first page was used, giving his views of how a small-city daily should be conducted. Some of these letters were very interesting, and brief extracts from a few of them follow:

Herman Blyer, Milwaukee *Evening Wisconsin.*— Newspapers are the heads of families, as it were, and what would please one family might prove distasteful to another. The editor who makes a paper to suit his own individual idea will surely prove a failure. Every successful editor is a close student of his constituency and makes it his aim to entertain and interest his readers. "A snappy, live, 'big little' country daily," as you so forcibly put it, should, in my mind, be:

Throughout reliable — a fake should have no standing in its columns. Get the people to understand that what they read is as near the truth as it is possible to get, and they are bound to stick.

Clean and wholesome — "All the news that is fit to print" is a good motto for every newspaper to tie to.

Bright and interesting — Be mildly sensational if the news calls for it on occasions, but don't be yellow.

Always a leader — Stand for something and keep "doing things." Better make mistakes at times than to be shrinking and cowardly.

Public spirited — Never knock, but aim to make friends rather than enemies in the community.

On time every day — Get on the street to subscribers as regular as a clock.

W. F. Wiley, Cincinnati *Enquirer.*— In so far as it is possible, I believe that the dailies in the smaller cities should aim to make their papers as attractive typographically as they can with the resources at hand. The big thing in any newspaper, large or small, is the news that appeals to the interests of its clientèle. We use "news" in a broad sense, meaning thereby that the whole realm of activity in a given community, from preaching to pugilism, should receive due attention.

T. W. McCullough, Omaha *Bee.*— Our idea is to give all the news in a simple, succinct form, without undue elaboration as to typographical display. We still have a more or less abiding belief that modesty is not entirely out of fashion as a cardinal virtue, and in order to merit the respect of our readers we respect ourselves. For that reason the news is offered in the *Bee* in an attractive form, but without any special ostentation, and entirely free from the sensational flamboyancy that marks the "progressive" or "yellow" type of newspapers.

Harry E. Andrews, Los Angeles *Times.*— I have always maintained that a country daily will prosper if it takes a stand and fearlessly fights for its convictions, in spite of pressure from advertisers or local "interests." This is the way to win respect. A local daily can hardly give too much local news or pay too much attention to the development of its own community. It can not afford to get the reputation of suppressing any news story that hurts one of the big men of its town or covering up anything that the Board of Trade would have it conceal. The best way for a newspaper to make a lot of friends worth having, I may add, is to make a large number of carefully selected enemies and keep them stirred up all the time.

Edward Keating, *Rocky Mountain News.*—A small daily must be guided by the same rule that governs the large daily — get all the news all the time, and dish it up in a fashion to attract and hold the attention of your readers.

Arthur Brisbane, New York *Journal.*—The *Evening Journal* is published daily and speaks for itself. Its effort is to reach the greatest number of people, and the front page, which is intended to attract their attention, is like the bell formerly rung by the town crier. We make a noise on the front page to attract the hurrying crowd, and then we try to talk common sense to them on the back page.

J. Keeley, Chicago *Tribune.*— In making up the first page of the "World's Greatest Daily," or "Egypt's Greatest Daily," I would follow the same practice — display my best goods in the front window. I would try, in so far as the limitations of the day's news permit, to get stories of a diversified character on the first page. I would try and get a story of world-wide interest; a story of interest to the business men; a story of general interest to man and woman alike, and a story of intense local interest and importance. I do not believe in breaking column rules or heads. I do not believe in the indiscriminate use of two and three column heads. When you put a two-column head on an ordinary piece of news, you cheapen it: you destroy its value. And when you get a whale of a story, a two-column head will attract no attention. Reserve force in heads is a good thing, for when you break your reserve and print an unusual, large, black, one-column head, you immediately attract the attention of the reader, who instinctively says: "Here's something big; here's something worth while reading."

A. C. Brokaw, Minneapolis *Tribune.*—The first page of the Minneapolis *Tribune* endeavors to convey quickly a résumé of the day's most important events. Illustrations, having direct bearing upon events covered, add interest but they should be good illustrations in close contact with the stories which permit their publication, although never forgetting typographical harmony as a whole. Lead heads are not, as a rule, run side by side, mainly for the reason that one kills the other, or at least detracts in a measure from the importance placed upon each item by the make-up man. Local news is given right of way over ordinary telegraph, both in quantity and position. Jumps from the first to inside pages are avoided whenever possible. If page one is as snappy as it should be, the reader's craving for other interesting articles will lead him through the paper from cover to cover without being driven.

Another indication of Mr. Joy's enterprise is shown in the following letter which he had addressed to all advertising agencies and signed by practically every druggist in the city:

GENTLEMEN,— It may be of interest to you to know that the good sale we have enjoyed the past year on Pinkham's Vegetable Compound we attribute to the advertising done in the Centralia *Evening Sentinel* — "Egypt's Greatest Daily." We depend upon this medium for the forcing of the sales of all proprietary remedies in this field, and we purchase our stock accordingly — the advertised remedies in the *Sentinel* always being well stocked, unless there be a sole agent, ofttimes to the exclusion of goods unadvertised in this particular paper.

We emphatically endorse the *Sentinel* for all advertising, and know they deliver the goods they make affidavit to, being about double any other paper in this county.

To not use "Egypt's Greatest Daily" in this field is practically equivalent to withdrawing your client's goods gradually from sale at our store.

Respectfully submitted.

The signatures of all the druggists appear at the bottom of the single sheet, not on separate letters. This must have been convincing evidence for the advertisers.

AD. CRITICISMS.— The widespread interest among ad. compositors in the quality of their work is rapidly growing and is certainly very commendable. The compositor realizes more and more that there is something more important than simply getting his copy into a certain space, using as much display type as possible — that there is an artistic side to his work and that knowledge of what is correct and harmonious is only gained by close application and study. THE INLAND PRINTER endeavors to encourage this interest, and the ad.-setting contests, which have been conducted for several years, are for this purpose. Many hundreds of ads. were submitted for criticism this month, a much larger percentage than usual being meritorious. In criticising ads. submitted there is very little of praise. They are intended for real criticisms, showing where the work may be improved. Comments on the ads. submitted this month follow:

Orchard & Rubey, Glidden (Iowa) *Graphic.*— Good judgment is shown in all the ads. submitted. You should avoid a complication of panels in a small ad.

Rex H. Lampman, Neche (N. D.) *Chronotype.*—Your ads. are, as usual, uniformly good, although in this lot I notice a tendency toward too much letter-spacing.

Tom La Due, Pierre (S. D.) *Dakotan.*—Your choice of display and arrangement is good, but you are inclined to use too heavy and too ornamental borders for the size of the ads.

George J. Walz, Owensboro (Ky.) *Inquirer.*— Stronger headings should have been used on the matter at the bottom of your page ad., but as a whole it is a very creditable production.

E. H. Van Wie, Marshall (Mo.) *Democrat-News.*— Panels would have improved your ad. The space inside the border is uneven and there should have been a lead or two more on either side of the rules to harmonize with the amount used around it.

Edwin H. Stuart, Pittsburg, Pennsylvania.—Your ads. show originality and good taste, but in some instances the treatment is too delicate for ordinary newspaper work — they are evidently intended for a college paper with a small page and printed on supercalendered stock.

Richard Hartman, Moscow (Idaho) *Star-Mirror.*—You are inclined to crowd your larger ads. a little too full of big type and in some instances to slightly overdo the panel effects. Many times better contrast would be secured if you used a light-faced or a one-point rule for the smaller panels instead of the two-point rule.

Nat G. Langford, Springfield (Tenn.) *Herald.*— If your double-page ad. would not take up so much space I would reproduce it, as it shows an exceptionally good arrangement. There is no better plan for laying out an ad. of this size than the one you adopted — a heavy rule, slightly orna-

mental, around the outside, with plain single-rule panels of varying sizes filling the page. There are a number of panels in which cuts appear, and in using them I note that you have avoided one mistake which is common: frequently these panels are made so large that the matter must be "stretched" to fill them.

A. W. Scowbo, Elk Point (S. D.) *Leader.*— In your larger ads. you are using too many faces of type, which, however, may be due to lack of equipment. In some instances more space is desirable between the matter and the border rule. A four-column ad. should have a pica space all around, and a full-page ad. can sometimes stand eighteen points.

AN advertising plan which appears to have worked very satisfactorily is shown in the full page reproduced herewith from the Coraopolis (Pa.) *Record.* There are twenty-six four-inch ads. on the page, aside from the explanation and coupon in the center, and this was evidently all extra advertising. The *Record* offers a prize of



$40 to the one finding the most missing words. As the reproduction is too small to read, the "Conditions" are printed below:

CONDITIONS.— In one of the advertisements appearing on this page a word is missing. In order to be a winner you are to look for this word. Should you locate it correctly, send in the coupon, or enclose a separate piece of paper, giving the word, from whose advertisement it is omitted and between what words it should be inserted. A new word will be omitted each week from a different advertisement. Answers can be made on return blank printed herewith. Contest will last thirteen weeks. The page is run in the regular Thursday issue.

$40.00 in gold will be given to those having the largest number of correct answers to the thirteen propositions.

The missing word this week begins with F and ends with M and is omitted on this page in one advertisement only.

All answers for one week must be filed at the *Record* office before the following Wednesday night at five o'clock.

In the event of a tie, the prize will be equally divided.

The omitted word is not found in this notice and blank.

The contest created a great amount of interest and fourteen were tied for the $40 prize, so that it was necessary to divide the money. Each ad. was contracted to appear three months, and later issues of the paper show that many of them continued longer, the advertisers having evidently become convinced of the value of advertising.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Sierra Madre (Cal.) *News.*—Transpose head rules on the first page and use a little more ink — the title and display heads are a little too gray.

Blaine (Wash.) *Journal.*—The suggestion made a few months ago has been adopted and the paper is improved thereby. There should be about a pica more margin at the tops of all pages except the first.

Coraopolis (Pa.) *Record.*—A six-column folio that is a good model from any standpoint — quantity of news, the way it is handled, make-up, press-work and ad. display. Send a dime to Editor Charles W. Roll for five back numbers.

Burgettstown (Pa.) *Herald.*—With the substitution of book ink, which you say will be used hereafter on your machine-finished stock, you will be able to carry a little more color, which will be an improvement. A trifle more impression is also needed on some of the issues.

Juneau (Alaska) *Transcript.*—You are certainly doing good work, considering that you are obliged to print one page at a time. An advertising rate of 75 cents an inch per month is very good for a weekly, but not enough for a daily. Watch for the rate cards which will be published soon in THE INLAND PRINTER.

Hector (Minn.) *Mirror.*— The home-print side of your paper is very good, particularly since adopting the suggestions made last fall. There is poor register, owing to your having too much space at the heads of your pages. You should insist upon your ready-print house giving you better service, as some of the columns are indented at the top two points, while others are dropped as much as twelve and even fourteen points.

ALL ABOUT CELLULOID.

Since celluloid has become of such general use in the printing and book trades it is important to announce the publication by Messrs. Scott Greenwood & Son, London, of a book entitled, "Celluloid, Its Raw Material, Manufacture, Properties and Uses," by Dr. Fr. Bröckmann, technical chemist. Forty-nine illustrations are interspersed throughout the text. This work is translated from the third revised German edition by Charles Salter, being issued in the United States by D. Van Nostrand Company, 23 Murray street, New York. It is a cloth-bound volume, ½ by 5 by 7½ inches, containing 113 pages, and will be found a most valuable accessory to any one who has to do with celluloid or "Pyralin," as it is known to the trade. It is, in fact, a handbook for manufacturers of celluloid and celluloid articles, and all industries using celluloid. The following partial list of contents will give enough information to disclose the scope of the book. Chapter I deals with the raw materials which enter into the manufacture of celluloid, such as cellulose, pyroxyline, guncotton, collodion, wool, nitrocellulose and camphor. Chapter II treats of the manufacture of celluloid, the production of camphor, camphor-alcohol process, cold process, ethereal process and camphor and wood alcohol method. Chapter III: The employment of the product. Artificial silk, denitrating and coloring, uninflammable celluloid, vegetalin, celluloid-cork composition, Koller's substitute, incombustible substitute and xylonite or fibrolithoid. Chapter IV: Properties of celluloid. Chapter V: Testing celluloid: Chapter VI: Application and treatment of celluloid. Caoutchouc industry; making celluloid ornaments, working by the cold process, the warm process, stained sheets, printing blocks and stamps, in which attention is called to the fact that celluloid replicas of type matter, etc., will stand one hundred thousand impressions; pressing celluloid casting celluloid articles; coloring finished articles; printing on celluloid; celluloid varnishes, etc. The price of the book is $2.50 net. Orders may be sent to The Inland Printer Company. —L. A. O.

LET every man be occupied, and occupied in the highest employment of which his nature is capable, and die with the consciousness that he has done his best.—*Sydney Smith.*

Written for THE INLAND PRINTER.

ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. I.— BY O. F. BYXBEE.

MANY publishers of newspapers in the smaller cities and towns have a great amount of trouble with their advertising rate cards. The cards in use are found to be inconsistent, and when they attempt to eliminate the inconsistencies they find they have created others. This leads many of them (hundreds within the past few years have done so) to write to THE INLAND PRINTER for help.

In order to aid these troubled publishers, and for the information of thousands of others who are vitally interested in the subject, THE INLAND PRINTER will explain just how a rate card should be compiled in order to be consistent from beginning to end. It will tell what the proper rate should be for a given circulation, and in addition will publish sample cards to the number of fifty-four. There will be nine each for six and seven column dailies, semi-weeklies and weeklies of various circulations. If a publisher considers the rate advocated by THE INLAND PRINTER too high for a given circulation, or vice versa, he will be at liberty to adopt that shown for a smaller or larger circulation, as the case may be.

In this first article it will only be possible to explain the basis for advertising rates — the rate cards themselves will follow in later issues.

THE USUAL ORIGIN OF A RATE CARD.

If a newspaper publisher is asked where he secured his rate card he will tell you that it is the same card the proprietor before him used, or it was gotten up in a hurry after consulting that of a competitor.

When a man is in the act of starting a paper his mind is usually too full of other matters, seemingly more important, to get down to studying the details of advertising rates, and the rate card is left until it is needed. When the time comes for soliciting advertising, duties have multiplied and a card which some other publisher is using is either taken verbatim, or changed at some few points where the new man thinks he can improve it, or where he believes he can afford to quote a lower rate.

THE ONLY EQUITABLE BASIS.

There is really but one basis upon which an equitable card can be drafted, and that is the basis of the number of inches in each contract. Just as soon as a publisher attempts to deviate from that basis he is in trouble, and every attempt to overcome a difficulty leads to new and greater difficulties.

There are a number of theories to the point that the advertiser who does not change copy frequently, or the one who furnishes a plate, or the one who uses a fairly generous space every issue instead of a full page occasionally, is entitled to a lower rate, but these theories are not practical, as can be easily demonstrated.

Suppose we settle these questions in our own minds first and we will then be better prepared to build for ourselves on the one solid foundation (an equal charge for an equal number of inches), and after we have once started on this foundation we will be surprised at how easy it is — the only unsolved problem then being *the amount to be charged per inch.*

CHARGING FOR CHANGING ADS.

It is very short-sighted for a publisher to adopt a policy that offers encouragement to an advertiser not to change his copy frequently. Suppose all a man wants is an inch card and in consideration of a special rate offers to let it stand without changing from one year's end to the next. It looks like "easy money," to use the talk of the street, but are you getting all you could out of that customer? And, are you working for *his* best interest? If he is encouraged to change his advertising, and after doing so finds that it really pays to advertise, isn't it quite possible that within the year he may be using ten inches an issue instead of a paltry one inch?

But suppose again it is an advertiser who really does not need more than a card — if such a thing is possible. You can't run that advertisement a year without changing — at least you ought not to if you take any pride in the appearance of your paper. The type becomes worn and the advertisement must be reset several times during the year. And unless it is reset very frequently, when it is reset the type is found to be so badly worn that it is unfit to be returned to the case, and not only the particular type in that advertisement is destroyed, but often an entire font is ruined, the cost of which must be charged against the "standing" advertisement.

A PENNY-WISE-POUND-FOOLISH POLICY.

Occasionally there is a publisher who, in order to quote lower rates, adds a certain charge per inch for changing advertising, or he makes contracts on a weekly paper calling for one change a month, or on a daily with changes once or twice a week. This is certainly a penny-wise-pound-foolish policy and the objections to it are strongly emphasized in the following extract from a recent issue of *Newspaperdom:*

> I am of the opinion that the majority of newspaper publishers — particularly those operating small plants — are somewhat adverse to the changing of copy and prefer the "standing" kind. A change of ad. means extra labor setting it, and that, of course, means expense. The thoughtless publisher therefore encourages the standing ad. and discourages any desire to change copy.
>
> This is not in the line of progress, for the tendency of the times is to change the ad. frequently. It has been proved that the oftener the wording is altered the more profitable the ad. proves. If that be true — and it unquestionably is — then the greater profit to the advertiser will mean the greater benefit to the newspaper eventually.
>
> Profitable advertising begets a desire to increase space — and it often smooths and makes easy the way to a raise in rates that would otherwise be almost impossible. From the standpoint of pure selfishness, therefore, the publisher should endeavor strenuously to make the ad. pay the advertiser, and one of the best ways to do this is to encourage changes. Familiarity breeds contempt. By looking at the same old business card day after day, week in and week out, one gets wearied and disgusted. The eye and the mind crave novelty and change. And as advertising has been correctly defined as "store news," stale advertisements are about as attractive and interesting as ancient news would be.
>
> The publisher should not be satisfied to let his advertisers get in a rut and stay there. He should counsel with them — point out to them the necessity for changing the ad. often. The advertisers will thank him for it afterward. They will find such advice sound, and they will appreciate his judgment and evident interest in their success. And sooner or later they will repay it in tangible form, by increasing their space, and thus afford the publisher a better revenue.

The advertiser who insists that he really doesn't care to change his advertisement but once a week (or once a month if it is a weekly) may claim that it is not equitable to charge him the same rate as the man who changes his advertisement every issue, but the publisher should convince him that he should change his advertising oftener — that he has the privilege of changing every issue and should take advantage of it.

It is just as equitable to average the cost of composition and charge every man in equal proportion whether he changes or not, as it is to charge two men equal for a page advertisement when one fills the space with solid nonpareil and the other believes in white space and a few big lines. In either case it is the advertiser's option.

THE ELECTROTYPED ADVERTISEMENT.

Then there is the advertisement (usually received through an agency) which is electrotyped. The agency, in endeavoring to secure lower rates, points out how there

will be no composition, that the publisher not only saves the composition on the advertisement but also on the reading matter which he would be obliged to place in the space if it was not occupied by the plate.

Much has been written on this particular subject, and it seems hardly necessary to go over the ground again. Nearly all such advertisements come in series, and the time it requires to look after the entire set, getting the proper advertisement in each issue and in contracted position, fully offsets the saving on composition. And when to that is added the advertisements upon which payment is refused on account of the wrong cut being inserted, or because it is not in the exact contracted location, it will be found that if there is to be any deviation in charge it should be to a higher price.

Frequently, too, these advertisements are of various sizes, not only varying in length but in width, necessitating a change in the make-up each insertion.

SMALL ADS. ON LONG CONTRACTS VS. LARGE ADS. ON SHORT CONTRACTS.

The custom which is hardest to overcome in fixing rates for advertising is that which accords a lower rate to the man who takes a small advertisement every issue for a year than to the one who uses an equal number of inches but uses them up in a few insertions.

Here the question of composition again enters, as the smaller advertisement may be changed but a few times, while the larger advertisement is usually reset every issue, but this argument has already been disposed of in a previous paragraph. The advertiser should change his copy, and if he does not he should receive condemnation for not making the best use of his investment, rather than be favored financially.

However, the only really serious argument in favor of different rates in these cases is that if an equal rate is made the paper will be crowded at busy seasons and may barely pay expenses during dull times. If this is true, then rates must be increased, because business men must have their advertising when they want it, and it is the business of the publisher to give them what they want. This is being widely recognized by publishers, as is evidenced by the growing popularity of open-space rates. In the larger cities particularly, scarcely a daily paper, if it is still operating under a graded card, but what has added to its rate-card quotations on open-space business. For a time these rates were a little higher in proportion to the graded card, but this difference is being gradually eliminated.

OPEN-SPACE RATES GROWING IN POPULARITY.

Possibly all publishers are not familiar with "open-space" rates, at least not by this term, and it might be explained that an open-space contract is one for a certain number of inches, to be used within one year, at a certain price per inch. It is what might be termed a graded flat rate per inch, as there are usually five or six different prices, based on the number of inches the advertiser agrees to use. The advertiser is at liberty to use the space in such quantities and at such times as he desires.

Publishers are rapidly realizing that it is necessary to make advertising contracts in such a way as to best serve the advertiser's wishes. This is done without sacrificing prestige, or dignity, or revenue; in fact, in conforming to the wishes of the advertiser a higher price is frequently possible. There was a time when even the New York *Herald* would not cut a column-rule, no matter what the advertiser was willing to pay, but that time is past.

A CHANGE TO FLAT RATE TOO RADICAL.

The absolutely flat rate for advertising, however, does not seem to be growing in popularity, as the larger advertiser demands, and with considerable justness, too, that in buying space in large quantities he is entitled to some consideration. The change from a graded rate card to a flat rate was too radical, but the open-space rate is growing in popularity.

Many publishers have eliminated the graded card entirely, but the wiser way appears to be to have both. There are hundreds of advertisers in every city who prefer a fixed space during the year, and they want to know the rate without figuring how many inches they will use, and then multiplying the number of inches by the price per inch. The graded card gives this information. But both the open-space rate and graded card should conform.

AN INSURMOUNTABLE DIFFICULTY.

There is one difficulty in attempting to grade a rate card so as to give the small and continuous advertiser the advantage over the large and spasmodic advertiser which never will be overcome. Suppose an advertiser during the holidays wants to use a ten-inch triple-column advertisement ten times, a total of 300 inches. He is told that it will cost him $45. He looks over the rate card and finds that his competitor, who uses a six-inch advertisement every issue, a total of 312 inches, is paying only $25. He says, "Why, I am using more space than this other man and yet I must pay nearly twice as much money." He may pay the price, but he has a poor opinion of the publisher and only advertises when he feels absolutely obliged to.

The figures just quoted are only two from a rate card that usually contains about eighty different quotations.

Has any one ever successfully compiled a rate card giving a gradually increased rate as both the number of inches and the number of insertions increase? It is a mechanical impossibility. If you don't believe it, try it. Fill in the figures in the first column first, increasing the price as the number of inches increases from one to twenty. Then fill in the line across the top as the number of insertions increases from one time to one year. Then try to fill in the balance of the card, grading both ways on both principles at the same time. There is absolutely no basis of percentage advances that will hold good to the end, and even if there was, innumerable difficulties, only one of which is cited above, would arise all through it.

In this first chapter we have thus disposed of the arguments in favor of a sliding scale based on any other principle than that of the number of inches in each contract. In the next instalment we will show just how to build a card on this principle so that it will be absolutely equitable in every particular.

SUBTLE CRITICISM.

A certain young artist in New York, who is on terms of comparative intimacy with the janitor of the apartment-house wherein he maintains his studio, is in some doubt whether the said janitor is a cynic, or something of an art critic, or both.

"One day, while doing a bit of repair work in the studio," says the painter, "Mike scrutinized a bit of my work with ominous solemnity. When I indicated a portrait of myself the blow fell. Said I:

"'The paint on this is badly cracked, which spoils the likeness.'

"With no more expression in his countenance than is to be seen in the face of a representation of Buddha, Mike replied:

"'Not at all, sir.'" — *Harper's Weekly.*

"HONEST courage is of greater worth than any amount of grace; purity is better than elegance; and cleanliness of the body, mind and heart, than any amount of fine art."

Machine Composition

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

LINOTYPE operators of West Australia have just concluded a most successful conference with their employers, resulting in an increase in wages. The new scale provides for £4 ($19.25) for seven hours' day work and £4 10s ($21.65) for seven hours' night work. Piece workers receive 4d per 1,000 ems (16 cents per 1,000 ems).

DISTRIBUTORS.—"J. Q.," Washington, D. C., writes: "Ours is a two-machine plant, and both distributors do not run at same speed, one being much slower than the other. This causes trouble, as extra magazines are used in both machines. Is it possible to slow the distributor without slowing entire machine?" *Answer.*—If both machines are driven at the same speed, the distributors will be equally fast unless dry bearings prevent free action. Clean out the oil holes and lubricate the distributor bearings, and better results will be obtained.

BAD SLUGS.—A Wisconsin operator writes as follows: "Am sending you sample slugs from our machine. They are porous and have no foot. Could the vents be cut too deep and cause this?" *Answer.*—The appearance of the slugs seems to suggest hot metal. You should test with a strip of paper by plunging it into the metal. If it is made brown the metal is too hot. It may be that your plunger fits loose in the well. Examine just as the plunger descends and see if any metal spurts up in the well around the plunger. If it does, it may need replacing. Your inquiry concerning the depth of the cross-vents is noted. This condition is governed by the sprue, which should be at least one-quarter of an inch in length. They could be cut too deep, which would cause too much metal to flow from the vents when the cast took place. Look to your machine governor and see that it contains enough mercury and that it is set correctly.

CHALK IN MAGAZINES.—"M. C. J.," a New York operator, writes: "While at the Inland Printer Technical School I do not remember of your ever advising the use of anything in the magazines — the instructor advised against it. Well, a short time ago a machinist was visiting in our town, and while here looked over the machines, making several needed repairs and also loaded the magazines on two of the machines with French chalk. Is it the right thing to do? Will dampness have any effect on the chalk? Since putting it in, the operators and I have had grave doubts as to the effects damp weather will have on the chalk — hence my question." *Answer.*—We do not believe it good practice to put any powder in the magazine in a free state. French chalk has great absorbent qualities. Possibly it was put in for the purpose of drying oil out of the magazine. However, we do not see any excuse for graphite, soapstone or French chalk in a free state in the magazine. When a magazine has been cleaned it should be polished internally with graphite, all of the surplus to be brushed out. In no case should the graphite be shaken into the magazine.

LOOSE PLUNGER.—"M. J. G.," Chicago, Illinois, writes: "On account of trouble in getting a good slug, the machinist has been in the habit of keeping his metal very high in the pot, which of course helped it considerably, as I think the trouble was with the plunger being worn and metal escaping by side of it. Here is the trouble we are having now. A large chunk of metal forms on the plunger-rod just about the surface of the metal and we have to melt it off every once in a while. Drafts from windows or doors do not affect it, as it is the same whether windows and doors are open or shut, and it always is worst on the side opposite the lid. I thought there might be some preparation we might smear on the rod and prevent it (metal) from sticking. Have tried oil but it won't work." *Answer.*—Your trouble can be remedied by increasing the temperature of the metal. Do not try any "mixture" for the plunger-rod. The metal should not be kept any higher than one-half inch below the top of the crucible. If the plunger is loose enough to allow metal to spurt up around it as it descends, buy a new plunger.

VENTAGE OF MOUTHPIECE.—"B. M.," Springfield, Illinois, writes: "The trouble I am having is with the mouthpiece of my machine. I have been running it with scarcely any vents in the mouthpiece, and had trouble with porous slugs. To remedy this, I cut the vents a little deeper, but still there was no sprue on the back of the slugs before they came in contact with the back knife — just the metal drawn from the mouthpiece holes was all there was to be trimmed by the back knife — but the slugs were more solid. After opening the vents thus, when the mold-disk would retract I could see metal run down the vents and drop onto the floor in small lumps, and in the course of a day this would amount to a good deal of metal accumulated under the machine. I then tried cutting the vents deeper, but the dripping continues. Am not bothered any more with pores in sides of slugs, but the remedy was worse than the disease. Have tested the lock-up three different ways and it seems perfect. What I want to know is, how to get the sprue on the back of the slug without this dripping? If I file the vents nearly away, the dripping of metal stops, but the slugs are not solid. I use an abominable gasoline burner and have to run the metal too hot in the metal-pot in order to keep the mouthpiece hot. The machine is a Model 2." *Answer.*—Your trouble may be corrected to some extent by reducing the heat, and if you replace the mouthpiece with a new one the ventage will appear, since the new mouthpiece will have the cross-vents cut to the proper depth and width. When the metal is heated above the normal it is less viscid, and, as a consequence, it flows freely through the vents, and being very hot the metal drops off instead of adhering to the base of the slug. When the vents are cut it should be done with a suitable tool. An ordinary cold-chisel cuts too broad, and if you should happen to cut a trifle too deep the outflow of metal is too great. We would recommend that a chisel be ground so that it would make a cut which would be deep rather than broad. Set your gasoline burner as far forward as possible. A reduction of heat may be of some avail in minimizing the trouble.

ALIGNMENT.—"P. R. H.," Seattle, Washington, writes: "Enclosed please find specimens of work done on my machine. The alignment is bad. I understand that imperfect matrices and forced lines will result in erratic alignment of matrices. I have tested the matter and am puzzled. I took a set of matrices in a No. 1 condition, set my assembler-star two points shorter than measure (using slug as gauge); sent in no line, which stopped star-wheel, and I

inclose a proof which shows a continuance of difficulty. Of course it shows less in a widely spaced line, but in the lines more tightly spaced they were all a few points shorter than the measure and should give no evidence of a "wobbly" appearance. Can it be the elevator jaws?" *Answer.*— We are inclined to believe that your elevator jaws are all right for the reason that all the lines are not imperfect at the position marked. Make the following test: Send in a line which will be short enough to allow the spacebands to be driven up so that the top of the wedge will be visible above the jaws, stop the machine after first justification has taken place; then try and draw upward on the last spaceband to the left end of the line. The line should be slack enough to permit this spaceband to be raised slightly. Should you find that the line is so tightly justified that the spaceband can not be drawn up, it will indicate that the spring under the first justification lever has too much tension and will need slacking up a bit. The reason for the foregoing test was to determine whether the full line was justified too tightly. If this were the case and the left jaw did not slack off sufficiently to allow the elevator to pull up the line and straighten it (vertical alignment) the matrices would not be brought evenly opposite the mold cell and as a consequence the characters would be uneven. Another test: Place the end of a narrow strip of paper between the left jaw and the adjusting rod, when first justification has taken place, and as the justification levers descend, this strip of paper should be free enough to be withdrawn. Should you find that the paper is held when these levers are down, you will have to examine the vise jaw closing apparatus on the left of the vise. Another test: Stop the machine just about casting position, and note how much space there is between the vise cap and the screw in the first elevator which strikes the cap; at this position there should be about one point space.

Back Squirts.— "B. H.," Columbia, South Carolina, writes: "Would you please tell me if you can what causes metal to squirt on back of mold-disk. The machine was working all right with only a small amount of metal falling on the floor. We tried to remedy this by moving one of the screws in the pot leg and made it worse, and then tried to get it back like it was originally, but have never succeeded in doing so. The metal squirts out on the mold-brush on back of the disk in such quantities that it will stop machine if allowed to accumulate. We thought perhaps the pot-mouth had warped and tried filing it, but did no good. We have it locking up square with back of mold; we tested by putting red ink on back of mold and letting pot move forward until it came in contact with mold, but metal continues to squirt out in small quantities. We have pot-plunger cleaned about every two days. Should the plunger go all the way down with one stroke without slacking until it reaches the bottom? We filed the pot-mouth without removing it. Should it be removed for filing? We are not getting as good slugs as we did when we first received machine. Can you tell us why? Inclosed find one showing you how they work. The vents on the machine seem to be open plenty wide. Sometimes the back knife fails to trim a slug, yet it seems to be set all right. Sometimes there is a small deposit of metal that gets on bottom of slug and sticks tight, causing high lines. Can you tell us how to remedy these troubles? If disk is sprung would it cause the troubles I tell of? Our machine was installed in May of this year and is a new Model No. 5." *Answer.*— The appearance of the slug indicates an obstruction to the flow of metal. Possibly the filing of the mouthpiece has decreased the depth of the vents. We suggest that you clean the plunger daily and clear out the holes in the mouthpiece so that the flow of metal is not obstructed. If you test the mouthpiece properly it should show any unevenness. Test the lock-up of the pot as follows: Draw the disk out and spread prussian blue paint lightly over the back of the mold from end to end. Wipe the mouthpiece before moving the disk back. Allow the machine to make several revolutions without casting. Examine the mouthpiece, which will show contact marks. The surface of mouthpiece should show these marks evenly. If it does not, it may be necessary to file or move pot legs. If there is an absence of ink on one end of mouthpiece, while the other end shows, the weak end should be moved forward. This is done by the pot-leg screws, turning *out* on the back screw and *in* on the front one. Then make another test and continue the adjusting until an even lock-up is obtained. In regard to filing the mouthpiece: This operation requires the greatest care and skill, and it is done while the mouthpiece remains in the machine. The file should be held at right angles with the mouthpiece and pressed evenly against the surface and moved forward and back, and only on such parts which show the ink. Reduce the temperature of your metal slightly. You should have a copy of "The Mechanism of the Linotype." It is sold by The Inland Printer Company. Price, $2.

Line-delivery Carriage Adjustment.— "E. B.," a St. Louis, Missouri, operator writes: "We are having trouble with line-delivery carriage on No. 1 machine (air behind machine frame). Lines twenty-three ems long will not enter the first elevator every time, while on shorter measure — thirteen ems — it works nicely. Now on twenty-three ems the machine occasionally gets into action before the line gets entirely into first elevator. I claim the short arm, which knocks off lever from stopping-pawl and starts machine, is set too far to the right — to the right when you are standing behind the machine and facing it. The space after the short arm — the lower one — which has knocked the lever off stopping-pawl, is a strong half inch. This is too much, according to 'The Mechanism of the Linotype.' I believe this arm being set too far to the right, as above described, shortens stroke of arm which operates carriage." *Answer.*— The cause of your trouble and the remedy may be ascertained by testing the various adjustments concerned. First, test the distance the line-delivery carriage returns to lock; observe how near the short finger of the line-delivery carriage approaches the spaceband-box chute, the rod connecting the two parts of the carriage should not strike the chute. If it does, the carriage-roller arm needs readjusting. If it does not strike the chute and yet the carriage locks properly, that is, behind the second notch of the pawl, then the return stroke of the carriage is correct and this does not require adjusting. Another way to determine the position of your carriage is by turning the machine forward until the high part of the cam (No. 10) comes in contact with roller of the carriage arm. Observe how far the short finger moves toward the spaceband-box chute; a slight movement should occur. This insures the carriage returning far enough to allow the pawl to drop in front of the latch. If the carriage does return too far, then loosen the screw in the roller arm and move the arm away from the cam a trifle; then tighten the screw. Second, test the distance the line-delivery carriage moves to the left as follows: Push back the controlling lever, allow the carriage to move full distance to the left. Now measure from the *right* edge of the elevator jaw to the *left* edge of the short finger. This distance should be exactly 13-32 inch. Should it be greater or less adjust by the screw alongside of the track. Third, when this adjustment is finished go behind the machine and back it up until the stop pawl can be tested. Measure from the right edge of the cam to the right edge of the pawl; it should be exactly 15-16 inch. If found different adjust by the screw in the center of the pawl. Next turn the machine until it

reaches normal position (leave the carriage to the left as in the former adjustment) then observe how far the roller has pushed the pawl off of the stop lever. The clearance should be no more than 1-64 inch. Should the space be greater, back the machine until the pawl is again accessible. Now loosen the screw which holds the plate to the pawl; then turn in on the screw, which may be reached through the hole near the left end of the plate; then tighten the screw which holds the plate in position. Turn the machine forward again and see how much the pawl clears the stop lever. Continue this operation until you have made the clearance about 1-64 inch; then tighten all the lock-nuts and screws. Fourth, send in the longest line you set and observe whether it moves into the jaws freely. If it does not, then unhook the *long* spring in the frame of the machine and turn *up* on the screw-hook to which the spring was attached. This operation increases the tension of the spring which draws the carriage to the left, and should remedy the trouble. See that the long finger of line-delivery carriage is not bent toward the left.

RECENT PATENTS ON COMPOSING MACHINERY.

Typecaster and Setter.—A. Schiepe, Charlottenburg, Germany, assignor to H. Friedmann, Charlottenburg, Germany. Filed December 26, 1907. Issued June 23, 1908. No. 891,637.

Linotype Mold Liner.—W. A. Roseberry and P. S. Junken, Creston, Iowa. Filed February 18, 1907. Issued July 7, 1908. No. 892,685.

Justifying Spacer Selector.—B. F. Bellows, Cleveland, Ohio. Assignor to Electric Compositor Company, New York city. Filed March 27, 1907. Issued August 7, 1908. No. 895,231.

ARTICLES OF FAITH AS ADS.

The Unitarian Church is the only religious denomination in the world which presents its articles of faith in the advertising columns of the daily newspapers. The idea was originated by the Rev. C. W. Cassin, a Unitarian minister of Ottawa, Canada, who sent to the Ottawa newspapers a series of paragraphs prepared by the Rev. Charles T. Billings, minister of the First Unitarian Society, Lowell, Massachusetts.

Newspapers throughout the Dominion of Canada offered to contribute the space without charge if Doctor Billings would fill it, so he instituted what was called the "Paragraph Pulpit." The propaganda was extended gradually to the United States, but after a while it was found that the American newspapers looked upon the advocating of a religion as a commercial transaction, and rates were quoted.

With the approval of the church authorities advertising contracts were entered into through the Publicity Bureau in Boston with thirty-two daily and weekly newspapers and other publications in first and second class cities throughout the United States, and the "Paragraph Pulpit" appears as paid reading matter. The latest contract to be entered into is with the Philadelphia *Ledger*. No reading-matter advertisements of Unitarianism have yet appeared in any New York publication.—*The Editor and Publisher.*

NO EXCUSE.

Mrs. Hockafus—"The idea of your buying a kitchen bellows! What use on earth have you for such a thing as that?"

Mr. Hockafus—"I don't know that I have any use for it, Lucinda. I suppose I just wanted to blow myself—that's all."—*C. W. Taylor, in Chicago Tribune.*

Obituary

WILLIAM FRANKLIN HALL.

William Franklin Hall, president of the W. F. Hall Printing Company, died in London, England, on August 21.

In twenty-four years from the time of his arrival in Chicago Mr. Hall raised himself from the position of typesetter on the Chicago *Inter Ocean* to the presidency of one



W. FRANKLIN HALL.

of the largest and most prosperous printing and bookbinding establishments in that city.

Mr. Hall was born at Columbia City, Indiana, in 1862. He came to Chicago in 1882. He had learned the printer's trade, and after his first employment at the case here he was made foreman of the J. L. Regan printing establishment. Later he decided to embark in business for himself, and in 1892 he organized the Van Sickle Printing Company. In 1893 he organized the W. F. Hall Company.

The immediate cause of Mr. Hall's death was an attack of paralysis, superinduced by Bright's disease, from which he had suffered for some time. About five months ago he and Mrs. Hall went abroad, as it was thought the trip would benefit his health.

He was a member of Home Lodge No. 508, A. F. and

A. M.; Chicago Chapter No. 127, R. A. M., and Chevalier Bayard Commandery No. 52, K. T. He also held membership in lodges of the Royal League and the Independent Order of Foresters. He was also a member of the Chicago Athletic Association, the South Shore Country Club, the National Typothetæ, the Chicago Association of Commerce and the Chicago Citizens' Association, of which he was a member of the executive committee.

Mr. Hall is survived by one brother, J. A. Hall, of Chicago, and three sisters — Mrs. J. W. Thayer, Plymouth, Indiana; Mrs. Eva Wunderlich, Columbia City, Indiana, and Mrs. Mary Forbes, Nashville, Tennessee. Mr. Hall could have been Public Printer at Washington had he decided to accept that position. It was offered to him, but he concluded that his business in Chicago and the future improvements he had planned would require all his time and attention.

GEORGE P. ROWELL.

George Presbury Rowell, of New York, prominent for many years in the advertising business, died on August 28 at Poland Springs, Maine, following an illness of more than a month. Mrs. Rowell and a number of friends were with him in the last hours. Interment was at Lancaster, New Hampshire, his boyhood home.

George P. Rowell was born in Concord, Vermont, on July 4, 1838. He was educated at the Lancaster (N. H.) Academy. In 1865 he founded the advertising agency of George P. Rowell & Co. at Boston. Two years later he moved to New York and began the publication of the American Newspaper Directory in 1869. In 1888 he established *Printers' Ink*, a weekly publication, of which he relinquished control a few months ago.

Mr. Rowell was a life member of the New England Society of New York, a member of the American Geographical Society, New York Historical Society, American Forestry Association, New York Chamber of Commerce, Society of Mechanics and Tradesmen and New York Charitable Organization Society. He was a member of the Sphinx, Union League and Merchants' clubs of New York.

ALEXANDER TROUP.

While waiting for a train at the Grand Central Station, New York, Colonel Troup dropped dead on the evening of September 4. The deceased was among the most prominent of the craft. Born at Halifax, Nova Scotia, in 1840, he learned the trade in Boston and became a factor in the labor movement of the seventies, having served several terms as a secretary of the International Typographical Union. He subsequently became editor and publisher of the New Haven *Union*. Prominent in the councils of the Democratic party of the Nutmeg State, Colonel Troup warmly espoused the Bryan cause in 1896, and since that time had been looked on as the "Peerless One's" chief adviser in New England. It was said an attempt was made to unhorse the Colonel at the Denver Democratic convention, but the mighty influence of William Bryan prevented the coup. The deceased visited the recent convention of the Typographical Union at Boston, accompanied by Mrs. Troup, who has the distinction of being the first woman unionist compositor, and who also served as an official of the international union. Besides his widow, Colonel Troup is survived by five children, Alexander, Jr., Philip, Grace, Georgiana and Elsie. Alexander, Jr., and Philip are respectively managing editor and business manager of the *Union*. Interment was at New Haven.

EDWARD M. WATSON.

Mr. Watson, who died on the morning of Saturday, September 12, was president of the Jersey City Printing Company, the largest commercial establishment in that city. He took an active interest in trade happenings in the vicinity of New York, being a member of the New York Typothetæ and Printers' Board of Trade, serving as president of the last-mentioned body for two terms — 1902-03 and 1905-06. The funeral was held at New Milford, Connecticut, on Tuesday, September 15, and was attended by many prominent printers, by whom deceased was highly esteemed.

A FORCE NEW TO SCIENCE.

The measurement of nerve force presents one of the most mysterious and perplexing problems in medicine. It is the meeting-place of science and occultism, the ground on which the occult contends successfully with medicine and conquers it.

Mystics have long declared that the human body is surrounded by an aura, depicted in ancient illuminations over the heads of saints as the halo; many apparently reputable persons have declared these emanations visible to them, and that they varied in color or actually changed according to the possessing emotion.

The French Academy of Science has investigated the properties of the biometer, a little machine invented for the purpose of measuring some unknown force given off from the human body. The machine consists of a glass cylinder eight or ten inches long and five to six inches wide, closed at the top, and standing in a narrow circular groove on a wooden stand. From the top of this apparatus depends a single untwisted thread of cotton about four inches long. The lower end is carefully fastened to the exact middle of a copper needle about three inches long, suspended from it horizontally, so as to move in horizontal rotation to right or left with perfect freedom. About one-third of an inch below this is a circular horizontal card, divided into 360 degrees, which rests on a glass bobbin having an exterior diameter of two inches and resting itself upon the wooden stand. This glass bobbin has been wrapped round with alternate layers of blotting-paper and fine iron wire. The result is to produce a mobile needle that can rotate horizontally immediately above a circular card divided into 360 degrees.

Various other contrivances, such as the sthenometer, have been devised, but all on the same general principles. The biometer consists of a copper needle, the sthenometer of a suspended straw, both completely enclosed in glass.

Now, when the right hand is advanced to within about one inch of the cylinder, and there retained from three to five minutes, no one else standing near, and the experimenter neither moving nor talking, the needle is rotated through twenty to sixty degrees, remains fixed for a time, and then returns to the starting-point. The same occurs when the left hand is advanced. There is no possibility of illusion. It can be done whether the room be dark or light, cold or hot, quiet or noisy.— *Harper's Weekly.*

WORKING THE NEWSPAPERS.

The Metropolitan Life Insurance Company, according to Frank Burrelle, obtained from the newspapers since the plans for its new building were filed free advertising to the extent of 1,469,328 agate lines, mostly in first-class newspapers, the cost of which, according to an expert's estimate, would have been $440,798.40. And this is only the beginning, for the structure is likely to attract newspaper attention for years to come. In view of the fact that the building was apparently planned for advertising purposes, it will be seen that the newspapers have already made a present of about $500,000 to the concern.— *Exchange.*

Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

FORMULA FOR MAKING CHALK-ENGRAVING PLATES (304). — "Can you send me the formula for making chalk engraving plate?" *Answer.*— In the patent issued to Maurice Joynce in 1874, the inventor states that he uses a mixture of ground potter's clay and plaster of paris, nearly equal parts, moistened with water to the consistency of mortar; but ground soapstone, chalk or other material may be used instead. The material is spread on the metal plate and scraped down to any desired thickness.

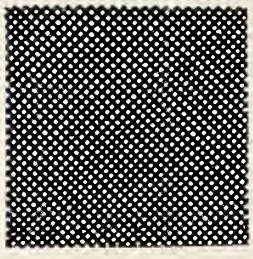
WOOD ENGRAVING, A HANDBOOK FOR.— R. W. Ross, New York, writes: "In the July INLAND PRINTER, page 588, you recommend as a handbook on wood engraving one written by Miss Sarah E. Fuller. I have searched the Cooper Union and New York Public Library without finding this book. Can you give any further information about it, for I am looking for such a book?" *Answer.*—A letter from "Miss Typo" expresses her gratitude for recommending this book, which she found in the New York State Library at Albany. The book has evidently gone out of print long ago, for there has not been any demand for books on wood engraving in twenty years. There is a small book of fifty-seven pages by Thomas Gilks called, "Art of Wood Engraving. A Practical Handbook," published by Winsor & Newton, which can be had at an artist material store. The price is 50 cents.

THE PHOTOGRAPHIC ANNUAL.— Just to hand comes "The Figures, Facts and Formulæ of Photography," much enlarged and under a new name. It is edited by H. Snowden Ward as before. The old book contained 166 pages, while the new edition has 284 pages. The addition is of interest to readers of this department, because the new chapters are on Photoengraving, Collotype, Photo-Lithography and Photogravure. The facts and formulæ are given in the fewest possible words, so that it makes a convenient reference book. The photo-mechanical facts have been picked up from every available source, including this department of THE INLAND PRINTER. One inexcusable error is the omission of Amstutz' Handbook of Photoengraving from the list of reference books on the subject. This photographic annual can be had from Tennant & Ward, 122 East Twenty-fifth street, New York. Price, 50 cents; postage, 8 cents.

TRANSFERRING PICTURES TO GLASS.— "R. E. G.," Camden, New Jersey, writes: "Can a drawing be made with lithographic ink on lithographic transfer paper and the copies of same printed on glass? What is the best way? Also, I covered a zinc plate with beeswax, blackened it then with a tallow-candle flame and made drawing on it with steel point. After etching with five per cent solution of nitric acid for about twenty minutes and removing wax the image shows sharp in every detail. How can I make prints from the plate?" *Answer.*— Lithographers would put such lithographic transfers down on stone, print from them on decalcomania paper, when the picture can then be easily transferred to glass. About the etching on zinc: Your use of wax, metal and acid is just what all etchers have done, from Rembrandt down to Seymour Hayden of our day. They took their plates to a copperplate printer and that is what you had better do to get an impression from your plate.

A COMBINATION COPPER PLATE.— Hugo Lohman, of Berlin, has just patented a copper plate for half-tones which consists of a thin rolled copper film soldered to a zinc plate so as to make a combined plate of sixteen Stubbs' wire gauge. He claims that the copper-etching plates manufactured in accordance with this method have the advantage, as compared with plates consisting wholly of copper, that the rolled copper sheet used is of a denser structure, and it is furthermore cleaner, so that the etchings will come out better and sharper. There are numerous reasons why this combination copper-zinc plate of Mr. Lohmann's will not answer the purpose he has invented it for. As Mr. Lohmann recommends the combination metal for half-tone, he should answer these three questions: In burning in the enamel on his plates, how will he overcome the unequal expansion of the metals? What happens to the solder? And what becomes of the zinc in the great heat required for burning in?

HIGH LIGHTS WITH HALF THE USUAL NUMBER OF DOTS. — H. Hands, of Jubbulpore, India, who is a painstaking experimenter in processwork, wrote nearly ten years ago: "It ought to be possible so to place a dot from a single aperture stop as to close up every alternate transparent dot in the high lights, thus obtaining more dots in the shadows and in the half-tones than in the lights." This is what Carl Richter, of Bremen, has succeeded in doing.



Ordinary Half-tone Screen.



Richter's Transparent Line Screen.

He does it, however, with two screens. One having twice the number of transparent square openings to the inch that the other has opaque squares. The cuts will explain the screens used. If he uses an ordinary half-tone screen of one hundred and twenty lines to the inch, then the second exposure is given through a screen with transparent lines sixty lines to the inch. It can be understood that if a photograph, with a light sky, is photographed through the first screen, so as to get the dots in the high lights nearly closed up, that a second exposure behind the other screen will close up every alternate dot, thus giving a half-tone with half the number of dots in the high lights that there are in the shadows. The writer has seen negatives made in this country in this manner. The high lights were all right but the half-tones had a disagreeable screeny effect. The idea is a novelty in the way of half-tone, so is noticed here.

SHOULD DARKROOM WALLS BE BLACK? — John O'Shea, Boston, writes: "We have a controversy on hand which we ask you to settle: My employer saw in New York recently darkrooms, newly fitted up, in which the walls, shelves and everything within them was painted black.

He says it must be a good idea, for this was a new and up-to-date plant. I argue that the color of the walls of the darkroom is not important, it is the color of the light you let into the darkroom that counts. Who is right? Reply by mail, please." *Answer.*— Not even the necessary stamp being enclosed, this query was not replied to by mail, but is noticed here where it may interest many readers. You are right in contending that the color of the darkroom walls is not important. The walls do not originate light, they merely reflect the light which reaches them. If the light which comes through the darkroom window or from the darkroom lamp is safe, and it must be, then the walls may be any color, but preferably light in color, for then objects can be determined on the shelves in the faint light. You might say to your employer that there are several up-to-date engraving plants in New York where the darkroom walls are white.

Benzin, Benzine, Benzene, Benzol, Benzole and Benzoline.— Otto Raubenheimer, of New York, in an endeavor to clear up the confusion that comes sometimes into process formula from these words, writes: "Benzine to-day, and for a long time in the United States, means always petroleum benzin, while benzole is the name of a coal-tar product, and thus these two terms can be readily distinguished. Benzine is very cheap, about 15 cents a gallon, while benzole costs 75 cents a gallon. Very few druggists even keep benzole. The benzine formerly known as sixty-two degree benzine is now called painters' and varnishmakers' naphtha. The term benzole was formerly written benzol, but the American Association for the Advancement of Science, in 1891, adopted these rules for chemists as to benzin and benzole: 1. The end syllable 'ine' should be used exclusively for alkaloids. In neutral bodies the final 'e' should be dropped. 'Benzine' should be 'Benzin.' 2. Terminations in 'ol' should be used exclusively for alcohols. 3. Terminations in 'ole' are limited to compounds that are not alcohols — for instance, 'benzole.' 'Benzene' and 'Benzoline' should be discarded and Faraday's term 'benzole' used for the coal-tar product and 'benzin' for the petroleum distillate and all confusion would hereafter be avoided."

Enamel Softening in the Etching Bath.— "E. W. C.," Birmingham, Alabama, asks: "Please inform me, and others who may have the same trouble as myself, how to prevent the enamel from getting soft while etching? I take the copper plate out of the bath often while etching and wash it well under the tap, and still the iron solution softens it. Here is the enamel I use; there must be something wrong with it. I got it from your book, to which I am an old subscriber. I use saturated solution of iron diluted one-half before etching, and no matter how much I dilute it the iron gets through the enamel." *Answer.*— The cause you assign to the softening of the enamel coating on the copper plate is the reverse of the real fact. It is water that softens the enamel and not the iron in solution. If instead of diluting the iron solution and washing the enamel-coated plate frequently under the tap, you will keep the iron solution as highly saturated as possible and prevent water reaching the plate until after the plate is etched, the enamel will not soften. The principle is this: Water absolutely saturated with iron is so affectionately attached to the iron that it will not give up the iron for an "affinity" like the glue in the enamel. Some operators keep a lump of iron in the etching bath so as to keep the bath saturated, and this is a good idea. Your enamel formula is correct.

A Revolution in Photoengraving would be the result if it proves to be true that Mr. Arthur Payne, of New Castle, England, has discovered how to make a metal plate sufficiently sensitive so that it can be exposed in a camera as a dry plate and etched at once. Some premature announcements of this discovery have been made, but Mr. Payne writes that he is not yet ready to tell how far he has succeeded in his experiments in this direction. This problem has been tackled by processworkers from the days of Niepce, and there is no one more likely to solve it than Mr. Arthur Payne, who is one of the directors of Mawson & Swan, Limited, who have given us many practical improvements in photography. It is fifty years ago since this firm brought out the famous Mawson's collodion, and Sir Joseph Wilson Swan, of this company, it was who gave us the gelatin-bromid printing process and the beautiful carbon process. Just imagine engravers buying their metal already sensitized, and by merely exposing it in the camera they could get an image direct that could be etched, thus doing away with the operations of negative-making, turning and printing on the metal. This is what it is said Mr. Payne's invention will do. It would be the biggest improvement in processwork since the introduction of half-tone engraving. Mr. Payne's progress will be duly recorded in this department.

Should a Newspaper Have Its Own Plant.— "Publisher," Boston, writes: "I have been directed to you as an authority on the matter of newspaper illustrating, and what I want to know is this: Is it cheaper for a newspaper, not freely illustrated, to have the cuts made by a regular photoengraving company, than to install their own plant for cutmaking?" *Answer.*— This depends on the number of cuts used; whether the cuts are to be engraved during the day or night and how quickly the cuts must be made, at times. The question of speed is always the important question in engraving cuts for a newspaper, and here is where the private plant is better, unless the engraving company is a tenant in the same building as the newspaper and they have men trained to handling newspaper cuts. The writer had occasion to investigate and report on this very subject for a New York newspaper that was having its cuts made by a photoengraving concern, and found that the newspaper could, by installing its own plant, save on its present expenditure for cuts $2,500 the first year over the cost of the plant. Of course everything depends on the skill and integrity of the manager of the plant. Besides the money saving and the speed in which cuts can be made in a private plant, the feeling that you have absolute protection from a rival newspaper knowing what you are going to publish makes the personal newspaper plant worth while.

NATURAL-COLOR PHOTOGRAPHY.

The literature dealing with natural-color photography has fortunately had contributors of scientific acumen who have raised the methods of this art to a high plane, and the standard has been ably maintained by Dr. E. König, of Germany. A work of his on this subject has been translated by E. J. Wall, F.R.P.S., with additions, original tests and experiments, and is published by Messrs. Dawbarn & Ward, Limited, London. The book is of ninety-four pages, ½ by 5⅞ by 8¾ inches in size, bound in stiff paper covers. It contains a tri-color circle-chart frontispiece. The introduction deals with the direct and indirect processes. Part I treats of the subtractive-pigmentary method, and Part II with the additive-optical processes. The instructions are specific and are sufficient for the beginner as well as for the professional. Any one possessing the book will be equipped to form a clear-working idea of all the latest processes in natural-color photography. The volume should be in the hands of every wide-awake processworker. It sells for $1.25 postpaid. Orders may be sent The Inland Printer Company.— L. L. N.



Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, but rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will be discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

A RELIABLE BASIS FOR A COST SYSTEM.

BY LOUIS BECKER.

If the present agitation by so many efficient experts in the printing trade for a universal cost system on which the price of printing can be based is only in a small degree successful, it will revolutionize the printing business in a few years and will elevate the printer who has so far preferred to culture the "Art Preservative" to a better position financially to which he is justly entitled.

Many ideas and systems have been advanced by men of knowledge as to the proper method to be used in obtaining the cost of printing, and a good share of credit is due THE INLAND PRINTER in lending its columns to these suggestions, thereby educating the trade in general, and it is only to be hoped that every printer takes advantage of these articles and applies such suggestions as he finds profitable to his own business.

The writer himself is only a student of the cost system, but has, by actual experience obtained in the management of good sized printing-offices, found many valuable points which are essential to successful management of a printing business and should be seriously considered in a cost system — and also in arriving at a reliable method of estimating on a job. In dealing further on this subject, I refer to the little controversy about the final cost of a job between Mr. Johnson and Mr. Censor in the July and September INLAND PRINTER. I frankly admit that I agree fully with Mr. Johnson, and I see no reason why Mr. Johnson should accommodate Mr. Censor and charge Ironman & Co. 64 cents more per page just because Mr. Censor has a less efficient organization and equipment than Mr. Johnson. Should the customer pay for this lack of practical knowledge?

The printer must be fair to himself if he expects the same in return from his customer. The printer as well as any business man is by all means entitled to a price on his goods based on the cost of production; this however, should be ascertained only by the most skilful methods obtainable in his establishment, such as first-class labor-saving machinery and material and a well-organized force of workmen. Backed by these two important factors in your plant, you are well prepared to build up a reliable cost system on which to base your estimates. If you know the working capacity of your shop you should have very little difficulty in making a correct estimate on the cost of a printing job.

I have often heard the remark made that the composing-room is a losing proposition, and yet it remains the most important department in the printing business, and if it is a losing proposition — which I doubt — no time should be lost to make it a paying department as well as all the other branches of the printing business. I have stated before that I can not understand why you should lose money in a composing-room if properly handled. If the productive and nonproductive time in a composing-room is properly booked, it is very easy to ascertain whether you are losing money and the cause of it. There can be only two causes, namely, surplus help or surplus and inefficient help; both of these causes can be remedied by a proper method. If your records show too much nonproductive time caused by lack of work it is necessary to reduce your force, but if this nonproductive time is caused by the inefficiency of the workman who probably works for less than the other fellow, then it is time to get a "bunch" of the other fellows, the higher priced men. You can practice economy in employing the actual help you need, but do not try to economize by employing inefficient help just because they work for less money. They are more expensive in the end and a burden to your trade. Organize your composing-room with first-class men, pay them the best wages, even above the scale, get these men thoroughly accustomed to your work and insist on strict attention to work and proper accounting for all time consumed on a job because your and their success entirely depends on this. Do not waste their valuable time in hunting up sorts, cuts or other material necessary for a job, or let their time-tickets be adorned with such remarks as "cleaning up," "distribution," etc., but get a faithful, bright boy for this class of work, a boy who is ambitious and who will in course of time be a valuable member of your composing-room organization, and save at least ninety per cent of this high-priced, nonproductive time. In this way you can hold your composing-room force down to actual productive time and regulate the number of men according to the amount of work you are accustomed to handle and with a good organized, even a small force, of first-class workmen you can easily slip in a cheaper man in case of a sudden rush who will under the watchful eyes of your "regulars" produce profitable work.

To avoid other nonproductive time which is often caused in not taking proper instructions from the customer as to style, etc., we should be very careful in this respect and the compositor should receive on his job ticket the full benefit of all instructions necessary to a job, so that the work can be executed in the least possible time. The printer should insist by all means on extra charges for alterations from copy and should as much as possible insist on the correctness of his style of composition if the customer leaves it to the good judgment of the printer. Of course this can only be done if you are certain that your force is competent to produce the highest grade of work which will pass the most critical experts of printing.

I know of no other method than a well-organized force of efficient workmen to make money in your composing-room and to arrive at a reliable basis of cost and estimating, and this article is entirely the result of practical experience, and a close study of all the points aforementioned.

I want to state here that no reflection is cast on the young ambitious printer. The printing business needs young blood and we should always encourage them, but it is a matter of fact that very little thought is given to education except actual time spent in the shop at certain wages. If the young printer would devote a certain per cent of his spare time reading good books on printing which will educate him in his profession or take a course in a technical school, he would soon be a valuable acquisition to some good office and command the best wages.

In closing this article I want to say again that the best workman at good pay is the cheapest in the end. I have come to this conclusion in estimating on jobs. If you have

a cost system I ask you to compare the time of a $15 man with that of an $18 man, and the result will surprise you; even if you would reduce the cost of composition, say, to 50 cents an hour you will find yourself a loser.

Something is wrong and I think I have nearly guessed it. I have handled considerable large bookwork and have kept close record of the time consumed in the composing and press rooms with the very best help, and can say that in every case the composing-room was ahead of the estimate and a money-maker, and it can not be too much recommended to the printing trade that in order to make every department a paying proposition you must equip yourself with the best in material and help. Do not expect your customers to pay for any inefficiency in your business, but try to bring it up to the highest standard; it will pay you well in the end and your customer will eventually turn his work to your shop without an estimate and will not dispute your invoice if you can "show him" that only honest and efficient time is charged against his job.

THE TYPOTHETÆ'S PRESIDENT ON COST AND METHOD.

In his report to the United Typothetæ, President Fell had this to say on the needs of the employing printer:

"I can not help but insist that the success and prosperity of the printing business rests with the printers themselves. It is only by more compact organization and learning a few very elementary lessons in the life of a merchant that we will begin to secure a return which the skill and effort of our craft deserves. We know that it is criminal to operate a manufacturing plant and not know the cost of our product, and yet we continue to do so; we know that it is wrong for a business man to sell goods at less than cost, and defend it on the ground that the machinery is standing idle; we do not seem to comprehend that there is only a certain volume of printing to be done, and that every job that is done below cost reduces the volume to be done at a profit.

"We have advanced steadily during the last ten years, but we still have much to do. I believe in the 'merchant printer,' and I believe he is about to come into his own, but he must realize that if he is to be benefited financially, he alone must make the effort. There is no more vital question to us than the cost of production, and I hope and believe that by serious attention to this work every printer present will be benefited."

A COLLECTION IDEA.

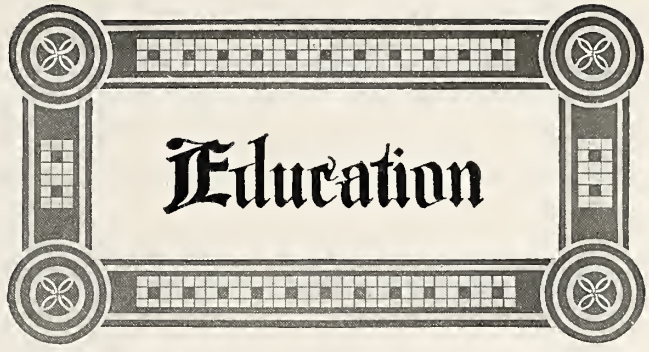
With a view of arousing delinquent customers, Nolan Brothers' Printing House, 67 Fleet street, Brooklyn, New York, send out with their statements a four-page folder, 4½ by 3½ inches, printed on antique white stock, on the first page of which is the question, "Do you believe in a square deal?" The suggestion for the answer is given on page three: "The time, carfare and postage expended in our efforts to collect this bill have taken the profit out of your work. Kindly remit, or state when you will."

A SUMMER MEMORY.

In Cleveland th' darters
Air wearin' min's garters
  An' shockin' th' rist of town.
Th' min stand and chuckle
An' stare at th' buckle
  Through slits in th' new sheath gown.

Oh, Cleveland's fair dorter,
You surely should orter
  Not show off your charms so great.
Th' practice that rankles
Is showin' yer ankles —
  You hain't got yer slit on straight.

— *Western Publisher.*



WHERE MANY INDUSTRIAL SCHOOLS FAIL.

Charles H. Morse, secretary of the Massachusetts Commission on Industrial Education, and an authority on trade education, has visited some of the noted industrial schools of the country, including Booker Washington's School at Tuskegee, Georgia; the secondary industrial school at Columbus, Georgia; the Georgia School of Technology at Atlanta, Georgia; Hampton Institute at Hampton, Virginia; the Williamson Free School of Mechanical Trades at Williamson, Delaware county, Pennsylvania; the Baron de Hirsch Trade School, the Hebrew Technical School for Girls and the Manhattan Trade School for Girls, all in New York city. Mr. Morse, who is an industrialist and a student of industrialism, is of the impression that these institutions are too much concerned about the number of pupils and too prone to give them a "smattering" of a trade to be efficient. He sums up thus: "Considering the question from all standpoints of manufacturers and workers, it would be better to educate a smaller number more thoroughly than a large number in a superficial manner. The industries themselves, it is believed, would in the end be better satisfied and the grade of workmen average higher if such a course were pursued." This sustains our oft-repeated statement that the industries are not so much in need of *more* workmen as they are in need of more *skilled* workmen.

THE EMPLOYER AND THE APPRENTICE.

For two trade generations — since the passing of the indenture system — the relation of an employer to his apprentices has been a moot question. To what extent is he responsible — is he bound to see that the boys in his employ are fitted to earn a livelihood? The general impression of the outside world is that he should do so. Having no control over the apprentice when he leaves the office or shop, and being unable to keep him at his post, many employers worried over responsibilities that circumstances seemed to be in a conspiracy to prevent their discharging them properly, and ultimately said in disgust that the boys would have to look out for themselves. The growing independence of youth and the growing disgust of employers have had much to do with bringing about the present deplorable condition, where apprentices get along as best they can and employers are satisfied while they show results on the right side of the ledger every week. But it is childish to bandy words about who is most to blame. Trade conditions are such that in many printing-offices it would be impossible to teach a boy the trade even if employer, foreman and journeymen were keen to do so. Few offices are now conducted on the theory that boys are to be taught systematically, and business conditions, which are governed by competition, do not contemplate the training of apprentices.

Notwithstanding all that can be said for this view, we do not believe that from a humane or a moral viewpoint employers are absolved from all responsibility to apprentices. They at least owe some duty to the trade — they

should strive to leave it a little better than they found it. If it be impossible to teach the trade in an office, as heretofore, the opportunities for education are multiplying, and apprentices should be directed to those opportunities. The I. T. U. Course in Printing, for instance, expounds much that might be taught in printing-offices, and a great deal more that the printer should know, but which he will never acquire in the composing-room. It not only tells the student how to do his work to-day but equips him to handle the printing of the future — makes him a factor in promoting trade expansion.

So far as known, none has questioned the correctness of the claims made on behalf of the Course, and yet comparatively few apprentices are numbered among the students. It is perfectly fair to reason from this that employers have not interested themselves. It may have occurred to them that the Course is a good thing for apprentices — as well as others — but they apparently passed the matter by with the mental comment that it was not their business to look after the boys. Reflection will show any large-hearted, public-spirited man that this is not the correct view to take. It may be beyond him to thoroughly educate a boy or to give him the opportunities the boy of right should have, but that does not relieve an employer of the duty of showing the boy the right road and urging him to take it.

Two Chicago foremen arrived at the same conclusion, and disclaimed that altruistic motives prompted them. One said the specialized line of work in his office made it impossible to give a boy the training he ought to have, but he would insist on all his apprentices becoming Course students, sagely adding, "if they have not sufficient interest in the business to do that, what use will they be to me?" The other — a news-room foreman — wanted to graduate apprentices who would be creditable to him, and who could take care of the work of the future, for he saw looming in the horizon a demand for newspaper advertising of a class that would tax the capacity of the best workers in typography. He could not do more than advise the journeymen, but felt it was his duty to himself, the office and the apprentices to tell the boys what they must do in the way of learning the trade. Idealism aside, are not these gentlemen pursuing the proper policy? If they are, then every employer should see that his apprentices avail themselves of the splendid opportunities so generously offered by the I. T. U. Course in Printing.

THE PRINTING-TRADE UNIVERSITY.

No more practical or beneficial work has ever been undertaken by the officers of the International Typographical Union than the establishment of the school for the higher education of the members of that organization. We are confident that this school is going to grow to greater dimensions than even its most sanguine friends among the founders ever dreamed. It is a practical application to a trade union of a necessity that exists, and is admitted, in many others of the foremost and most respected walks in life. Take, for instance, the physician. He takes his four years' college course; then his course at the medical school, then his course of practical application of his education in hospital work. Does he, after all this work, consider his education complete and settle down to the monotonous daily application of medical knowledge to his patients? Not if he is above "the average man." To be sure many of them do, just the same as many printers think that when they have completed their apprenticeship and secured a working-card they are equipped for life with all the qualifications necessary for a successful career.

But the intelligent and ambitious printer, like the physician who occupies a foremost position in his profession, knows that he must go beyond that to get to the top in the calling he has adopted — that he must familiarize himself with the ways of doing things in many other offices than the one in which he learned his trade. The greater his natural ability, the keener is his knowledge of the truthfulness of the points we are making, and it is an equal truth that it is a sure sign of ignorance when a man after a few years at the business settles into an easy complacency with the knowledge of the business he has acquired. Success in printing, as in other callings, comes in a more positive, lasting and remunerative form only to him who pays the price of constant study of the best productions of the craft.

Heretofore printers have adopted various methods of securing greater experience in their business and the acquirement of the newest "wrinkles" in the trade. The plan often adopted was that of "touring," making the rounds of the larger cities. Now this is no longer necessary. This post-graduate course, as it has been so aptly named, of the International Trade University offers every facility for the speedy development and perfection of the artistic talents of all ambitious journeymen, at a trifling cost.

Great as are the opportunities opened up by this school to the workmen, the benefit to accrue to the employer will be greater still, as he will have a higher quality of work from those who take this course. An employer who has a bright and intelligent apprentice in his shop could make no better investment than to enable the lad to take this course as he completes his apprenticeship.

We commend this suggestion to employers everywhere. If they will take the trouble to investigate this post-graduate course, we are satisfied they will agree with us as to the admirable opportunities which it offers.— *John F. McCabe, in the Printing Trade News.*

NOTES.

THE International Typographical Union at its recent convention adopted a resolution recommending that each local union appoint a committee to promote the interests of the I. T. U. Course.

A MEMBER of a Massachusetts union said, when speaking of the Course, that it was as great a boon to the compositor as the eight-hour work-day. This from a man who has set type in several countries, is strong commendation. But it is not so strong as that of a prominent member of the Typothetæ who commended the union for its liberality, and said he doubted if he would have been so generous with such a good thing. "However," he went on, "the broad-gauge policy is the best. If unionists will but take it, the Course will settle many questions. Suppose display and ad. work were to be done on the lines of the lessons, in a few years people would be asking that their work be done in the 'I. T. U. way,' or something like that."

SECRETARY MORSE, of the Massachusetts Industrial Commission, says: "The work of the I. T. U. Commission is the most significant and one of the best educational efforts in the industrial world. It is bound to have a beneficial effect on the art. It will in the end prove a tower of strength to the organization, for it demonstrates unions are not as sordid as they are generally supposed to be. In Massachusetts we have a school which was started by a trade union and it is open to nonunionists, and so far as I know that move has tended to upbuild the organization. The I. T. U. Course is a more ambitious effort, for it teaches principles, and is abreast of the best in educational methods. I hope the union feels as proud of this work as its well-wishers are of its progressiveness. Those actively engaged in promoting the scheme should feel elated at the character of their work, for while the progress may be slow, they are not building for a day, but for all time."



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

MNEMONICS.— Few people need good memory more than proofreaders do, and the following may afford a hint to some of them. It is from the "Life of Thurlow Weed," and refers to the time when his political activities were beginning: "Some of my friends," he says, "used to think that I was 'cut out for a politician.' But I saw at once a fatal weakness. My memory was a sieve. I could remember nothing. Dates, names, appointments, faces — everything escaped me. I said to my wife, 'Catherine, I shall never make a successful politician, for I can not remember, and that is a prime necessity of politicians. A politician who sees a man once should remember him forever.' My wife told me that I should train my memory. So I spent fifteen minutes trying silently to recall the events of the day. I could remember little at first; I could not even tell what I had had for breakfast. Finally I found I could recall more. Events came back to me more minutely and more accurately. After a fortnight or so of this, Catherine said, 'Why can't you tell me everything that has happened? My interest in your affairs would make it pleasanter and easier.' Then I began a habit of oral confession, as it were, which I followed for almost fifty years. Every night, the last thing before retiring, I told my wife everything that I could recall that had happened to me or about me during the day. I generally recalled the very dishes I had had for breakfast, dinner, and tea; the people I had seen, and what they said; the editorials I had written, and an abstract of them; the letters I had sent and received, and the very language used, as near as possible; when I had walked or ridden — everything, in short, that had come within my knowledge. I found I could say my lesson better and better every year, and, instead of growing irksome, it got to be a pleasure to run over the events of the day in review. I am indebted to this discipline for a memory of somewhat unusual tenacity, and I recommend the practice to all who expect to have much to do with influencing men."

THE POSSESSIVE CASE.— I have had practically the same question about possessives a number of times to answer in this column, the only real difference being in the different words mentioned, and have tried to answer clearly each time. Evidently, however, what has always seemed so clear to me has not been made equally clear to others. I am reminded of a story told by a clergyman about his preaching once when his daughter was present. The daughter asked afterward what he meant by something he had said, and he told her he thought he had said it as plainly and simply as possible. But on saying it again in other words, and without the consciousness of having many hearers, and so of the need to say it well, he realized that what the daughter then said was true. This was that he should have had it in the sermon as he had just told it to her. In regard to this question of possessives a simpler retelling seems necessary, mainly because I have tried to avoid too strong disapproval of other persons' opinions. Most prominent among the words questioned have been such phrases as five days' travel and names like Authors Club, Merchants Bank, etc., and I seem to have been misunderstood especially as to these names. Now it happens that the names Authors Club and Citizens Union are so written by the persons presumably best qualified to give them the best form, and that these persons have insisted that the names be written without an apostrophe; and because I have said that their insistence in these cases is final, it has been assumed that these forms had my approval. As a matter of fact, they are not approved by me as being grammatical or reasonable. I consider them as positively ungrammatical and unreasonable, and am sure that every possible correct reasoning demands the use of the apostrophe. Were the form of such names left to my decision, they would be Authors' Club, Citizens' Union, etc. But they are not left to my decision, and must be printed erroneously (this meaning that I consider them grammatically erroneous), simply because their sponsors have chosen and insist upon the erroneous form. At least once the assertion has been printed that "Teall accepts Authors Club as the correct form," and it seems worth while to tell just why I accept it and to repeat that I do not admit that it is grammatically correct. All sorts of opinions seem to be held by teachers on this subject, and a few are worth repeating, if only to show how far wrong a teacher may be. One has expressed her opinion thus: "Whether the apostrophe should be used in the title of such corporations as the Merchants and Mechanics Bank and the Farmers Loan and Trust Company depends upon whether the founders used it in the name adopted in their articles of incorporation. In general it should be used when it is needed to show a true possessive. For instance, it should not be used in ladies dressing-room, because the dressing-room is for ladies, not of them." This last sentence is as wrong as anything could be. Ladies' dressing-room is the correct form, and the sense is more truly that of a possessive than it is anything else. There are many phrases just like it in which everybody uses the apostrophe, as children's shoes, which are shoes for children until the children possess them, and when possessed by the children are shoes of children. So also the room is for ladies only until the ladies use it, and then it is of them, in the sense of being possessed by them; and, as the latter is the real intent of the term, its true purport demands the possessive form, ladies'. About the worst that could be said on this subject has been said, by more than one person who should know better. For instance, a professor in a university is quoted as writing: "There is no particular sanctity about the apostrophe. In fact, it can hardly be said to be sufficiently useful to justify its extreme ugliness from the typographic point. No great loss would be sustained were it abolished altogether." On the contrary, comparatively few people think it has any ugliness, and I am not one of them. In its own appropriate place it is very sightly, because it is so useful. It still remains a fact that the correct way to write possessives is with an apostrophe.

SOUNDED SERIOUS.

"Doctor, what do you think is the matter with my little boy?"

"Why, it's only a corrustified exegesis antispasmodically emanating from the germ of the animal refrigerator, producing a prolific source of irritability in the pericranial epidermis of the mental profundity."

"Oh, that's what I told Betsy, but she 'lowed it was wurrums."— *Birmingham (England) Post.*

Electrotyping and Stereotyping

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

COMPOSITION OF AUTOPLATE METAL.— No. 289, who inquires about the constituents of autoplate metal, is informed that this metal is merely a good grade of stereotype metal, similar to that used by many stereotypers for casting in the usual way. The metal manufacturers charge about one cent a pound more for the autoplate metal, which is supposed to contain a little more tin and antimony than the metal commonly used for stereotyping purposes.

REVERSE ELECTROTYPES (314).— "Will you kindly tell us whether or not there is such a thing as a reverse electrotype, that is, made direct from type, outside of etching or routing?" *Answer.*—It is not practical to make a reverse electrotype direct from type, but it may be done by first making an electrotype *duplicate* of the type and then suspending this *duplicate* in the bath and depositing a shell on the *electrotype*. To prevent the copper from adhering to the electrotype flow over the electro a weak solution of potassium sulphuret, or dissolve a small piece of wax in benzine and flow over the electro.

WAX COMPOSITION FOR MATRIX IN ELECTROTYPING (302).— "Will you kindly answer the following question in the columns of your valuable journal? Give the formulæ and directions for preparing the wax composition used for matrix in electrotyping and stereotyping, and also state if it can be used with advantage in connection with a Hoke chalk-plate outfit." *Answer.*— The material used for electrotype molds is a wax composition having ozokerite for its base. This material obviously could not be used for stereotypes, as the contact of hot metal would melt it instantly. The material used for stereotypes is papier-maché and the papier-maché matrices might be used with a Hoke chalk-plate outfit if desired.

HOLES IN ELECTROTYPE SHELLS (219).— "I am sending you some clippings from electrotype shells. Will you kindly inform me of the cause of the holes in the shells. I have blackleaded the cases from ten minutes to three hours in a machine where the brushes vibrate about three hundred times a minute, and those that were in the machine a few minutes produced as good shells as those that were in for three hours. The bath consists of twenty degrees (Baumé hydrometer) copper sulphate and two degrees sulphuric acid. The generator carries 4½ volts and 150 amperes, with rheostat in the field for regulating the voltage. I estimated that this machine should produce two square feet of sufficiently thick shell in a little over an hour with an agitated solution, but I can not produce even one square foot in twice this time. Copper seems to deposit very slowly at all times. I know that the generator will give 4½ volts and 150 amperes." *Answer.*— The solution evidently contains too much copper and too little acid for an agitated solution. The shells should be rough on the back, whereas the ones submitted are perfectly smooth. A solution containing copper, seventeen degrees, and acid three degrees or more would probably work better.

INSTALLATION OF SMALL STEREOTYPING OUTFIT (316).— "We want to put in a small stereotyping outfit and would like to have your advice as to the best kind of plant. We have an evening paper of one thousand five hundred circulation, with good prospects for twice that soon, in a city of eighteen thousand. We have a melting-pot and furnace for Linotype metal, which probably could be used also for stereotyping. What kind of plant would you recommend and what size? How much will it cost? Can we use Blatchford Linotype metal? What kind of saw (with price) should we have? What can you tell us of the cold simplex process and what is your opinion as to its merits?" *Answer.*— We suggest that you write to the Williams-Lloyd Company, 337 Dearborn street, Chicago, giving the size of the forms that are to be stereotyped. The cold simplex process seems to be successfully used by many printers.

HARDENING ELECTROTYPE METAL (263).— "I have a lot of electrotype metal, and I want to mix it so as to harden it as hard as stereotype metal. Will you kindly inform me how to harden the electro metal?" *Answer.*— You can harden your electrotype metal by the addition of antimony and tin, or by the addition of type metal and Babbitt metal. The proportions of these constituents will depend largely on the hardness of the electrotype metal, but you can arrive at this by a little experimenting. The quality of your stereotype metal may be tested without analysis by pouring melted metal onto an iron surface. If, in cooling, it becomes a deep bright steel color, it may safely be inferred that the metal is good. Or if, in cutting the surface with a graver, it seems grainy or gritty as the instrument is passing over it, it may as safely be adjudged sufficiently hard. It is absolutely essential that the metal should be of the proper consistency, because if too hard it is likely to break on the press; if too soft, to mash. It is difficult to apply an absolute test except by analysis. A good alloy for stereotyping and electrotyping metals consists of eighty-eight per cent of lead and twelve per cent of antimony. A metal for plaster process consists of eighty-two per cent of lead and eighteen per cent antimony, while the alloy for electrotype backing metal usually is much lower and consists of four per cent tin, ninety-one per cent lead and five per cent antimony.

LEARNING BY NOTE REWARDED.

"Now, Johnny," said the teacher, "what is it makes the water of the sea so salty?"

"Salt," said Johnny.

"Next!" said the teacher. "What is it makes the water of the sea so salty?"

"The salty quality of the sea-water," answered "Next," "is due to the admixture of a sufficient quantity of chlorid of sodium to impart to the aqueous fluid with which it commingles a saline flavor, which is readily recognized by the organs of taste!"

"Right, 'Next,'" said the teacher. "Go up one!"— *Chicago Tribune.*

CROPS IN OKLAHOMA.

At Fitzhugh last Saturday, the *Democrat* man was shown a stalk of corn measuring fourteen feet and eight inches in height. It was grown by J. A. Hart, who modestly explained that he would have brought in one of his big stalks, but his axe was too dull to cut it down, and also his stump-puller was out of fix.— *Ada Democrat.*



ONEONTA GORGE, COLUMBIA RIVER, OREGON

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Trade Notes

Brief mention of men and events associated with the printing and allied industries will he puhlished under this heading. Items for this department should he sent before the tenth day of the month.

American Newspaper Publishers' Association.— President, Herman Ridder, New York *Staats-Zeitung;* Vice-President, Medill McCormick, Chicago *Tribune;* Secretary, Elbert H. Baker, Cleveland *Plain Dealer;* Treasurer, W. J. Pattison, New York *Evening Post;* Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

Canadian Press Association.— President, D. Williams, *Bulletin,* Collingwood, Ont.; First Vice-President, L. S. Channell, *Record,* Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe,* Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star,* Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer,* Galt, Ont.

National Editorial Association of the United States.— President, Henry Branson Varner, *Dispatch,* Lexington, N. C.; First Vice-President, Will H. Hayes, *Bulletin,* Brownwood, Tex.; Second Vice-President, A. Nevin Pomeroy, *Franklin Repository,* Chambersburg, Pa.; Third Vice-President, R. E. Dowdell, *Advocate,* Artesian, S. D.; Corresponding Secretary, William F. Parrott, *Reporter,* Waterloo, Iowa; Recording Secretary, J. W. Cockrum, *Journal,* Oakland City, Ind.; Treasurer, William A. Steel, *Nome Daily News,* Seattle, Wash.

Federation of Trade Press Associations.— President, J. Newton Nind, *Furniture Journal,* Chicago, Ill.; Vice-President, Henry G. Lord, *Textile World Record,* Boston, Mass.; Secretary and Treasurer, Emerson P. Harris, *Selling Magazine,* New York city; Executive Committee, David Williams, David Williams Company, New York; W. H. Taylor, Taylor Publishing Company, Chicago, Ill.; C. K. Reifsnider, Midland Publishing Company, St. Louis, Mo.; W. S. Jones, Minneapolis, Minn.

United Typothetae of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, 32 Union Square, New York city.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, Henry W. Cherouny; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Typographical Union.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murphy, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Henry S. Keffer, Cedar Rapids, Iowa; Second Vice-President, Mrs. Annie McKee, Philadelphia, Pa.; Third Vice-President, Julius C. Otto, Detroit, Mich.; General Secretary, James W. Dougherty, 132 Nassau street, New York; Treasurer, J. A. B. Espey, 919 Westminster street, Washington, D. C.; Statistician, George E. Maas, 3543 North Fremont avenue, Minneapolis, Minn.

International Photoengravers' Union of North America.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News,* Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, T. H. Faulkner; Treasurer, M. A. Fountain; Secretary, F. I. Ellick, 1327, Monadnock Block, Chicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Paper Mill to Be Established in Venezuela.— U. S. Consular Agent John Brewer, at Caracas, has sent to the authorities at Washington a translated copy of a contract between the Venezuelan minister of Pimento and a business man of that country, for the establishment of a paper mill there. The concession is for twenty-five years and the factory must be built within eighteen months.

Mr. Taft a Candidate for I. T. U. Pension.— Louis Vespasian Taft, a member of Typographical Union, No. 101, of Washington, has applied to the union for a pension in accordance with the rules of the union. Mr. Taft is a third cousin of William H. Taft, the Republican candidate for the Presidency, but unlike his distinguished kinsman is a Democrat. In appearance he much resembles Charles P. Taft. Mr. Taft was educated in Worcester.—*Boston Globe.*

Lawson Says There Is No Paper Trust.— Victor F. Lawson, of the Chicago *Daily News,* one of the shrewdest and most successful of American publishers, is quoted by the Paris (France) correspondent of the New York *Herald* as saying: "There is no such thing as a Paper Trust. There has been a legitimate consolidation of interests, but I don't know that it has been wholly responsible for the high price of print-paper. The price has been unduly high, but it has now dropped to a more reasonable figure. The forests in the States are being rapidly depleted, and I think the time has arrived when duty on Canadian paper-pulp should be removed."

General Strikes Abroad.— The last summer has been a decidedly exciting one in the trade in certain sections of Europe. The Danish printers wanted an eight-hour workday, and in order to secure it caused a suspension of practically all the newspapers. The difficulty was adjusted through the mediation of the Government. The Parisian compositors went out on a sympathetic strike at the behest of the Confederation of Labor. This does not appear to have been a very successful movement, as the Confederation told them they could go back after the lapse of a few days.

Employee Changes Politics of Paper.— There is a tradition in the newspaper world to the effect that when John R. McLean went on his wedding tour during a hot campaign, the staff took the liberty to make the Cincinnati *Enquirer* do a right-about-face in its political issues. There has been an atmosphere of doubt thrown round this story for the reason that it has often been difficult to ascertain which way the *Enquirer* was facing except when Owner MacLean was a candidate. However, an authenticated case of this sort of thing comes from Altus, Oklahoma. Editor Sheppard of the *Times,* a hot member of the Republican ranch, left the land of the prolix constitution, resigning the editorial chair and etceteras to Guy P. Horton. That gentleman is a Bryan Democrat, whose sincerity is as deep as the Platte is lengthy. He is enthusiastic, too, as Oklahoma followers of the *Commoner* are wont to be, so he put this editorial note in the erstwhile Taft organ: "I find that a large majority of the readers of this paper are Democrats, and I find much pleasure and comfort in the holy writ which says, 'I came not to call the righteous, but sinners, to repentance,' and I feel that I can by this means reach the depleted and

enervated ranks of the Republicans and lead them like lost goats back to the fold of the Democracy." The Republican standbys were mad, but the "sub" must be larger or handier with his hammerless than the boss, for we have not heard of his funeral, which would be the only adequate expiation for such a joke.

A Printers' Home "Canary" on Fifth Avenue.— President Tole, of "Big Six," was being joshed about his equestrian abilities apropos of being cast for a marshal's part in the Labor Day parade, and facetiously remarked that his specialty was a Rocky Mountain burro. This reached the ears of Superintendent Deacon of the Home, and two days before labor's holiday, Mr. Tole was notified an express company would give him a consignment of live stock on the payment of a week's salary. Dreams of a blooded horse from the folks down on the farm flitted through his mind as he made his way to the company's

Union Meetings Al Fresco.— The printers of New England are much given to the enjoyment of the good old summer time. A Bostonian will tell you that he lives at this or that suburb, with the explanation that it is "quite a distance out, but near one of the finest beaches on this part of the coast," and then dilates on the glories of the amphibious life as he toys with patches of dead cuticle that tell of the ravages of a hot sun and briny water. To plead a previous engagement to go boating is a tacit release from all social and many business obligations. So general is this desire for the open among the craftsmen, it is said that one flourishing Massachusetts union does not pretend to transact any business during the months of June, July and August. Nothing in that line is of sufficient importance to lure the members from their beloved seashore recreations. Down in Providence, Rhode Island, they love the delights possible in a land studded with bays



"JASPER" ON PARADE.

stable. There he found a "Colorado canary" bearing this label indited to express messengers: "My name is Jasper, and I was born and bred at the Union Printers' Home, Colorado Springs, Colorado. I am on my way to New York to head the big Labor Day parade. When I arrive there, please send me to 70-74 Lafayette street, where 'Charlie' Maxwell, the fellow who counts money for New York Typographical Union, No. 6, will pay for my passage. 'Jimmy' Tole and I will be the whole show at the head of Big Six's division in the parade. Give me a bundle of feed and a drink of water three times a day and I will keep quiet; add a bunch of alfalfa for dessert. If you fail to follow these directions I will holler, and when I make a noise people generally know it for blocks around." Led by Master Maxwell, attired in the conventional garb of a printer's devil on parade, Jasper was made a boycott agent, as he led No. 6 down Fifth avenue, admittedly one of the hits of the demonstration. Mr. Tole has had several offers for his "canary," and at last accounts it was said a Park Row restaurateur, whose name is not divulged for obvious reasons, was making a noise like Jasper's future owner.

and rivers and creeks, but the printers do not entirely abandon union business on that account. They will, however, have none of the stuffy hall within earshot of the clanging trolley and other city noises on meeting days. To escape these discomforts of summer, the union holds its meetings in a shady grove on the banks of the oyster and clam producing Providence river, about four miles from town. The resort is within easy reach by boat or trolley, and the Providence printer enjoys the cool salt breezes and a glimpse at the summer homes of magnates small and great as he sails Newportward to the meeting-place. If the weather is unpropitious he goes to a near-by hall; but if it be what summer weather should be, he climbs a hill, and reaches the typographical council bluff. Perhaps the Narragansetts pow-wowed on this very spot; and the arrangement of the printers' meeting is not very different. The members assume easy attitudes on the grass around the president and secretary and business proceeds. Some members have brought along their wives and children, and these take their ease outside the circle of the elect. Delegations from other unions come puffing up the

hill and join the visitors until it is their time to talk. There are no outpost guards to shoo off the intruder — and why should there be? With pleasure-seekers passing to and fro and looking wonderingly at the group the work of the meeting is disposed of, minutes are read and corrected, communications disposed of, and even the archaic and verbose — not to say ridiculous — obligation of this union is given to new members with becoming dignity under the trees. The members have found that an occasional stranger gaping at them, with a few wives and daughters listening, does not interfere with their debating the utility of labor-day parades, what position — if any — should be taken in the coming political campaign, or devoting an hour to discussing technical education and the best way of promoting it. The meeting over, the members go their various ways, some to work, others on pleasure bent, and still others to their homes and perhaps church — but all feeling refreshed, for the three-hour session, with its occasional flashes of intense earnestness, has not wearied the participants, as would have been the case had the meeting been held behind closed doors in a hot hall. The temptation to linger on the boat interferes with the attendance somewhat, so the union is considering the feasibility of holding its dog-day sessions next year on one of the many pleasure and excursion crafts that ply out of Providence.

Outing of Law Reporter Printing Company.— Employees and guests of the Law Reporter Printing Company, of Washington, D. C., numbering nearly a hundred, were entertained at Chesapeake Beach, Maryland, a popular local resort, on August 8, under the direction of M. W. Moore, manager of the firm. The outing was thor-



"Holiday-makers," of the Law Reporter Printing Company.

oughly enjoyed by all, and the pleasures of former years were eclipsed by the fun and jollification of the day. Many sought comfort in the rolling breakers, while others viewed the baseball game between two picked teams from the *Law Reporter* office. The athletic events afforded amusement as well as excitement for the onlookers. The prizes for the various sports were handsome. At the conclusion of the ball game a banquet was given to the men and a few invited guests. It is the custom of this company to have these annual complimentary outings to unite still stronger the ties of friendship and bring the employees of the company into closer social contact; to promote general good fellowship, and drive dull care away.

Board of Trade Managers Meet.— Those interested in the board of trade movement took advantage of the recent meeting of the United Typothetæ to get together and discuss matters of mutual concern. Special attention was paid to simplifying and unifying cost systems, but sufficient progress was not made to justify a statement for the press. Those attending were: Charles Paulus, New York city; John C. Hill, Baltimore, Md.; R. Dale Smith, Buffalo, N. Y.; Chester B. Ames, Toronto, Ont.; Walter J. Phillips, Rochester, N. Y.; Charles B. Tice, Montreal, Que.; Harry A. Brown, Boston, Mass.; J. Dixon and George H. Saults, Winnipeg, Man.; C. P. Cummings, Philadelphia, Pa., and J. A. Morgan, representing the Ben Franklin Club of Chicago. Messrs. Saults and Cummings filled the positions of chairman and secretary, respectively.

BOSTON WINS PENNANT AT FIRST PRINTERS' BASEBALL TOURNAMENT.

It is a novelty, and an enterprising one, for baseball teams representing trade unions in eight widely separated cities to assemble at one point and contest for the championship, and yet that is what the management of the Printers' National Baseball Tournament succeeded in accomplishing. The teams represented Chicago, Cincinnati, St. Louis and Pittsburg from the West and New York, Philadelphia, Boston and Washington from the East, the games being played at the American League park in New York city on September 14-17.

The players and their friends began to arrive on Saturday, and on Sunday were entertained by New York printers at a clambake at Sheepshead Bay race-track, which was thoroughly enjoyed by the three hundred participants. On Monday Pittsburg and Cincinnati contested, when the Smoky City put it over the boys from Taftville by a score of 13 to 4. Boston and Philadelphia next cavorted on the diamond, and the Puritans faded the Quakers to the tune of 28 to 0. Mardi-gras high jinks were being indulged in at Coney Island, and players and spectators preferring a confetti battle to the continuance of such a slaughter, the game was called at the end of the seventh inning. On Tuesday St. Louis lost to Chicago by a score of 17 to 18, and New York trimmed Washington in a 2-to-1 game. The third day found the Eastern and Western winners playing for their respective championships, when Pittsburg snatched the laurels from Chicago by 15 to 11, and Boston humbled New York 9 to 7. The play-off between Pittsburg and Boston for the national championship resulted in a decisive victory for the Beaneaters, the score being 5 to 1.

The names of the players and their positions follow:

Boston — McDonnell, 2b.; Barry, 1b.; McCarthy, cf.; Lonergan, ss.; Whitcomb, c.; Donovan, 3b.; Rooney, lf.; Ebert, p.; Reily, p.; Farrell, rf.; Murphy, rf., 1b.

Pittsburg — Wiard, 1b.; Kenney, 3b.; Gable, 2b.; Thomas, cf.; Dooley, rf.; Whalen, lf.; Fisher, p.; Clowes, c.; Cooper, p.

Chicago — Bilger, p.; Cline, 2b.; Pierce, 3b.; Kading, 1b.; Becker, c.; Halvorson, ss.; Goodwin, cf.; Lundquist, lf.; Stensrud, rf.

New York — Henton, 2b.; Ardesly, 1b.; W. Johnson, ss.; Corbett, 3d.; McGowan, rf.; O'Sullivan, cf.; Hagen, lf.; Johnstone, c.; Anderson, p.

St. Louis — Collins, 2b.; Fitzsimmons, lf.; Ortleb, 1b.; Mason, 3b.; Geary, cf.; Simpson, ss.; Walters, c.; Hanley, p.; Tammany, rf.

Cincinnati — Maddock, ss.; Franks, 3b., p.; Greenbauer, 1b.; Dugan, 2b.; Grennen, c.; Burke, cf.; Finlay, lf., 3b.; Ledwith, rf.; Owing, p. lf.

Washington — Lerch, lf.; B. Wood, 1b.; S. Wood, c.; Ellett, 2b.; Weaver, p.; Price, cf.; Reynolds, 3b.; Ball, ss.; Williams, rf.

Philadelphia — Lesher, 2b.; Walton, ss., c.; Bowen, 1b.; Watson, 3b., ss.; Hahn, c., 3b., p.; Rogers, lf.; Jacoby, rf., 3b.; Russell, p.; Carvar, cf.

The managers of the respective teams are: John M. Dugan, Cincinnati; John M. McGowan, Chicago; E. Springmeyer, St. Louis; J. Modispacher, Pittsburg; John F. Liutich, Washington; George A. M. Frame, Philadelphia; C. D. Shaw, Boston; James J. Nolan, New York.

The league was placed on a permanent basis and the next tournament will be held in Chicago a year hence. Two handsome silver trophies have been presented the league; one was given by the Lanston Monotype Company and the other by "Garry" Herrmann, owner of the Cincinnati National League Club, chairman of the National Baseball Commission and an active member of Cincinnati Typographical Union. The management is elated at the success of its first venture and predicts that in future the baseball tournament will be the event of the year in printerdom. On this occasion the New York Morning Baseball League acted as host, under the leadership of President H. B. Wood and Secretary George L. Gaynor. About one hundred and seventy-five visitors were taken care of at an estimated expense of $4,000. The souvenir is a happy conceit, being a handsome book printed and cut so as to give the effect of a catcher's glove in repose. Mr. Wood and his colleagues are to be congratulated on the successful manner in which they have conducted this rather large undertaking.

VULCOGRAPH METHOD OF PHOTO-EMBOSSING.

Embossing has heretofore been largely dependent on manual dexterity for its accomplishment. If this were of a superior kind, the results would be all that could be desired so far as the purely artistic phase is concerned. But if the preparation of the dies is unskilfully done, the product must be unsatisfactory. The results of such methods necessarily fall short of the best interpretation of accurate details — photographic precision. A semi-plastic compound has been produced which is said to be sensitive to light action, without the incorporation of any of the usual colloids, such as gelatin, etc. The Hartnett Vulcograph Company, of Baltimore, Maryland, are the owners of the process, which has been developed by Dr. John Hartnett, Jr., after three years of uninterrupted labor. It is claimed that the process will do away with hand engraving, or the heretofore indispensable cutting of dies. Numerous but unsatisfactory attempts have been made to accomplish this, roughness of the finished plate, individual interpretation of the artist and unfaithfulness to the original being the chief defects. The Hartnett process renders the subject in relief, line for line and shade for shade, without human aid and without the use of gelatin, cellulose, etc. The lights and shadows of the negative bear a direct proportion to the object photographed, and the process renders that relief back again from the negative, which was originally present before the camera. It is claimed that a practical mastery of the method is easily acquired, so that the services of a skilled operator are unnecessary.

Prior attempts have been made in photo-relief work for embossing, but Doctor Hartnett claims that the relief produced by swelling in gelatin, pulp, cellulose and gums generally, is accidental rather than a direct qualification. He uses a synthetic compound that is sensitive to the chemical rays of the spectrum, and which hardens sufficiently after passing through the manipulative stages to enable it to be used in making a replica in copper, by electro-deposition. Such a replica forms the embossing die. It is immaterial whether a negative, positive, film or transparency is used, as a faithful rendition of the relief which originally enabled the object to be photographed or drawn will produce the same results.

THE SINCEREST FLATTERY.

They copied all they could follow,
But they couldn't copy our mind;
And we left them sweating and stealing
A year and a half behind. — *Kipling.*

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

JOSEPH E. SMYTH REMOVES.

Joseph E. Smyth, manufacturer of bookbinders' machinery, formerly at 150 Franklin street, Chicago, has removed to 1241 State street, that city. The change was made with a view to the better handling of the booksewing-machine business which is one of Mr. Smyth's specialties.

CARTWRIGHT AUTOMATIC PRESS.

The platen-press world is about to become revolutionized, according to Joseph H. Burch, of Springfield, Ohio. In an article in the *American Pressman* he gives the world a glimpse at the Cartwright automatic press, which prints from a flat form of type or original half-tones, at the rate of from five to seven thousand impressions an hour. It has an ink distribution equal to the cylinder press, and the quality of work is said to be superior to that of any platen press on the market. It is the invention of E. O. Cartwright, a member of Typographical Union No. 117, who served an apprenticeship in press and composing-rooms, and has filled all positions from feeder to superintendent. The Cartwright Automatic Press Company, with a capital of $500,000, is being organized to manufacture the machine. The concern is being promoted by Emerson P. Jennings, formerly of the Monotype sales force. Among the virtues of the press set forth by Mr. Burch are "that it gives the option of three feeds. The automatic sheet feed may quickly be replaced by the automatic roll or web feed, or the hand feed may be instantly substituted for very short runs. The make-ready is as easy and convenient as on any platen press, and owing to the fact that the bed and platen are always parallel while the press is in motion, there is assurance that the quality of work is perfect and the register absolute. For embossing it is unequaled by any other platen job press.

PRINTERS' PATENT FORM TRUCK.

One of the most useful devices for the pressroom that has come to our observation recently is the form-truck, made by the Mashek Manufacturing Company, 592 West Lake street, Chicago. The forms are slid on and off imposing-stones and presses instead of lifting them, with the attendant danger of bursting forms and warped chases. The table is adjustable to any angle and to any convenient height. In operation, a form is taken off the imposing-stone by adjusting the table to the height of the stone by means of a heavy screw and hand-wheel, the adjustment being rapidly and easily made. The form is then slid on to the table, the load lowered to the lowest point and swung into a carting position. The compactness of the truck when carting makes its passage through narrow aisles very easy, and it

takes up very little room when not in use. To transfer the form to the press, the truck is wheeled back of the press, and the adjustment of height made to correspond to that of the bed. A close connection is possible on account of the projecting sides of the table, and regardless of the level of the floor. The presence of an automatic paper-feeder does not interfere with the use of the form-truck. The truck is made of a standard size, excepting the table, which fits in sockets, and can be lifted off at will when a larger or smaller size is desired. Several sizes of tables may be used with the same truck, to correspond with the different sizes of presses. The truck is made of iron, and is mounted on noiseless wheel casters. The table is of maple, sheathed with steel, and has a heavy steel strip at the forward end, forming a very smooth and close connection for sliding forms. The truck is substantially made, and it will support the heaviest loads. The lowest adjustment of the table is thirty-three and one-third inches from the floor, and the highest forty-six inches. The space occupied by it when not in use is only fifteen inches wide by forty-two inches long, the entire truck weighing two hundred pounds. Its low price and extreme utility would seem to favor its adoption by every printing-office.

CHARLES P. SOULE, MANAGER AMERICAN TYPE FOUNDERS COMPANY, CHICAGO.

Mr. Charles P. Soulé, the present manager of the American Type Founders Company, Chicago, has an exceptionally wide acquaintance among the printers not only of the Middle West but throughout the country. In recent



CHARLES P. SOULE.

years Mr. Soulé has had the management of the Crescent Type Foundry, and his aggressive, persistent salesmanship has brought him into intimate relations with printers not only in Chicago and throughout the State, but also in the surrounding country. Formerly he was connected with the American as traveling auditor, and in that capacity made regular visits to all the selling houses.

A gentleman of wide experience and of an attractive personality, he brings to his new position an enthusiasm as well as an understanding of his customers' requirements which will win an increased circle of business friends. Every visiting printer will find a hearty welcome at the American's Chicago office, and from personal contact will realize that Charles P. Soulé has accumulated information which comes from long experience in a business with which he is in love; and, on leaving, the visitor will feel that he has made a personal friend.

In an announcement issued by Mr. John Marder, the retiring manager, and formerly the head of Marder, Luse & Co., Mr. Marder explains that the time has arrived when he is justified in laying aside some of the cares of business life and devoting a portion of his leisure to personal enjoyment and private affairs. Mr. Marder has been identified with the typefoundry business since 1855, and has held positions of trust in the American Type Founders Company since its organization. A service of half a century brought him into personal contact with a wide circle of business acquaintances who became personal friends.

A cordial invitation is extended by Mr. Soulé to every printer visiting Chicago to make his headquarters with the American Type Founders Company at 203-205 Monroe street.

A TOAST TO THE "RELIABLE" MAN.

Here's to the steadfast, reliable man,
The man with the tongue that's true,
Who won't promise to do any more than he can,
But who'll do what he says he'll do.

He may not be clever; he's often quite blunt,
Without either polish or air;
But, though it's not in him to "put up a front,"
When you need him he's always there.

So here's to the man on whom one can rely,
And here's to his lasting success!
May his species continue to multiply
And his shadow never grow less!—*Chicago Tribune.*

ESSAY ON AUTO ALL DASHES.

"Now, children," said the teacher, "I'm going to give you all this afternoon in which to write an essay upon motor cars. You can say whatever you like, and treat the subject just as you please. Write two hundred and fifty words; and mind the grammar."

This subject delighted the soul of eight-year-old Aminta. Of obtaining full marks she was confident, for had she not only the day before been for a motor drive in her own father's auto?

So she wrote this:

"My father has a motor car. While going up the hill the other day the motor car busted. I think this is about fifty words. The other two hundred are what father said while repairing the car."—*Chicago Tribune.*

WHERE WAS THE FEEDERS' BUSINESS AGENT?

William A. White, a small job-plant proprietor of Stamford, Connecticut, is an ingenious and domesticated individual. During the recent hot weather Mr. White connected by an ingenious arrangement a regulation-sized ice-cream freezer to an electrically driven jobber, and while the machine was making money by printing a job it also was preparing a luxury for the family dinner table.—*Exchange.*

AT THE CARD TABLE.

Horan—"Is O'Brien a good bluffer?"

Doran—"No; whiniver he gets a shpade he spits on his hands."—*Illustrated Bits.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

INLAND PRINTER COVERS—An assortment of 40 of various dates from January, 1903, to now, sent prepaid on receipt of 50 cents. These are the original covers of the magazine, and should prove interesting and valuable to the printer, artist and collector. THE INLAND PRINTER COMPANY, Chicago.

LINOTYPE OPERATORS — Stubbs' Manual, by the holder of the world's competition speed record, gives full instruction on how best to operate the keyboard; diagrams and finger movements; how to increase speed and secure accuracy; what the operator should know about the machine, etc.; no operator (advaneed or beginner) with an ambition to become a swift should be without this book; priee, $1. W. H. STUBBS, Box 375 Baltimore, Md.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practieal little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

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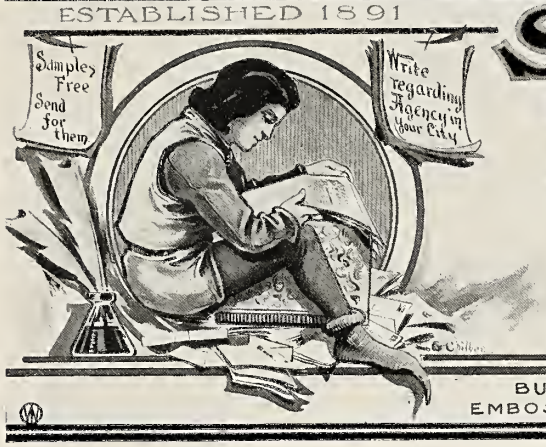
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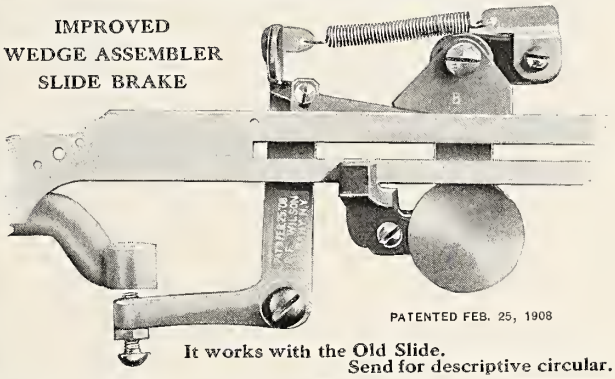
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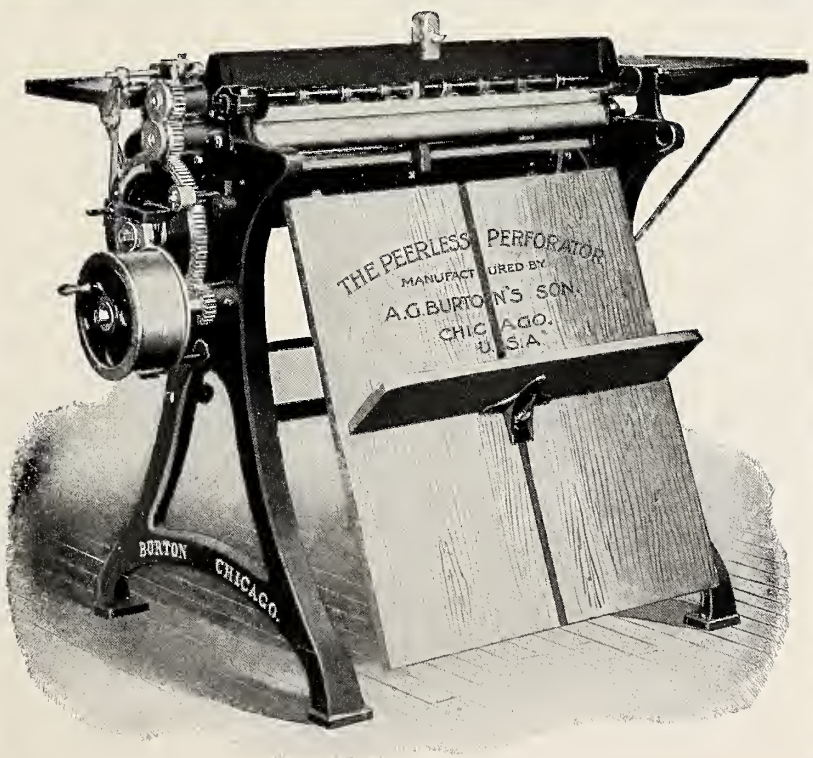


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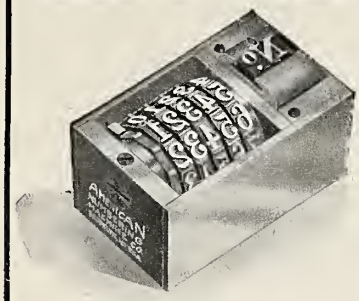
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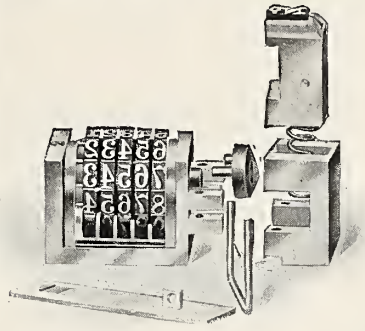
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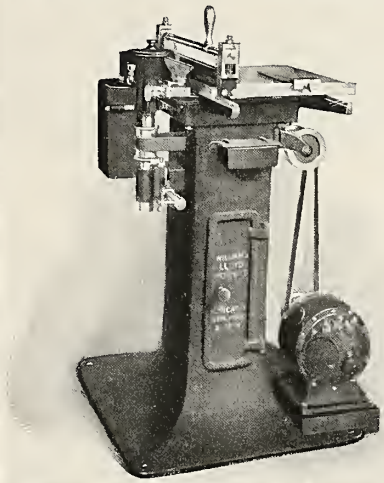
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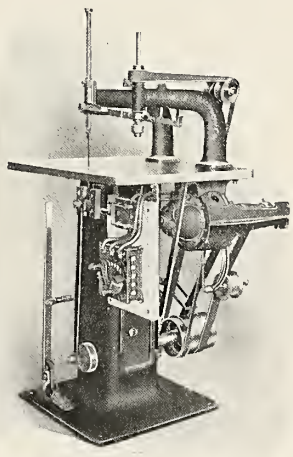
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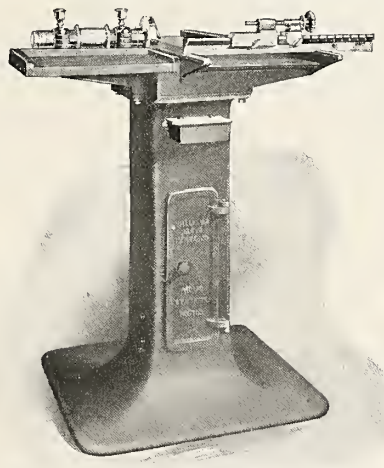
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IF YOU PICK US TO MAKE YOUR CUTS



We furnish this subject for newspaper supplements.

THE WILLIAMSON-HAFFNER

ENGRAVING CO. DENVER COLO.

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Below I give you list of what is left of the machines advertised in the October issue, with some few additions. Remember these will be sold at Bargain Prices, and now is your chance to get a good press cheap.

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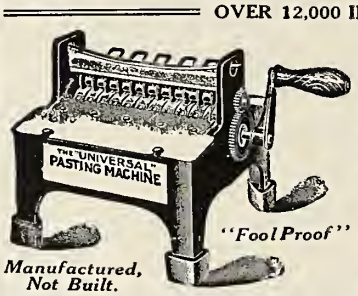
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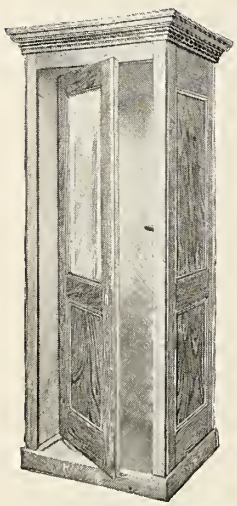
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It is absolutely sound-proof.

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It is metal lined throughout for sanitary reasons and low maintenance.

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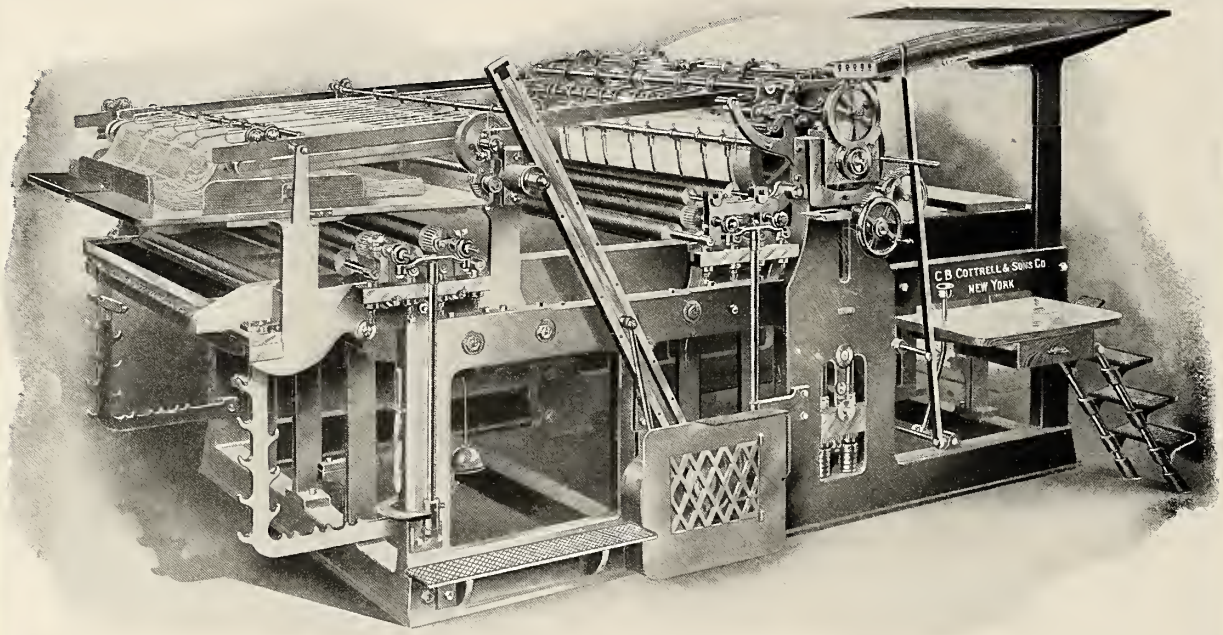
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HIGH-SPEED TWO-REVOLUTION PRESS

THE STANDARD PRINTING MACHINE OF PRINTERDOM



THIS Press is famous for its Convenience for the Printer, Economy in Cost of Product, Capability and Rigidity. ¶ Because it is equipped with attachments that really enhance its usefulness. ¶ Because of its Speed, Adaptability and Scientific Construction. ¶ Built for the finest quality of printing, especially process color work, it has always exceeded the expectations of the purchaser. ¶ Steady, reliable and easy running, the COTTRELL PRESS is universally known as a profit-making machine.

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ESTABLISHED 1865 — INCORPORATED 1893

STEEL AND COPPER PLATE ENGRAVERS AND PRINTERS

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A SERIOUS QUESTION



DO YOU GET THE BEST

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ANNOUNCEMENTS
AT HOMES
AND CALLING CARDS

MENUS
BOOK PLATES
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(SEE OTHER SIDE)



Making a specialty of ENGRAVING and EMBOSSING, all under one roof, with a member of the firm at the head of each department, enables us to furnish you with the best quality of workmanship at prices consistent with the class of work we furnish.

It has always been our aim to cater only to those that appreciate the best—"Freund Quality," which is known from coast to coast.

Special samples furnished to the trade.

WM. FREUND & SONS.

A CHALLENGE

CABLE ADDRESS: "TORTYPE," Toronto.
"PRODIGIOUS," London, England.

CODES USED: WESTERN UNION, A. B. C., LIEBER'S.

CANADIAN-AMERICAN LINOTYPE CORPORATION
Limited

Sole Manufacturers in Canada of Mergenthaler Linotype Machines

London, England, Offices: 8 Bouverie St., E. C.

70-72 YORK STREET

Factory: 156-158 St. Antoine St. Montreal

Toronto, Canada, March 10, 1908.

THE MERGENTHALER LINOTYPE CO., of New York,
TRIBUNE BUILDING, NEW YORK, N. Y., U. S. A.

Gentlemen,— As you have made the statement by letter and through your agents that the composing machines made by your Company are superior to those made by ourselves, we are prepared to have a competition between your make of Mergenthaler Linotype and our own. We therefore challenge you to erect one of your No. 4 Double Magazine Linotypes now in Canada alongside of one of our Model 4 Double Magazine Linotype machines in the City of Toronto. The machines to be run four hours a day for one week, the judges of the contest to be entirely disinterested parties. The competition to be for the sum of one thousand dollars, which is to be paid by the loser to the Typographical Unions of Toronto, Montreal and Ottawa for use in their benefit fund — and to cover the following:

No. 1. Speed of both magazines and output of matter in 20 and 30 em lines. 20 points.

The time in setting matter to be equally divided between upper and lower magazine each day during the test. Matter must be corrected and kept separate. The largest amount set during the trial on the Canadian upper magazine and the American lower magazine will count 15 points, and the largest set from the Canadian lower magazine and the American upper, 5 points, making the total of 20 points for speed.

No. 2. Running of distributor. 5 points.

The actual time lost by distributors stopping is to be kept account of during the trial, and the machine having the least lost time against it is entitled to the 5 points.

No. 3. Quick change of magazines. 5 points.

During the test copy to be furnished which will necessitate the changing of magazine. The time of these changes to be kept account of, and the machine on which the quickest time is made is entitled to the 5 points.

No. 4. Quality of slug produced. 5 points.

Test to be made as follows: Take the matter which was set on both machines during the test and set it side by side. Take out the random slugs, first from one set and then the same slug from the other set (at least 25 slugs should be taken). These are to be broken alternately and the set of slugs showing the best percentage of solids and good bottoms is entitled to the 5 points.

No. 5. Simplicity of machine from operator's point of view. 20 points.

TO BE DECIDED AS FOLLOWS:

(a) Which of the two machines will be least confusing for an operator coming from a standard two-letter Linotype.

(b) In which of the two machines will the operator be most liable to detect transpositions, and matrices not responding to the keyboard from either magazine by the customary click sound of the standard machine.

(c) By which of the two machines would the operator be least annoyed by noise when assembling matrices.

(d) Which machine, taken as a whole, appears the simplest to the operators.

No. 6. Accessibility of the working part of the machines from an operator's point of view. 20 points.

(a) Which of the two machines is most accessible in case of verges, verge springs, escapement pawls, or key rods going wrong on either lower or upper magazine while the machine is in operation.

(b) Which of the two machines is most accessible to the delivery mouth and assembler entrance of both upper and lower magazine.

(c) Which of the two machines, as a whole, is most accessible.

No. 7. Quick change of magazines on the machines by the operator. 10 points.

Which of the two methods used is the safest and which entails the smallest amount of labor and lifting to the operator.

No. 8. Simplicity and perfection in working of assemblers and two-letter mechanisms. 15 points.

The competition to take place within one month from date.

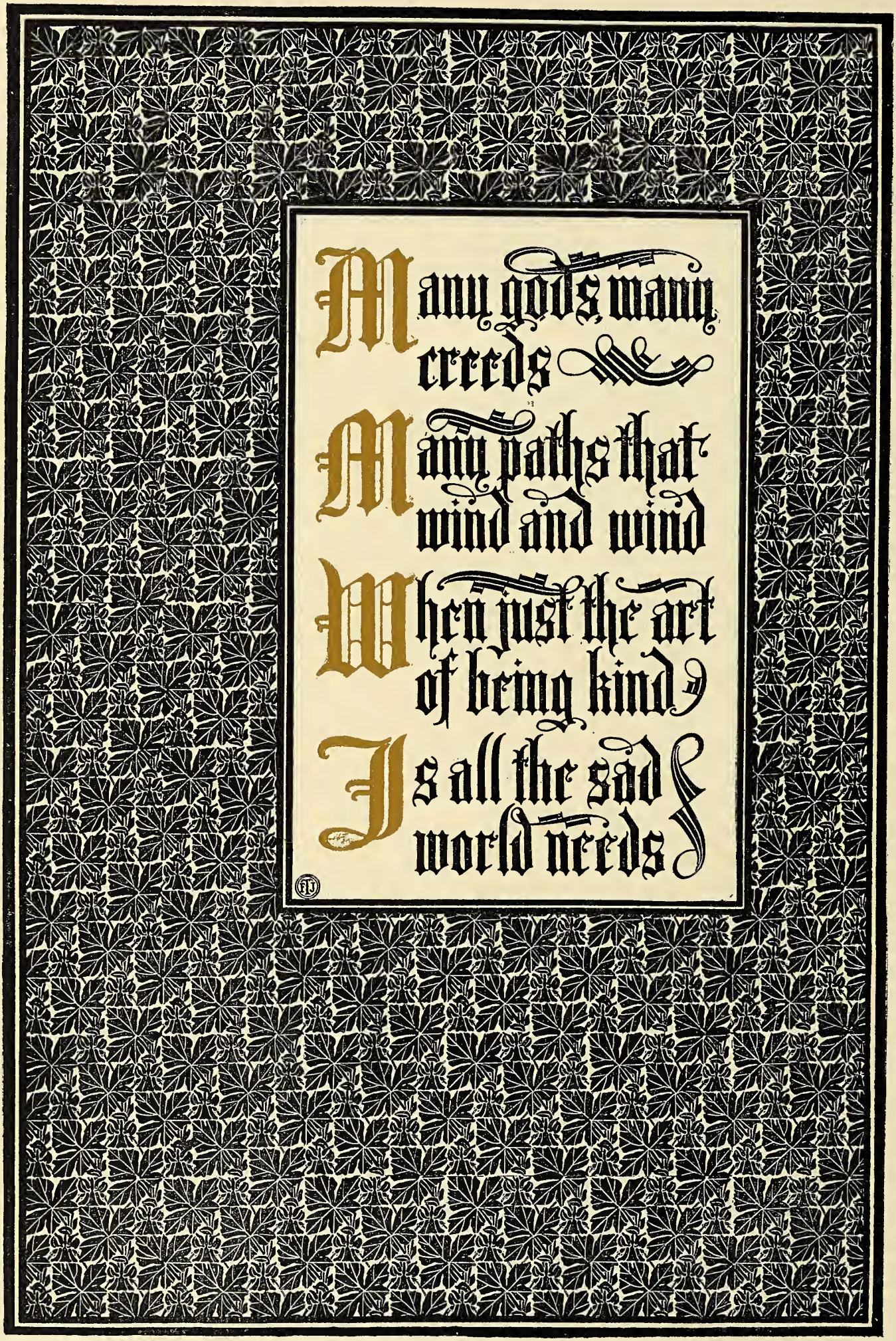
The award of the judges to be in writing and in detail, the same to be printed in THE INLAND PRINTER, Chicago, at the expense of the loser.

To facilitate the judges in making their decision, a total of 100 points to be allowed on the above eight items, divided as before mentioned.

Yours very truly,

CANADIAN-AMERICAN LINOTYPE CORPORATION, *Limited.*

THIS CHALLENGE has not been accepted by the Mergenthaler Linotype Co. of New York, they having ADMITTED that our Model No. 4 Double Magazine Linotype is SUPERIOR to their No. 4 Double Magazine. The Canadian-American Linotype Corporation, Ltd. Toronto, Canada.



Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman Street, Chicago.

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

INDEXED

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(Vol. XLII) THE (Numb. 2)

INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

Published by ~ THE INLAND PRINTER CO. ~ 130 Sherman Street

NED HADLEY

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

Terms: $3.00 per year, in advance; Foreign, $3.85 per year; Canada, $3.60 per year.

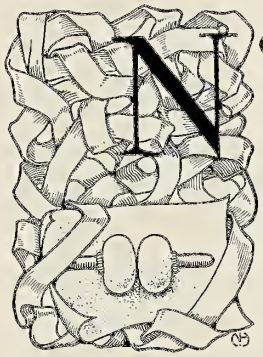
NOV 6 1908

NOVEMBER, 1908.

THE EVOLUTION OF THE BOOK.

BY VIRGINIA FISH.

IN THE AMERICAN COLONIES.



NOW the history of the book passes from a European environment to open a new chapter of its existence in the lands across the Atlantic. It exchanges the surrounding of luxurious court and secluded monastery for the forests and log-cabins of the New World, is the associate of men in homespun and somber Puritan dress instead of the possession of princes and popes; puts off its own garb of parchment, leather and jewels, its adornments of illuminated letters, beautifully designed title-pages and artistic illustrations to assume a sober raiment consistent with the seriousness of its contents. These contents reflect the New Englander — conscientious, dogmatic, rigidly moral. In Europe it had been the vehicle for the expression of autocracy, it was now to be the medium for the religious convictions of a democracy. The adventurous blood that answered the call of the western world carried with it the best European civilization, and printing, one of the latest of European achievements of typefounding and paper manufacturing, with its accompanying industries, was an early settler in the colonies. In the first hundred years after the landing of the Pilgrim fathers, a body of printers arose throughout the colonies, the most famous member of which was Benjamin Franklin. There was of course no American literature on which they could use their art. When the energies of men are employed in making a nation, there can be small opportunity for the cultivation of the arts, which are the expression of peaceful times, when the strenuous period of national development is past, reaching maturity when men's minds and bodies are at rest in quiet and studious ways. These early settlers in New England were makers, not writers, of history and literature, but they laid the basis for an epoch in literature which in our day is beginning to show definite form and characteristic subject matter.

The first printing-press was brought to America eighteen years after the founding of the Plymouth colony, and it was more than forty years later that printing commenced in any other part of the colonies. The Rev. Joseph Glover might be called the "Father of the American Press." He was a wealthy clergyman of England who was actively interested in the settlement of Massachusetts. Among other things that he conceived of as necessary to the welfare of the colony was a printing-press. Toward the purpose he made a liberal contribution himself and collected money from others. Having purchased the press and types and engaged the services of a printer, he and his family took passage on a ship bound to New England. Unfortunately he died en route, but his family settled in Cambridge and the press and types were presented to the Cambridge academy, afterward Harvard College, the ancient records of which mention that "Mr. Joseph Glover gave to the college a font of printing letters, and some gentlemen of Amsterdam gave toward furnishing of a printing-press with letters, and something more." Stephen Daye, the printer

engaged by Mr. Glover, was retained to operate the press. In January, 1639, Daye issued from his press the first edition of the celebrated " Bay State Psalm Book," which, according to Isaiah Thomas, was the first book printed in North America. This coveted treasure of bibliophiles was the work of thirty-six ministers of New England, who turned the psalms into meter for use by the godly. The work is remarkable for a literalness of translation and want of poetic diction quite unequaled by any other American literary product. This book was the most popular piece of printing issued in the colonial period. In the first edition there are some queer errors. Daye evidently had small knowledge of punctuation, as is shown by his manner of printing the words " The Preface." " The " is printed on the left-hand page with a period after it, and " Preface " on the right-hand page. Periods are often omitted where they should be placed, words of one syllable are hyphenated, and the spelling is bad. Daye seems to have been a better pressman than printer. Twenty years later a second press was sent to Cambridge from England for the purpose of propagating the gospel among the Indians. On this press was printed the first edition of John Eliot's translation of the Scriptures into the Indian language, the other book of the colonial period which attained a wide circulation. Most of the matter printed by the early presses is religious in its nature, when not political. No translation of a classical writer appeared for nearly a century after the press was established in Massachusetts, and a strict censorship was held over the early printers. In 1662 the government of Massachusetts, which was the only colony at that time which had a printing-press, appointed licensers of the press who should pass judgment on all matter printed. In 1664 a law was passed in the same colony that no printing should be allowed in any town in the colony except Cambridge, but in a short time the law was repealed to allow a press at Boston. In the colony of Virginia the rulers judged it best not to permit the establishment of public schools and not to allow the use of the press. Their idea was that the less knowledge possessed by the common people the greater would be their obedience to the laws — a fallacious conception which had held place in the minds of men from time to time. A historic case of the censorship of the licensers in Massachusetts was that of James Franklin, the brother of Benjamin, who was not permitted to issue his paper, *The New England Courant,* without first submitting his matter to the secretary of the licensers. This was in 1723, nearly one hundred years after printing had been exercising its educational influence in New England. For almost a century the press at Cambridge was the only one in operation and for nearly that length of time it was a practice for colonists to send manuscripts to London to be printed. This was due to three reasons: first, the Cambridge press had more work than it could do; second, the work done was of inferior quality to that of the London printers, and third, the London printers would print without reference to the religious or moral tone of the matter submitted, which the Cambridge printers could not do under the censorship of the Massachusetts officials. Except in Massachusetts, no press was set up until the close of the seventeenth century in the colonies. Then a plant was established at Germantown, Pennsylvania, by a printer named Christopher Sower, one of the most interesting of the early printers. Sower's first ambition was to print a German quarto Bible in pica, and for the purpose he imported materials from Germany. He succeeded in his endeavor and was also successful in casting several fonts of type. His son, Christopher Sower, Jr., started the first regular typefoundry in America. The accounts of the efforts of these first American printers to meet the practical needs of their trade in a country with undeveloped facilities are as romantic reading as any tale of exploration or adventure. For example, Sower had as a workman one Justus Fox, who combined no less than six varying occupations with considerable efficiency in each one, and who made types for Sower without previous knowledge or training in the art. There was afterward in the Sower plant a printer named Bailey. He had mechanical gifts of such power that he could construct a duplicate of any machine placed before him, no matter how intricate. He also made satisfactory types without other knowledge than that gained from reading and experiment. Benjamin Franklin relates, in his autobiography, of his experiences as a letter-founder. He contrived a mold of his own and founded new letters of lead in matrices of clay. Years afterward he executed a plan to set up a typefoundry at Philadelphia and to that end purchased materials from the printer Fournier in Paris. Thither also he sent his grandson, B. S. Bache, to learn the trade under Fournier. Shortly after the Revolution the plant was set up on Market street, in Philadelphia, with an equipment of Hebrew, Greek and Roman types. The grandson was placed in charge, but the foundry was never very successful. The Roman and italic types did not print well and to remedy their defects an artist, Frederick Geiger, was employed. Geiger designed better types, but no notable printing was done with the Franklin foundry types. In Virginia the use of types commenced in 1681, and in Connecticut in 1709. In 1775 the whole number of printing houses in the colonies was fifty, which indicates that printing from the first was an attractive occupation to the colonists. The first paper mill was established at German-

town in 1698 by William Rittenhouse. Although the first presses were imported from England, where the highest grade of printing was done in the eighteenth century, after the Revolution several good presses were constructed in the United States, and as early as 1750 Christopher Sower, Jr., had his own printing-press made.

So the new era of the book was inaugurated. The first form of American literature was the newspaper, which held supreme sway until periodicals arose as rivals. These two forms have flourished until the present time, but during the last century a true American literature in book form has begun to shape itself from the chaotic materials afforded by the young nation. To-day it is an assured fact that an American literature exists as typical as the American character and American modes of thinking and acting. Out of the heterogeneous peoples that have poured into America for the last one hundred years there has evolved the American, a being peculiar to his environment, to the traditions that are rooted in the foundations of the United States, to the experiences through which this nation has passed.

The book of to-morrow will represent and present to the world that new type, its creator. Its pages will live with the vitality of a strenuous people — a people distinguished for clean morals, depth of religious feeling and spiritual ambition. And the foundations for that literature were laid in the plain living and high thinking, the rigid conscientiousness of colonial America.

HELL-BOX LIEUTENANTS.

Only two "y's" for "p's" in "slippers,"
Just a workman careless or drunk.
Only a pair of handy nippers;
Soon the letters are naught but junk.
Only a few slips of the nippers,
Just a few good sharp planer blows,
Only a slight touch of the grippers,
And thus the hell-box fatter grows.

A pair of nippers is at once the handiest and most destructive implement in the compositor's collection of tools. And care should be exercised in using them to pick a letter from a form.

The planer also is an implement of destruction if not properly handled. The most thorough workmen make it a point always to lay it on its side when not in use, lest it should attach some small particle of grit or other matter which might injure the face of type. But with all these precautions it is a good habit to brush the face of the planer with the hand just before using. Before planing, the form should be tightened with the fingers only.

Another good policy is to tighten form sufficiently to lift, then brush off back with dampened benzine brush, also stone where it will lay; then loosen again and plane.

The best of workmen do a great deal of the minor details of their work mechanically. That is all right providing they were in the beginning properly drilled along those lines. It is a good thing to mechanically look to the position of the grippers no matter if the form has been in and out of the press a dozen times.— *Charles M. Nicholson, in Practical Printer.*

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR BEGINNERS.

NO. VIII.— BY CHAS. E. DAWSON.

APPARATUS USED IN STEEL FACING AND PROCEDURE IN FACING A "DUMMY."

A PIECE of planed board about six inches wide and three-quarters inches thick must be placed sloping across the sink under the tap. On this the plate is to be scrubbed. A shallow enamel iron dish, about 8 by 12 inches, must be put over the atmospheric blue-flame burner, with a strong solution of caustic potash in it. Also some whiting, the same as used for the edges of the plates, and some levigated emery; also a common nail-brush and a jar containing nitric acid and water of a strength of one nitric to four water; also another nail-brush. Having these things in readiness, we will solder a piece of copper wire to a plain copper plate near its edge and use as a "dummy." Form a hook on the other end of the wire to fit over the copper rod, and of such a length that when hooked on the rod the top edge of the plate will be, say, half an inch under the solution. Now boil the plate in the potash for five minutes. Take out by the wire hook and lay on the board face up and rinse off with the tap; now dip the nail-brush in the weak nitric acid solution and lightly brush the plate back and front, which will remove the oxid. Now take the other nail-brush, and don't let this be a rough one — they must both be new ones — and with some whiting polish the face, using water, and give the back a brush, too. Now well rinse and note whether the film of water tends to leave the face greasy; if so, reboil in the potash and repeat the other operations. It will be gathered that cleanliness and the total absence of grease is of the utmost importance. Having the plate absolutely clean, plunge into the steel bath, raising or lowering it once or twice to disperse the water hanging to it, and observe the steel commence to deposit on its face in a beautiful bright sheet while strong boiling will take place. Leave it in for, say, five minutes, then remove and give it a good brushing with the whiting brush, only using the levigated emery instead of the whiting. Then replace in the bath for another five minutes and polish again, when the coat should be thick enough. Its thickness may be judged by taking off the face by means of the weak nitric acid and brush, when if it be too thin the coat will *at once* disappear, but if it be the right thickness it will disappear only *gradually*. If the bottom corners of the plate begin to darken, take out and polish with a "rubber," using water and the levigated emery, and replace in bath after rinsing.

FACING AN ETCHED PLATE.

Having practiced on the "dummy" we can attach a similar wire hook to the real plate on that side where the work is lightest. We then boil it in the potash, but before so doing thoroughly cleaning the plate with benzol and proceed as with the "dummy," always taking the greatest care not to touch the face of the plate with the fingers nor to apply emery except when the face is protected with a coating of steel; it is, however, sometimes a good plan to polish the margins with the rubber. When a satisfactory face has been secured, quickly rinse and dry off with a clean cloth and warm over a flame in order to remove any trace of moisture, as the face rusts in a moment. Then remove the wire hook by means of the hot soldering iron, and having filed or scraped off the roughness, at once grease the face of the plate with vaseline, unless you are going to print it, when a rub with turpentine before inking is the thing to do, as the bare, clean steel does not take the ink the first time. When the steel bath is in good order a thick film or crust will form on its surface. This must be removed before using the bath, the best method of doing so being by means of a piece of cardboard. Take great care that no gritty substance gets into either the whiting or the emery, and also keep the brushes away from contamination. On no account use them for any other purpose.

PRESERVING THE PLATES AGAINST RUST AND CORROSION.

In order to preserve plates against rust and corrosion when stored away, keep a piece of beeswax in a piece of muslin and when it is desired to store a plate away heat it over the gas or on the "heater" and gently rub the wax "ball" over its face. When an even coat of wax is secured allow it to cool, and then wrap up in a piece of tough brown paper, having an impression from the plate pasted onto it, which enables the contents to be at once identified.

KEEPING THE INK.

If it is desired to keep the ink in good condition for a few days place it on a piece of sheet zinc or glass, and immerse in water. The wiping canvases are best kept in a tin box with a close-fitting lid.

TITLING OR LETTERING.

The titling or lettering on a plate is rather beyond the beginner as it is a trade to itself, but if he wishes to try his hand the only tool necessary is the graver and he can get a print anywhere which will be his guide, as the engraved visiting card; any one who engraves them will do his lettering at a reasonable rate.

THE FUTURE.

As soon as the beginner has reached a position where he can produce a nice plate and print it, he will find no lack of employment, as there are so many openings, picture cards, menus, ball programs, at-home cards, etc.

CONCLUSION.

In concluding this series of articles the following list of chemicals is added for the guidance of the student or amateur:

Black and red paper.
Matt varnish.
Powdered rosin (common).
Retouching crayons.
Gravure tissue. Monckhoven's brand.
Special transparency tissue. Antotype brand.
Ground mica.
Potash bichromate.
Copper shet, gravure. Cut to size.
Bitumen, powdered.
Special "Dawson" graining rosin or finest French photogravure.
Colofony rosin powder.
Shellac, orange.
Rosin, best brown.
Iron perchlorid, in lump and liquid.
Asphaltum varnish.
Benzol (solvent naphtha).
Caustic potash (lump and solution).
Rottenstone powder.
Gravers.
Copperplate press.
Copperplate printers' heater.
Copperplate canvas wipers.
Copperplate fronting and blankets.
Copperplate oil and colors, and ready-ground inks.
Whiting in lump.
Sal ammoniac (lump).
Levigated flour of emery.

WHAT ADVERTISING IS.

There are a number of people who profess not to believe in advertising; but upon examination, it will be found that in most cases they are actuated by ideas of economy — false economy — which is detrimental to the business they are engaged in. The world to-day would lose much if there were no advertising. It not only furnishes news of fashions, but makes them. Tells people of the good things of life, and encourages them to make use of them. In fact, advertising is a creative force, as it first multiplies and intensifies human desires, and then gives information how they can be satisfied. In other words, advertising is to-day the motive power that turns the wheels of progress.— *Fabrics, Fancy Goods and Notions.*

"Divers printers make divers prices, and thereby often make divers business for divers lawyers." — *Midland Trade Winds.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

OF course these papers are written for the purpose of being helpful to proofreaders, and not as constituting a study of merely scientific nature. In fact, they are not intended to be scientific at all, excepting the intention to be truthful. This is by way of apology for lack of scientific sequence. The evolution of which we are writing has been systematically studied and expounded by historians far better qualified for the work than the present writer is, and some of their books have already been named in these articles. Here we merely select some phases of the subject and consider them in their bearing on the work of the proofreader.

The writer's introduction to these columns came through a letter he wrote to the editor answering a criticism of a book the writer had published. In that book some assertions were made that eminent authors had said certain things that were not reasonable. The critic thus expressed his objection: "When such men as Marsh, and Murray, and Webster, and Earle, and Goold Brown, are rated for dullness and carelessness, inconsistency and ignorance, one can not help feeling a little impatience. Nevertheless, Mr. Teall really understands his subject. His book is useful and he makes many good points in discussion, but he should clarify his style and moderate his manner." This is introduced here for a purpose that may find an excuse apart from any trivial consideration.

If it is a fact that the men named were rated for the faults mentioned, it is a deplorable fact, and the one who did the rating deserved even stronger censure. But the so-called rating is not a fact. The truth is that some statements in the work of these men are unworthy of credence, and that was said plainly, largely because the errors were made by authoritative writers. This leads to the purpose of these remarks, which is one of warning.

It is not uncommon for people to think that absolutely everything said by an accepted authority must be right. Nobody should think so, especially in matters of language, for no writer on language has yet succeeded in making all of his work indisputable, though many have come almost as near to it as a human being can. A mistake often made, even by scholars, is the assumption that in a certain matter evolution has attained its full fruition, and the form has become absolutely settled, when in fact opinions still differ, and each possible variation has positive advocates, and none can be positively proved to prevail in usage. Every such case interests the proofreader vitally. He should, in every instance where such choice exists, use the form that is chosen by the author or editor, unless he has positive orders or authorization to change it. This is a very important point, and can not be urged too strongly. Many proofreaders have had serious trouble through failure to recognize the fact that authors often know and write just what they want, and that many word-forms, phrases, locutions, etc., are equally good in different forms. This being true, no reasonable excuse, other than positive orders, can be adduced in support of a proofreader's assumption that a change should be made, even when he is cocksure that something else is better.

Even the best writers on grammar and diction have made dogmatic assertions that some forms are established in usage, when their only justification is that those forms are in accord with certain analogies, and the forms they advocate have no vogue or almost none. Goold Brown, notwithstanding the truth that he was one of the most eminent and one of the best grammarians, affords many striking examples of this. He said, without qualification, that ignis-fatuus is a compound word, and that its plural is ignis-fatuuses. He did not say that it should be, but that it is so. In fact, the term is a phrase, two words, ignis fatuus, and its plural is ignes fatui. Such is the fact of usage. The term was originally adopted as a Latin phrase and has maintained its Latin standing throughout. Nothing more clearly untrue could be said by any one than what the eminent grammarian did say, and the error found place in the work of some later grammar text-book writers, simply because Goold Brown was so eminent that they copied his work unquestioningly, though they could have eliminated the error without discrediting him.

Through a very common proceeding in such cases, the Latin phrase might have become a regular English compound word, and if that had been done Brown's assertion would have been correct. We have many familiar words produced in such manner, namely, mere consensus in uniting two primarily and grammatically separate words. Such are indeed and instead, with regard to which Brown makes a similar error, for he says the correct form is in deed and in stead. As a plain matter of fact, these had crystallized into single words long before he wrote, which was late in the first half of the last century. Other terms similar in being exactly grammatical as separate words are in dispute, but indeed and instead were established beyond dispute, as already said, even before Brown's time. Many persons believe, for instance, that cannot is universal as one word, and probably those who write it so outnumber those who do not. But the single-word form is not anywhere nearly universal, and many of the best writers to-day

write can not, logically and grammatically. Beyond question there is no more reason, outside of common agreement, for making the one word cannot than there would be for writing mustnot, shallnot, or any other like them. In an edition of Scott's novels printed in Edinburgh downfal is used for downfall, and many persons imagine that, for some inscrutable reason, alright should be written for all right. These and some other similar forms are not right — mainly because they have not become established in usage.

In all of these sure cases the proofreader, commonly, should make the necessary correction, unless he has been instructed not to do so; but, even when he is sure they need correction, he should make no correction if he knows the author or editor really wishes it to be as written. The most he should ever do in such a case is to call attention to it with a query, and possibly a short (always courteous) explanation of the reason why he prefers the change, and citation of authorities, if he cares to do so much. This may be impressed by another quotation.

In Rossiter Johnson's "Alphabet of Rhetoric" we read: "The older grammars gave this rule for the use of relative pronouns: 'Who should be used in referring to persons; which in referring to things or animals; that may refer either to persons or to things.' But this is superficial and imperfect. A better statement of the rule is this: 'Who and which are the coördinating relative pronouns, and that is the restrictive relative pronoun.' So difficult have some eminent authors found it to comprehend this rule, that when their work has been corrected by some patient proofreader, they have returned the proofs with the erroneous pronouns restored and a sarcastic inquiry whether 'the office contains a that fiend'!"

For every person who agrees with Mr. Johnson in this matter, probably many others (so many that they can not be numbered) do not accept his reasoning (which, by the way, seems to have originated with Alexander Bain). That patient proofreader transcended his authorized sphere of usefulness, and could not sufficiently defend himself from a charge of officious meddlesomeness. Of course this does not preclude a possibility that some authors might be satisfied to accept a proofreader's preference, and so that the reader might be at liberty to make such changes. The quotation itself, however, affords evidence that some writers would not consider the change as correction, and in general the safer way is to leave the responsibility for choice of pronouns entirely with the writer.

That naïve remark that authors have found it difficult to comprehend the rule is characteristic of the method of some temerous critics. What becomes of the possibility — nay, probability — that the rule has been comprehended, but rejected? Hardly any of our best authors show in their writings that they accept the rule in its fullest application, though some of them show that they have adopted it partially. Variations in the use of the relative pronouns are said to have occurred periodically, at one period which being used almost universally, then being rejected for similarly common use of that, and then for another time which being again in favor. At present, as far as it seems possible to determine, some writers seem to prefer one, some the other, and more than those who show any decided preference seem to act more or less impulsively, using the two relatives with no decided discrimination. It is not the proofreader's province to strive to enforce a discrimination in such matters, no matter how strong his personal preference may be.

IMAGINING HARD TIMES.

"Do business men take advantage of prevailing beliefs as to trade depression, alleged or actual?"

This is a question put to the market reporter this week by an observing jobber. The reporter hesitated, finally answering in the affirmative.

"You are right," continued the jobber, "and I do not know but what I do myself, but I try to do it in a fair way. I do not make it a practice to avoid my business or personal obligations because of hard times, imaginary or real. But frankly, I hear so much of business depression that I feel justified in scrutinizing more particularly the bills payable than formerly and I insist with greater persistence that the credit man be more alert and energetic. I am peevish and urgent with the collectors, and still, with the same frankness, I do not believe my business or that of any other man doing a fair volume of trade year in and out is any worse off to-day than six months ago — aye, a year ago.

"But it's business to impress certain interests and individuals with the idea that times are bad. This is especially so in the case of the not very desirable customer, and it applies to the fellow who comes around and wants one to increase one's expenditures in any one of many visionary schemes having in view the extension of one's business.

"Yes, people take advantage of prevailing beliefs as to hard times and, maybe, such a course makes hard times."— *The Paper Dealer.*

ADS. ARE GOOD READING.

A waiter at Versailles, France, named Goldschmidt, employed in a small café was reading a newspaper recently over a customer's shoulder, in the manner peculiar to garçons, when he noticed the advertisement of a Lyons lawyer who was seeking a person of his name. The astonished waiter wrote to the lawyer and learned that since 1891 a fortune of $600,000 had been awaiting him, Goldschmidt's uncle having died in Africa and left him his entire fortune. The moral in this is — always read the advertisements, for they are news of the best kind.— *Fourth Estate.*

THE weeds along many of the alleys, and even upon some of the public streets, have been growing like a poor man's account during the continued wet weather until in some parts of town there are unsightly patches that have attained a growth of three or four feet. Comment on this matter by the *Democrat* is absolutely unnecessary — these rank-growing, disease-breeding weeds speak for themselves.—*Ada (Okla.) Democrat.*

Written for THE INLAND PRINTER.

HOW TO ADVERTISE.

NO. VI.— BY S. ROLAND HALL.

THE next best thing to showing the article itself is to show a good picture of it. Most advertisements can be made stronger by good illustration. In selecting illustrations, or ordering special ones, try to get those that not only illustrate the actual goods you are advertising but that, in addition, illustrate some good feature of the goods, or show them in use. Don't be like the advertiser who used a cut of an elephant in his watch advertisements because, as he said, he "had to use something." When asked why he did not use a watch, he declared that it had not occurred to him.

Years ago a great many advertisers used illustrations of the humorous or sensational kind. An advertiser of wagons, instead of using a good illustration of a popular style of vehicle, would buy a stock cut of a man quarreling with his wife and use it in connection with some such headline and introduction as "Don't abuse your wife for being late, but buy a Jones buggy and get to church on time any way." Many illustrations of this kind are still to be seen in the syndicate-service matter offered retail advertisers. The success of Rogers, Peet & Co., the New York clothiers who have for years used quaint and humorous illustrations, has no doubt encouraged the humorous "stunt." But the fact that this firm succeeded with the use of humorous illustrations does not prove that it was or is the best style of advertising. The firm of Rogers, Peet & Co. has become so closely identified with its peculiar style of advertising that to break away from it now would probably entail loss; but it is open to question whether some other style would not have been more effective. Besides, most of the quaint Rogers-Peet illustrations bear some relation to the goods advertised.

The use of humorous or sensational illustrations really came about through the following of that will o' the wisp idea that advertising is "attracting attention." The path over which this will o' the wisp hovers is full of pitfalls. It is true that one of the first essentials of a good advertisement is that it shall attract the attention of the class of people that the advertiser can reasonably expect to make his customers — it matters not if no one else is attracted — but not everything that attracts attention is good advertising. Attractiveness is not necessarily a virtue in advertising. It depends. If the attention that is attracted is favorable and *effectiveness* be combined with attractiveness, then the result is sure to be a happy one. But the fact is that an attractive advertisement may be far from being a result-producing one.

Why is it that we no longer see the grotesquely dressed man on the streets advertising something? He certainly attracted attention. He disappeared because advertisers learned that the kind of attention he attracted did not sell goods.

Nearly every one was attracted by the famous Omega Oil boy and geese, and some of the ablest advertising men thought it was a great advertising

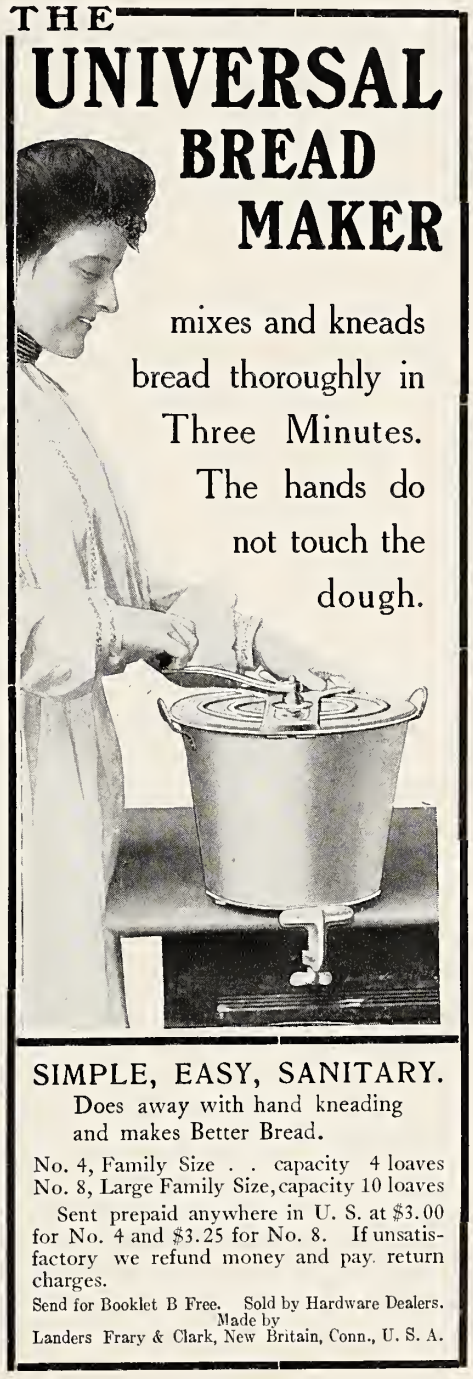


FIG. 1.

idea. But did it sell Omega Oil? That's the question, and we find our answer in the withdrawal of the familiar boy and geese and the substitution of illustrations that *illustrate the use of the oil and emphasize its virtues.*

The clownish doings that I saw in a haberdasher's window some months ago attracted atten-

tion without doubt, but without doubt they also *distracted* attention from the goods in the windows.

In spite of much preaching and teaching, many advertisers do not seem to grasp the fact that effective advertising is nothing but printed salesmanship. If advertising isn't salesmanship, it isn't anything but general publicity, and "General Publicity" is the poorest general in the advertising campaign. "Publicity" without orders profiteth nothing.

We do not have to look far to find wasteful advertising—advertising that amuses, entertains, makes us say "How funny!" or "How clever!" and does almost everything but sell. The magazines and newspapers are full of it. Sometimes an advertisement is so pretty, so clever, or so well



Fig. 2.

executed that we are lost in admiration and forget all about the selling part of its mission.

One of the ablest advertising men of this country says he would hang his head in shame if any one looking at an advertisement he wrote exclaimed, "What a clever ad!" He tries to make people say—"There's something I must buy."

Make the illustration fit the advertisement rather than try to have the advertisement fit some illustration.

Some time ago an intelligent housekeeper was asked what, in her opinion, was the best advertised flour. Without hesitation, she named a flour that is widely and costly advertised with pretty pictures and brief suggestive sentences but no specific information. "I suppose you use that flour, then," said the inquirer. "Oh, no!" was the reply, "I use ——— flour, but I think the other flour company does the best advertising!"

Don't use an illustration of a long-sleeve shirtwaist if the waist you are describing has short sleeves. In buying stock cuts, get the best. You can afford to have at least a few special illustrations made. These, if first-class, will give your advertisements some individuality.

Most illustrations are poor because (1) they are mere eye-catchers and do not truly illustrate the goods advertised, or (2) because they are made from poorly executed drawings, or (3) because the artist made the very common error of introducing much so-called ornamentation or useless detail that not only takes up valuable space but actually detracts from the value of the illustration. Let the illustration be simple and bold, and put the picture of the article in the foreground. If you are advertising a woman's shoe, it may be necessary to show the woman's ankle in order to demonstrate the graceful appearance of the shoe when on the foot, but it is not necessary to include a scene of a parlor with a party of friends sitting around.

Fig. 1 is a remarkably fine example of effective illustration. Note that the article is shown in use and that while the figure of an attractive woman is introduced to give human interest to the picture, no part of the figure is included except that necessary to the purpose of the advertisement. Most writers or illustrators would have made the mistake of showing the entire figure of the woman, when the space in which this advertisement was originally inserted cost $56 an inch!

The introduction of the human figure is often an aid because of the human interest that it adds. One of the best advertising firms in America says that it is a good rule to bring in the picture of a pretty woman or a bright-looking child when you haven't anything better. But it is possible to go a little too far with this idea. Not even all clothing advertisements require the human figure. The finest cravat advertisements seen for a number of seasons were illustrated with plain but high-grade half-tones of the cravats.

Sometimes it is advisable to show sectional views, in order to make the mechanism or the construction of the article clear. The advertisers of the Iver Johnson revolver use sectional illustra-

tions in demonstrating how the safety device works.

Lack of space precludes extended discussion of the best kind of cuts to use on various papers. The need of care on this point is shown by the fearful results that come about by the use, in newspapers, of cuts designed for catalogue or magazine use. Where advertisements are small, line-cuts usually give better results than half-tones. But while line-cuts print somewhat better on newspaper stock than coarse half-tones, the half-tone has the advantage of being more lifelike. When ordering a cut, always send the engraver a sample of the paper on which it is to be used, or tell him what the paper is to be.



Considering the Question.

A good many men, about this time, are considering the question of suits for summer. Let us persuade you to consider our guarantee of

The Choicest Materials,
The Correct Styles,
Superior Workmanship,
Faultless Fitting.

That graceful, easy, stylish air which we give garments can not be successfully imitated in ready-made clothing.

BLANK & BLANK,
Broad and Main Sts.

FIG. 3.

Illustration attracts and demonstrates, but it alone does not make sales. No matter how good the illustrations are, don't neglect the printed talk, for that is what clinches the order.

Compare the two advertisements shown in Figs. 2 and 3. Fig. 2 is a specimen of good illustration, good copy and good arrangement. Fig. 3 is a very common specimen of poor illustration, weak, general copy, and poor arrangement.

Written for THE INLAND PRINTER.

SLUG SIX ISSUES A "SPECIAL CAMPAIGN EXTRA."

BY LEON IVAN.

SLUG 6 was running a mill at Muggins' and was having a fierce time on account of the eccentricities of the proofreader — a lady relative of the main prop, who had acquired the position in lieu of alimony or some other bunch of coin. Her orthography was badly pied and she had such a rudimentary idea of the first principles of punctuation that it was not even cut to regular ems, in fact, her notions were so antiquated that they were not on the point system. Her divisions were a source of endless trouble and she tried to get even by accusing the boys of chopping off their words with an ax when they got the assembler full — setting as long as the star wheel would spin and then jamming in a hyphen. The ops. got back at her by doubling up on the splits — if a doubtful letter hit the end of one line it was repeated at the beginning of the next, or if it wouldn't go in the first line it was left out of the second also. This got her so tangled up that she often missed the doublet; when she spotted it she could only make one base on the error. It was no use referring her to the dictionary because she would not hesitate to say that the dictionary was nearly always wrong, though she would condescend to admit that it sometimes agreed with her. From the way she scratched up the proofs you would think she was paid so much a dozen for her marks, and no one could make out where the tracks led to or what half of them meant.

Things came to a climax one day when Slug 6 had a long run-around — eight-point on a six-em plugged slug — every line hand-spaced. The word attract-ive split on the first line and was divided at the hyphen. Mrs. Reader decided that the "t" had to go over, and of course the second line was so crowded that there was only one spaceband in it; to get that "t" where it didn't belong would have necessitated resetting quite a bunch of the stuff, for it put the whole run-around on the bum. The only good it did him to kick to the boss was that he got his pay in real money on the spot, and an objurgation to visit a warmer spot than the metal-pot.

It frequently happens that a propensity for type hustling is hereditary and runs in the family like wooden legs. When Slug 6 was experimenting with the keyboard, his sister was chasing the proprietor of the paper in the village where she was teaching school. His only chance of escape was matrimony and they lived happily so long afterward that he built up quite a nice business and became superintendent of the local Sunday-

school. But he had decided opinions on divers doctrines, both political and financial, diametrically opposed to those held by Slug 6, and the buttonhole relations were never intensely intimate; in fact, they had drifted so far apart that a letter from "Sis" was a rarity. Imagine his surprise on getting back to his feed-box after the row with the old hen to find a missive from "Sis," asking him to send some one to Clayton to take charge of the shop, as the old man was down with nervous prostration from trying to do three men's work in the office and take a leading part in the political campaign at the same time. As Slug 6 didn't know any one who would officiate as editor, cashier, jobber and devil at the same time that he hustled for subs and kept the other prints busy, the only way he could see out of the difficulty was to tell "Sis" to hold the wire while he packed up his monkey-wrench and screw-driver and he would run down to Clayton to pay her a visit and see what could be done toward keeping the track clear till the old man got better.

He found a nice little outfit consisting of a Merg. with a big mortgage on it and a bunch of prints that had been running things — including the beer pail — every which way since the boss gave out. The operator was bumming around with a "souse" several picas too big for the printing business, and he got sore first crack out of the box because, the copy-hook being slightly empty, Slug 6 wanted him to help himself to a case and get busy. He argued that he was a high-priced mechanical artist and not a common type-slinger, so it ended by his getting his time and proceeding on his barn-storming procession to another sphere. This had a refrigerating effect on the balance of the gang, who got down to the side-guides in short order, and you bet they kept to a hair-line register.

The next thing was to get out the paper, which was supposed to support Mr. Buster Blowhard in his efforts to get elected as governor of the State. Now, Mr. Blowhard was cut out of stiffer stock than they usually run on a job of that kind and the professional politicians were about as enthusiastic in his support as a grouchy galley boy. Things didn't look very bright for him, for the papers of his own party never gave him more than a few slugs of half-hearted commendation, and when he delivered a rousing speech at Clayton, a few days before, no notice was taken of it. The office kid had been sent to ask one of the politicians to furnish a short account of the meeting, as the editor was too ill to be present, and in reply he sent the candidate's manuscript in full. This and a couple of sticks of country correspondence, was all the copy in the shop. After the other fellows got moving on the ads. and jobs, Slug 6 thought he might as well get busy with the speech. It turned out to be pretty good reading, and he kept feeding it into the mill till noon; nothing coming in, he kept poking at it till evening and then again next day till it was all up. He could not cut any of it out, because he had nothing else to put in the paper, so he decided to call it a special campaign extra with a big scare head large enough to fill all the interstices unoccupied by the speech.

The local sawbones said the old man was too sick to be consulted, so to press it went. When the sheet got to the subscribers they were tickled to death to get another crack at Blowhard's spiel, which contained a lot of hard knocks for his opponents and some witty allusions to his so-called friends and they bought all the extra copies to be had. Then the local committee wanted more copies to send away; before they could get them off the Campbell the county committee wanted a big bunch and the State organization ordered them to grind 'em out t. f. and ship them by freight to headquarters. "By special request" the speech was run off in the next week's paper because they had no copy but a few items of country correspondence, which were run into a little local supplement; then the speech was done up in pamphlet form by order of the big guns, who determined to saturate the State with it. This proved to be the turning point in Blowhard's campaign, for it made a lot of the professionals look like a piece of cheese, and when the election came off Buster carried everything.

In the meantime the Clayton *Comet* had made more out of the campaign literature than the old man ever raked in from his regular business. After his inauguration the Hon. Buster Blowhard saw to it that if any State ads. or other work was given out the *Comet* got a good share of the plunder at the full legal rate, and long before his term had expired the old man was able to lift the plaster off his Merg. and get into a good financial condition. In fact he was so pleased with the result that he was forced to admit that if Slug 6 did play pedro of an evening and miss going to church sometimes on a Sunday, he knew how to run a political paper after all.

LEST YOU FORGET.

The successful business-getter
Never writes a lengthy letter,
Curbs his speech with prudent fetter,
Well boiled down!
He refrains from needless shouting,
Empty, effervescent spouting,
Senseless blowing, silly touting,
Cuts he out!
But to facts adheres he closely,
To the point, but not jocosely,
Fraught with wit, but not verbosely,
Crisp and sharp!
Thus the sapient business-getter
Writes a strong, convincing letter,
Goes his rival many better —
And wins out!

— *Toronto Free Lance.*

Written for THE INLAND PRINTER.

BENJAMIN FRANKLIN'S PERMANENT BEQUESTS AND THEIR PRESENT STATUS.

BY HENRY LEWIS BULLEN.

"I wish to be useful even after my death, if possible, in forming and advancing other young men that may be serviceable to their country in both those towns." — *Benjamin Franklin's will.*

ONE philanthropic bequest of Benjamin Franklin of $5,000 given in 1791 fulfilled its purposes and increased in capital to $619,261.92 in 1907, but fell short of the expectations of the great printer.

Franklin died on April 17, 1790. His will was probated in Philadelphia in the same month. It commences: "I, Benjamin Franklin, *printer*." To relatives he made specific cash bequests of over $15,000, seven



Obverse. Reverse.

MEDALS AWARDED ANNUALLY TO SCHOLARS IN BOSTON PUBLIC SCHOOLS; FRANKLIN'S BEQUEST OF 1791.

dwellings and a printing-office in Philadelphia, a dwelling in Boston, several lots and pasturages in and near Philadelphia, large grants of land in Ohio and Georgia (the latter, 3,000 acres), land in Nova Scotia, and a printing-plant and typefoundry valued at $5,000. It forgave specific indebtedness due by relatives amounting to $28,000, besides many debts of amounts not specified. His relatives also inherited a considerable residuary estate. All debts of other persons due to Franklin, as entered "in my great ledger F," were bequeathed to the Pennsylvania Hospital, which he had himself founded. There was a debt of the State of Virginia for printing types.

Franklin says in his will: "It has been an opinion that he who receives an Estate from his Ancestors is under some kind of Obligation to transmit the same to their Posterity. This Obligation does not lie on me, who never inherited a Shilling from an Ancestor or Relation. . . . The above observation is made merely as some apology to my Family for my making Bequests that do not appear to have an immediate relation to their advantage."

It is with three of these bequests we propose to deal here. Other legacies were given to learned societies, libraries, and institutions, in the form of books and instruments. Shortly before his death Franklin presented a complete library to the town of Franklin, in Massachusetts.

Five hundred dollars was given to the city of Boston, the interest to be expended for silver medals to be awarded for the encouragement of scholarship in the free schools because "I owe my first Instructions in Literature to the free Grammar Schools established there." Last year the income of the present capital, $1,257.25, bought twenty-five medals of the design shown in the illustration.

The sums of $5,000 each were given to the cities of Philadelphia and Boston to be "let out upon interest at five per cent per annum to such young married artificers, under the age of twenty-five years, as have served an apprenticeship in said towns, and faithfully fulfilled the duties required in their indentures, so as to obtain a good moral character from at least two respectable citizens who are willing to become their sureties in a bond with the applicants." The loans are not to be for less than $70 nor more than $300 to one person, and at least one-tenth of the principal must be repaid each year. In making these bequests, Franklin's will says: "I have considered that among Artisans good Apprentices are most likely to make good Citizens, and having myself been bred to a manual Art, Printing, in my native town, and afterward assisted to set up my business in Philadelphia by kind loans of Money from two Friends there, which was the foundation of my fortune and of all the utility in life that may be ascribed to me, I wish to be useful even after my Death, if possible, in forming and advancing other



THE HOUSE IN BOSTON IN WHICH FRANKLIN WAS BORN, 1706.

young men that may be serviceable to their Country in both those Towns."

In his will Franklin estimated that at the end of one hundred years each bequest of $5,000 would amount, *if his plan was carried out without interruption*, to a capital of $628,000, of which $480,000 was to be devoted to some public work of general public benefit. The remainder was to be used for loans as theretofore, and Franklin estimated that

at the end of the second one hundred years the capital of each bequest would be $19,500,000. "Not presuming to carry my views farther," Franklin directed that the accumulations of two centuries should be divided, $5,073,000 each to Philadelphia and Boston, and $14,500,000 each to Massachusetts and Pennsylvania. These expectations were based on calculations which assumed the constant and efficient employment of the two funds.

THE BOSTON FRANKLIN FUND.

The bequests were paid to each city in March, 1791. The first one hundred years of administration in Boston expired in May, 1891, at which time a suit at law was brought by the heirs of Franklin to abrogate the bequests, which prevented any action until January 17, 1894, when the case was decided against the heirs. The managers then paid to the city of Boston as its quota



FRANKLIN UNION, BOSTON.
Erected in part with proceeds of Franklin bequest of 1791.

of the bequest to Boston, $329,300.48, or $150,700 less than Franklin's estimate, to be expended "in the purchase of land and for the erection of the Franklin Trades School and for the equipment of same." A division of opinion arose, some of the managers preferring to expend the accumulated fund on Franklin Park. As a result of this disagreement suits at law were commenced to determine who were legally managers of the Franklin Fund. These suits were decided in March, 1904, and a new board of managers was appointed by the court. The accumulated fund has been expended in the construction of a building known as the Franklin Union, containing a hall to seat one thousand and twenty-four class-rooms and six drafting-rooms. The object is to afford people working at trades opportunities in evening classes to increase their knowledge and improve their conditions. The land was given by the city of Boston and cost $100,000.

In December, 1905, Andrew Carnegie paid into the Franklin Union Fund $408,396.48, in fulfillment of his promise to duplicate the capital of the accumulated Franklin Fund, which had increased by increment in the sum of $79,096 between 1894 and 1904. The Franklin Union of the city of Boston has had or now has at its disposal $916,792.96, the fruit, direct and indirect, of the wisdom, foresight and benevolence of that printer who took more pride in proficiency in his craft than in all the honors which so thickly crowned his wonderful career, and also, let us add, to the patriotic and efficient services of the managers of the Boston Franklin Fund.

The Boston Franklin Accumulating Loan Fund, now in the seventeenth year of its second century, had a capital of $177,523.45 on January 1, 1908.

THE PHILADELPHIA FRANKLIN FUND.

The bequest to Philadelphia was identical with that to Boston, but the results are far otherwise. The capital of the Philadelphia $5,000 fund at the end of one hundred years was only $87,600.29, or $540,000 less than the estimate of Franklin. In 1890 Albert D. Bache, great-great-grandson of Franklin, and Elizabeth D. Gilespie, administratrix of the Franklin estate, sought to have these Franklin trusts declared invalid. The final court sustained the will in December, 1892. In 1895 the Philadelphia fund had increased, and the quota of the city was found to be $84,245.02, which was appropriated toward the erection of a museum and art gallery in Fairmount Park. No action was taken on this appropriation, which was withdrawn, and in 1907 the accumulated fund, amounting then to $130,000, was devoted to erecting a building for the Franklin Institute of the State of Pennsylvania at Philadelphia.

In the same year, 1907, the Philadelphia Franklin Accumulating Loan Fund had a capital of $41,128.41, or $136,395.04 less than the Boston Loan Fund.

In 1816 John Scott, chemist, of Edinburgh, Scotland, an admirer of Franklin, bequeathed $3,000 to be applied to the same loan purposes as the Franklin Loan Fund, the money being paid to the city by James Ronaldson, typefounder. The capital of this fund is now $38,900.

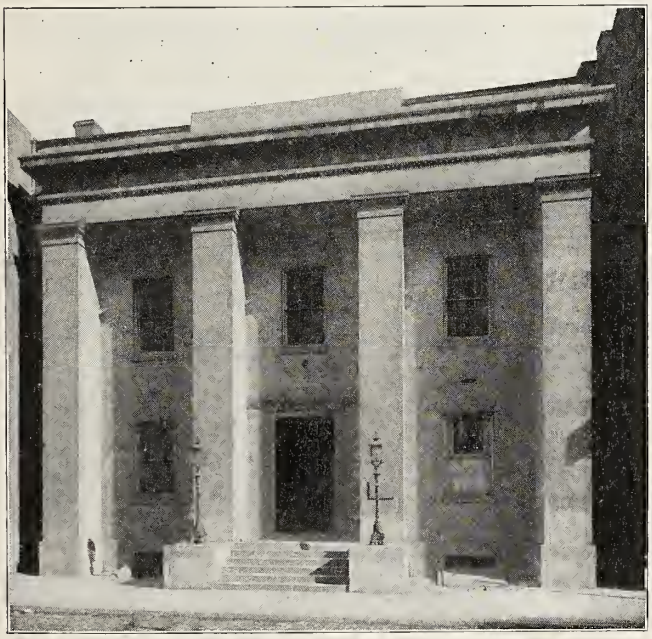
The readers may form comparisons concerning the faithfulness of the administrators of the Boston and Philadelphia funds. The results in Boston are satisfactory, but we may be sure that if the funds had been administered by persons having the wisdom and devotion to public duty which characterized Franklin, all his expectations would have been realized. The Philadelphia Franklin Fund is managed by the Board of Directors of City Trusts. This board also administers the



FRANKLIN INSTITUTE, PHILADELPHIA, IN 1826.

Girard estate trust, which had a net income in 1907 of $1,366,538.94, expended in operating and maintaining Girard College, in which 1,507 pupils were enrolled in December, 1907. It also administers thirty-eight other bequest trusts having a capital valuation of $1,583,026.84, and an income of $76,914.97.

The managers of the Boston Franklin Fund



FRANKLIN INSTITUTE, PHILADELPHIA, AS IT IS TO-DAY.

are (*ex officio*) the pastors of the three oldest established churches in Boston and the mayor, and (appointive) Richard Olney, William Endicott, Nathan Matthews, Jr., Charles T. Gallagher, Frank K. Foster, and James J. Storrow, secretary. The total trust bequest funds of the city of Boston have a capital of $3,433,992.91.

FRANKLIN UNION, BOSTON.

The building was opened for instruction for the first time on September 28, 1908. Classes are held in the evenings of Mondays, Wednesdays and Thursdays during seventy nights in winter and spring, to men only who are employed during the day. The registration fee for the full course is $6



REAR VIEW OF THE PRINTING-OFFICE IN LONDON IN WHICH FRANKLIN WORKED AS PRESSMAN AND COMPOSITOR IN 1725.

This then belonged to John Watts. In 1839 it belonged to John Cox & Sons, printers to the East India Company. It was in Wild's Court, Lincoln's Inn Fields. During Franklin's stay in England as agent for the Colonies, 1764-1775, when he was world-famous, he visited this office. He stepped up to the press at which he had formerly labored and said: "It is now forty years since I worked, like you, at this press, as a journeyman printer. Come, my friends, we will drink together." A gallon of porter was sent for, and the company drank "success to printing." Our picture is reproduced from an old authentic woodcut.

for residents and $12 for nonresidents. Textbooks and supplies are sold at prices slightly in advance of cost. The courses include mechanical drawing, machine details, mechanism, drawing for carpenters and builders, shop formulæ and industrial arithmetic, industrial chemistry, steam engines and boilers, industrial electricity, and principles of mechanics.

THE FRANKLIN INSTITUTE, PHILADELPHIA.

This most valuable of all monuments to B. Franklin, printer, was organized in 1824 at a meeting presided over by James Ronaldson, the leading typefounder of his time in America, who became the first president of the Institute and so



FRANKLIN AT HIS HOME IN PHILADELPHIA, 1787.

(Reproduced by special permission of Mr. Washington B. Thomas, owner of the original painting.)

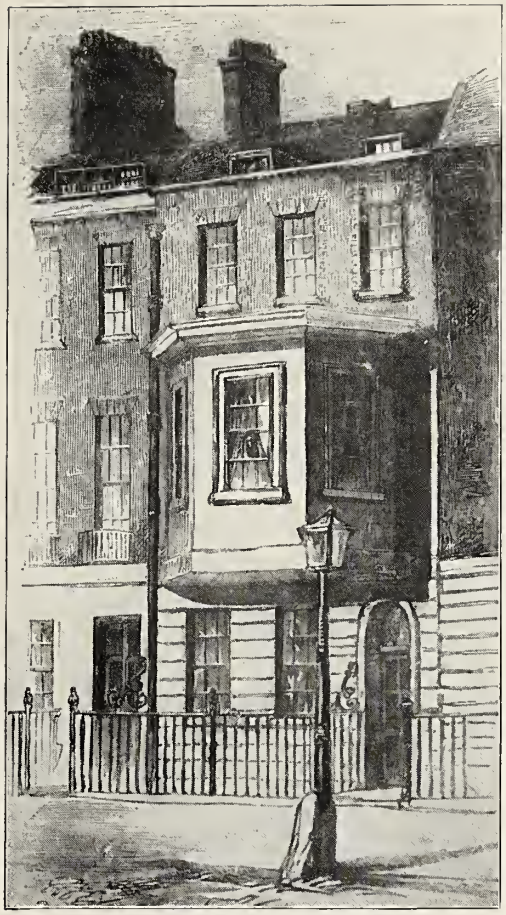
"Dr. Franklin lives in Market street. We found him in his garden, sitting upon a grass plot, under a very large mulberry tree, with several other gentlemen and two or three ladies. The tea-table was spread under the tree, and Mrs. Bache (Franklin's daughter, Sarah) served it out to the company."— *Extract from journal of Dr. Manassch Cutler, July 13, 1787.*

The children are Franklin's grandchildren. This beautiful picture was first exhibited by Henry Bacon, the painter, at the Paris Salon in 1876.



PROPOSED NEW BUILDING OF THE FRANKLIN INSTITUTE, PHILADELPHIA.

To be erected in part with proceeds of Franklin bequest of 1791.



NO. 7 CRAVEN STREET, LONDON,
In which Franklin lived while representing the Colonies, 1757-1763.

continued until his death in 1841. It was the first scientific technical school in America, combining "science with practice, practice with science." Its object was to democratize science. Within its walls the mechanic has ever fraternized with the scientist, and many of its pupils have become eminent in science, invention and manufactures. Its library and museum, its biennial exhibitions, its medals of award to inventors, its night classes, its eminent lecturers, its *Journal of Science and the Mechanic Arts* were all in active employment in 1826, when its building (Fig. 4) was erected, and have continued with accelerating influence and celebrity to the present year. The Franklin Institute still occupies its original building, pending the erection of the new building provided by the Franklin Fund as above narrated. When the new building is completed the activities of the Institute will be greatly extended. In the terms 1907-1908 there were 336 students in the evening classes. There are two terms, winter and spring, and the tuition fees range from $5 to $7.50 per term. In addition to the classes there are general lectures every Friday evening and special-section lectures every Thursday evening. Members and their friends are admitted to these lectures. The minimum membership fee is $15 per year. The salaried faculty, exclusive of numerous special lectures, consists of seven professors, five lecturers, and three chief instructors.

The Institute is the parent of several institutions now pursuing independent programs. It established the Philadelphia School of Design for Women in 1850, the Philadelphia High School in 1825 and the Pennsylvania Museum and School of Industrial Art. The American Institute of Electrical Engineers was the outcome of the electrical exhibition of the Franklin Institute in 1884. To its influence we owe the Weather Bureau; its first editor became the first United States Patent Commissioner; the Centennial Exposition of 1876 was undertaken upon its recommendation, and the American system of standard screw-threads was also adopted at its suggestion and in accordance with the plan formulated in the Institute. It would be tedious to enumerate all its achievements. It will suffice to say that it is the most eminent scientific society in America if measured by its services to the community.

It has been largely self-supported, and has practiced an economy and frugality that would have endeared it to the heart of Franklin. From 1824 to 1907 it received only $51,157.25 by bequests, of which only $38,757.27 were unconditional endowment, netting an annual revenue from bequests of less than $2,000. So much greater is the credit due to the patriotic and learned men who have managed the Institute. When the city of Philadelphia handed the result of the first century's accumulation of the Franklin Fund to the



A NEWLY DISCOVERED FRANKLIN PORTRAITURE.

This portrait is now printed for the first time. It is reproduced from a photograph of a statuette presented by Franklin to his friend P. S. Fournier, the eminent French typefounder, and original inventor of the point system of point bodies. The statuette is now in the possession of the great-great-grandniece of Fournier, in France, and is supposed to be the work of Nini, a sculptor, who was an intimate of Franklin's during his stay in France.

Franklin Institute it was made a condition that the Institute should raise $100,000 by subscriptions and transfer to the city as trustee a fine plot of ground which it had already secured upon which to erect a new building. The building fund now exceeds $500,000, and as soon as the city completes the new boulevard the building will be erected on the new boulevard at Sixteenth and Arch streets, Philadelphia, opposite the public library and near the magnificent city hall and Pennsylvania railroad station.

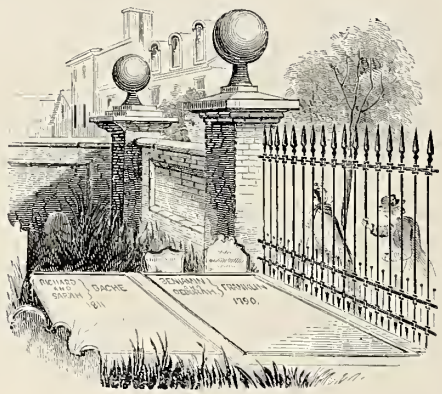
In the museum of the Institute there are many interesting mementoes of Benjamin Franklin, including his electrical machine and some of his typefounding appliances. Among its eminent teachers was Alexander Dallas Bache, grandson of Franklin, son of Sarah, Franklin's only daughter. He was born in 1806, and died in 1867. He graduated from West Point in 1825 at the head of his class without a single demerit, and remained there



ALEXANDER DALLAS BACHE.
Franklin's most distinguished grandson.

as instructor in engineering. He superintended the erection of several of our most important coast defenses. Resigning from the army, he became a professor in the University of Pennsylvania. In 1836 he organized Girard College and was its first president. In 1843 he became head of the United States Coast and Geodetic Survey, which office was his until his death. He was a member of all the great scientific societies of the world. It was written of him that "he was the embodiment of the highest type of scientific man which America has produced, set in the person of the kindliest and most courteous gentleman." Professor Bache selected as architect of Girard College Thomas U. Walter, a young bricklayer originally and one of the first students of the Franklin Institute, who afterward was architect of the capitol at Washington.

[Our full-page portrait of Franklin is printed from an engraved plate owned by the American Type Founders Company, made in Paris in 1860 from the original painting by J. A. Duplessis, to whom the philosopher gave sittings in 1778. It is known as the "fur collar" portrait, and is believed to be a true likeness, being selected by the Hon. John Bigelow for the frontispiece of his "Life of Franklin." It has been reproduced by every known graphic process. On one of the early engravings of this portrait the famous phrase appeared: "He drew the lightning from the clouds and hurled a tyrant from his throne."]



FRANKLIN'S GRAVE.

MODERN REPORTING.

A newspaper writer is no longer supposed to know or to state anything positively. Everything must be hearsay and on somebody's authority. Caution's the word. This is about the way a story must be written up nowadays to pass muster with the average city editor: An alleged man whose name was reported to be John Jones, and who, according to the directory, had his supposed home at 999 Brown street, and, as his neighbors whisper, was a canvasser for alleged books, is said to have been arrested this morning on the alleged charge or reported assault and rumored battery on his alleged wife. The woman, according to the police, told an alleged story of rumored abuse at the hands of her supposed husband. Jones, as his name was given, was discovered, the doorman says, hanging in his cell by a supposed rope, which, it is believed, he made of his alleged shirt. He was, as the story goes, cut down, but, the city physician says, was already dead. Doctor Robinson, claiming to be county physician, was notified, and ordered the alleged remains taken in charge by Stiff & Co., who gave their occupation as undertakers. If no alleged relatives claim the supposed corpse it will, the authorities declare, be buried at the alleged expense of the so-called city.—*Patterson Press.*

DISSEMBLING.

Office Boy—"The editor is much obliged to you for allowing him to see your drawings, but much regrets he is unable to use them."

Fair Artist (*eagerly*)—"Did he say that?"

Office Boy (*truthfully*)—"Well, not exactly. He just said, 'Take 'em away, Joe; they make me sick.'"—*Harper's Weekly.*

Written for THE INLAND PRINTER.

A PRACTICAL ANALYSIS OF PHOTOLITHOGRAPHY.

BY J. KIRKBRIDE.

A STANDARD OF SUCCESS.

THE first association of photography with lithographic reproduction can be traced to the early days of the daguerreotype process when the daguerreotype plates were etched into sufficient relief to print transfers from. This process possessed but little commercial value, and the success of any reproductive process, whatever its industrial connection may be, must necessarily be measured by that standard.



HOTEL DE CHAUMONT, AT PASSY, NEAR PARIS.

Occupied by Franklin while plenipotentiary to France, 1777-1785.

This is the first reproduction of an original in sepia drawn by Victor Hugo and presented by him in 1864 to the United States Sanitary Commission. The original was sold at auction for a large sum in aid of the commission, and eventually became the property of Samuel J. Tilden, after whose death it passed into the possession of the Lenox Library, by whose permission we reproduce it. With it is an autograph letter from the celebrated author, in which he says that he made the sketch in 1836 while visiting Passy: "I believe this picture of the house of Franklin at Passy is the only one in existence." When Franklin arrived in Paris in 1777 he was so besieged by visitors that he found it necessary in a few days to reside in a suburban village. He was offered this Hôtel de Chaumont, where he found a quiet retreat for nine years, and collected the funds and arms and supplies without which the revolution could not have succeeded. At this period he was by common consent acknowledged the most distinguished man in Europe. Franklin installed a small printing plant in this house with which to divert himself.

Good results must not be dependent upon exceptional conditions. Some degree of certainty should be guaranteed, while at the same time any demands which are made upon the skill and intelligence of the workman must be reasonably normal.

To what extent half-tone photolithography fulfils these requirements this critical analysis will endeavor to demonstrate.

PRACTICAL REQUIREMENTS.

In half-tone photolithography the problem to be solved is "to break up the continuous gradation of the photographic image into a collection of ink-taking particles, small and well separated in the high lights and becoming progressively larger as the depth of shade increases. The particles must be clear and distinct, not so large as to destroy the fine photographic details, and at the same time not so small as to be liable to run together when printing. They must be so distributed as to show an even, almost imperceptible, gradation from perfectly clear spaces of white in the highest lights, to small absolutely black spaces in the deepest shadows."

These requirements do not suggest insuperable conditions, but the great defect of most processes of half-tone photolithography is the absence of a discriminating grain, that is, a grain which will satisfactorily reproduce gradations of

tone and their consequent perspective values. In this particular the employment of a crossed-line screen has not been an unqualified success, for it has a distinct tendency to degrade perspective values.

In half-tone engraving the original values in gradation or perspective may be restored by skilful fine etchings and hand engraving, or afterward at the printing machine by a careful make-ready. In fact, these operations are recognized institutions in photomechanical reproduction, and may therefore be regarded as essential conditions, but, and this is the all-important point, *they can not be effectively applied in lithography.*

A SUGGESTIVE COMPARISON.

In letterpress printing the record of success with the crossed-line screen grain is indisputable, and it is very generally agreed that the same results in lithography would give complete satisfaction. What then hinders their attainment?

In the first place lithography is more or less a *planographic* process in which the relief of the printing form is so minute that its influence on the printing operations is scarcely perceptible. This reference is to the lithographic stone, of course. With zinc and aluminum plates there is no relief whatever, or at any rate, there should not be. Now the chief point of this argument is that the absence of relief precludes the possibility of any effective make-ready such as may be applied to the half-tone (relief) block.

The primary effect of make-ready in letterpress printing is to emphasize any part of the work so as to bring out its full value, and in the same way gradations of tone may be depreciated or exaggerated so as to compensate for that loss of effect which is invariably produced during the translation of the continuous gradation of a photographic image to the collection of ink-taking particles already referred to. It is, in fact, a restoration of that *discrimination* which is essential in effective half-tone reproduction, but it can not be applied to lithography.

LITHOGRAPHIC CRAYON DRAWINGS.

It has been suggested by a well-known authority that since discrimination in photolithography can not be effected by the use of a crossed-line screen, and its more or less mechanical grain, then some form of irregular grain must be employed. The success of grained stonework, in this respect, certainly strengthens this argument, for the crayon drawings of the lithographic draftsman present a grain which is both discriminating and automatic.

It has been declared that "there is no one of the reproductive graphic arts more capable of producing the effects of half-tone light and shade, and texture in black-and-white than the old method of lithographic crayon drawing. With no other method can the effect of gradation of tone be rendered so automatically and so simply as this, the picture being broken up by the grain of the stone, and the skill of the draftsman, into a series of tones from the deepest shadow to the most delicate half-tint without any appreciable unevenness or obtrusive regularity. The heavier the touch of crayon on the stone and the closer the strokes, the blacker become the tints and the smaller the points of white. The greater the intervals between the strokes the larger the points of white and the more delicate the tints."

The distinguishing feature of lithographic crayon drawing is an automatic yet discriminating grain. In half-tone photolithography the grain is automatic but only occasionally sufficiently discriminating, consequently the half-tone gradations almost invariably lack that peculiar combination of strength and delicate softness which is the charm of a lithographic chalk-drawing.

A REASONABLE ASSUMPTION.

It will be quite reasonable to assume that the photomechanical lithographic process which can produce results similar to the chalk-drawing will become valuable indeed to the lithographic printer. The nearest approach to this has been in the "Frey Photo-Lithographic Process" in which a *reticulated, irregular* grain is used. Reticulation suggests possibilities of discrimination such as may never be obtained with a planographic surface. In the first place, the character of a reticulated grain can usually be influenced by some variation of the sensitized coating which produces it, and then also the irregularity of a reticulated grain affords considerable scope for free and artistic retouching. In the Frey process additions to the work may be made by any of the usual lithographic methods, while erasures are effected by chemical applications. In addition to these obvious advantages this process includes a form of *progressive development* which is a most effective substitute for the impossible fine etching and gives to the operator extraordinary powers of discrimination.

THE MEZZOGRAPH SCREEN.

From time to time many arguments have been advanced in favor of the mezzograph screen grain for photolithographic reproduction, but here again the results are *planographic* and possibilities of discrimination are therefore distinctly limited.

One serious objection to the use of a mezzograph screen grain is that unless it is exceedingly fine a considerable amount of detail is lost in the reproduction, and a fine grain of this description is well-nigh impossible in lithographic printing. Then again it is a well-known fact that such a

grain will not stand half the amount of attrition that either a reticulated grain or a crossed-line screen grain might be subjected to.

Several years ago an authoritative process-worker stated that "of all photomechanical processes, photolithography would most benefit by the application of a mezzo-grain screen," but subsequent developments have not confirmed this opinion.

Gradations of tone can, of course, be more or less adequately represented by many of the photomechanical processes, but when, as in lithography, it comes to a question of workable particles, then their limitations are very distinctly defined.

A CRITICAL CONCLUSION.

The photographic aspect of photomechanical reproduction is indisputably important and influential, but there is always a danger that it may be allowed to overshadow other considerations which are quite as important, and indeed quite as essential for the production of successful work. This is perhaps more noticeable in photolithographic printing than in the printing of photoengraved blocks. In the former, every criticism is centered upon the character of grain — gradations of tone — dissection of color and the like, but printing materials receive a secondary consideration. The letterpress printer certainly does not ignore these particulars, but they have somewhat of a secondary interest for him. His first care is the selection of suitable materials, inks, papers, etc., and then by every dodge and fake that he knows of he endeavors to *drag out* of his printing forms their most expressive impressions.

Is it not a fact that photolithography is usually expected to fit into existing conditions, even when first-class work is demanded, whereas special materials are almost invariably provided for the printing of photoengraved blocks.

Process lithography should be as far removed from the ordinary lithography as artistic halftone letterpress is from news printing, and so far, at any rate, we have not distinguished photolithography by any such elevation.

MOUNT HOOD.

BY EDWARD SHEFFIELD.*

Crown of the Cascade mountain range,
Imperial Hood, I sing of thee —
Of thy vast presence, weird and strange,
That neither time nor storms can change —
Of thy sublimity!

Robed like the Great White Throne of God,
In awful grandeur thou dost rise
Above Columbia's fretful flood,
Above a wild, mysterious wood,
To pierce the vaulted skies.

The song-birds carol from the trees,
The tender flowers in beauty bloom,
When softly tempered, balmy breeze
Comes from the far-off western seas,
Dispelling all thy gloom.

In lonely forests, far below,
The timid deer sports day by day,
Where raging torrents ceaseless flow,
Fed by everlasting snow,
And peace doth reign alway.

Above the clouds thy snowy crest
Receives the first kiss of the sun,
The last kiss ere it sinks to rest
On broad Pacific's heaving breast
As days pass one by one.



MOUNT HOOD.

Bathed by the full moon's pale, soft light,
I've seen thee oft and bowed before
Thy majesty, and in God's sight
Have watched full many a pleasant night
To worship and adore.

Thy grandeur prompts the soul to praise
Our Maker's works in sacred song,
And tells the wonders of his ways
Through silent nights and glowing days
Until our hearts are strong.

And faith, which erst was growing weak,
Takes courage, and our spirits feel
That power that made thy mountain peak,
That makes all nature plainly speak,
Will truth to us reveal —

Will all reveal in after time,
And what is so mysterious here —
So wonderful and so sublime,
In every age, in every clime —
Will plain to us appear.

When storm-clouds sweep a-down thy base,
Thou standest like a sentinel,
Immovable, with scarce a trace
Of change upon thy pallid face,
To tell us all is well.

And when the hours of calm have come,
And sunbeams shed their garish light,
The same sublime, heaven-pointing dome,
Where solitude hath fixed its home,
Awaits our mortal sight.

Unchanging ever, ever grand!
Oh lofty mount! majestic Hood!
As thou didst leave thy Maker's hand,
In all thy glory thou shalt stand —
He hath pronounced thee good!

* Captain Sheffield, printer, poet and landscape painter, died at the Union Printers' Home, December 23, 1907, in his seventy-ninth year. He was one of the pioneers of Oregon, and fought in the Government service against the Indians in 1858. He was admitted to the Home from St. Louis Typographical Union, No. 8, in 1902.

HARRY'S LUCK.

Harry Kaiser came in on last Saturday night from his fishing camp at the mouth of Sandy. It is needless to state that he brought in a long string of fine channel cats, as it is generally conceded that Harry could catch fish on the top of a sandhill nine miles from the nearest mud-puddle. — *Ada (Okla.) Democrat.*



BENJAMIN FRANKLIN

Né à Boston, dans la nouvelle Angleterre, le 17 Janv. 1706.

Honneur du nouveau monde et de l'humanité,
Ce Sage aimable et vrai les guide et les éclaire;
Comme un autre Mentor, il enseigne à l'Art militaire,
Sous les traits d'un mortel, une divinité. Par M. Fleury.

Duplessis-Pinard. Parisius 1778.

Cheuillet Sculpsit

Tiré du Cabinet de M. Le Roy de Chaumont (X.).

(Vol. XLII) THE (Numb. 2)

THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

Published by THE INLAND PRINTER CO. 120 Sherman Street

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 Sherman Street, Chicago, U. S. A.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.

Vol. XLII. NOVEMBER, 1908. No. 2.

The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

EMPLOYERS who treat their apprentices fairly and liberally are always proud of it.

The good mechanic or artisan is always learning and willing to learn; the incapable knew it all long ago, and that is why he is what he is.

One of the secrets of success is in the adoption of time-saving methods and devices, and they are constantly on dress parade in the trade journal.

Comparatively few printers fail in business because they are poor workmen; indifferent merchandising is responsible for the frequency of sheriff's sales.

The commercial printer must needs be alert, for the famed Light Brigade was not menaced by more opposing elements than is the long-suffering job printer. The disadvantages inherent in the trade confront him, and new processes assail him from the rear. The mimeographers are now after the letter-circular business, and at prices that put the printer out of the running. One firm announces that, beginning the first of this month, it will sell five hundred copies of a twenty-five line letter for $1, with proportional rates for longer letters and larger runs. If mimeographed letters become popular — well, job printing will probably include that process, but it is in that manner we expand in these growing times.

The reduction of first-class mail rates arranged between Uncle Sam and John Bull resulted in an enormous increase in postal business. If it applies the same reasoning to this as it does to second-class matter, we may expect the Postoffice Department to denounce the change as a calamity, as the increase may "decrease the efficiency of the postoffice," to use departmental jargon. It is a question whether the new rate will pay the Department. It will, however, give a stimulus to trade between the two great commercial nations, which will be regarded by the public as increasing the usefulness of the postoffice, and the public's broad and liberal view will prevail as against the narrower one of the bureaucrats. In many respects there is a perfect analogy between the lower British rate and issues involved in the second-class matter controversy. In the former case, the public sees that the increase in trade is bound to come, as its knowledge of the mechanism of foreign trade makes it somewhat familiar with the moving causes. The course of domestic trade is presented to the people through its details, which rather mystifies the ordinary person. The governing law also gives those who believe the postoffice should pay its

way an opportunity to becloud the issue. Notwithstanding the intricacies surrounding it, cheap second-class rates achieve the same results as low first-class rates — make more work for the post-office and promote trade. In doing that the deficit may be increased, but the Department is made "to pay" in the richest and most splendid manner possible.

THE selling of printing, or soliciting of orders, is a subject that deals with one of the weak ends of the trades involved. It is not amiss to say that the general rule has been to select solicitors from among the unfit, on the theory that, being on commission, they could do no harm and might accomplish something. In an address which we give in our "Cost and Method" department, Mr. Rotier, of Milwaukee, shows that one of the evils besetting the trade is the irresponsible "order taker." Salesmanship is being reduced to a scientific basis, and circumstances will soon compel printers to give it serious consideration. The "man on the street" should not only get work with a profit in it, but should develop the faculty for creating printing, by being on the alert to see and suggest means whereby printers' ink can be used advantageously by the business world. This means more expense and more worry as well as the breaking away from comfortable methods, but the change will have to be made, for such are the penalties paid for living in a bounding, strenuous age.

THE proposition of some papermakers to meet the auction-sale plan of the newspaper publishers and have all paper sold that way is disturbing jobbers generally. Some see in it the first step toward squeezing out the middleman. They reason that this will be calamitous to the trade and ask, "What is to become of the printer who is carried by the jobber if the business is put on a cash basis?" The elimination of the jobber is looked upon as tantamount to the elimination of credit. Of course, it is impossible to conduct a large and complex industry on that basis. The probabilities are that if the wealthy papermakers adopt the auction-sale plan they will also make arrangements to accommodate customers; papermakers of more limited financial resources will perforce continue to operate through jobbers. Some one has said it appears that in the struggle between the publishers and papermakers the "innocent bystander" in the shape of the jobber is going to be hurt. If so, it would be merely an exemplification of what is going on all around us. When industries become so enormous that they need large capital, the owners sooner or later endeavor to make arrangements for all the profits to flow into the central coffers. That is the law of modern industrial progress; corporations must need seek new fields, and the pastures of middlemen offer tempting grazing. In taking possession the corporations are careful not to interfere with trade conditions more than they can help. As the productive machine shows its utility by simplifying methods of production and eliminating men, so do improved distributive methods dispense with the need of men and other agencies. That is why they are improvements. While it is by no means certain that the paper trade will encounter the feared disturbance at this time, the consoling thing about such affairs is that they are more terrible in prospective than they are in reality, and, being brought about by what is akin to a natural law, the readjustments take place in a marvelously short time.

THE International Patent Union is disturbed about the new British act requiring the patentee or his assigns to manufacture in Great Britain after the lapse of four years in order to hold a patent right. The union has entered a protest against the regulation and threatens to formulate a retaliatory policy at the Congress to be held next year at Washington, D. C. The International Congress for the Protection of Industrial Property also had the subject under discussion at its recent meeting in Sweden, but failed to reach a conclusion. It is difficult to see how the Britons can be made to back down, if the legislation is to their liking. Briefly and loosely, the theory of those supporting the measure is that a patentee has no moral right to seek the protection of a government, and under that cloak exploit the people by compelling them to pay commercial tribute to a foreign country or deprive society of the advantages of an invention by withholding it from use. Apart from the fact that France and Germany have similar regulations in operation, it would seem that natural laws would protect a nation in giving its protection on such terms as pleases it, especially when the legislation tends to advance the interests of society as a whole, which the provision preventing the "shelving" of patents undoubtedly does. The United States possibly has more at stake than any other nation, but the protesting associations will find obstacles to their program. Bills embodying essentially the same principles are now before Congress, and they are said to have met with a kindly reception. Some may regard their adoption as a retaliatory measure, but it is evidently not the kind of retaliation the gentlemen of the Patent Union have in mind. Meantime our transatlantic exchanges indicate that the new act, or principle of patent law, is giving satisfaction. The substantial complaints about the measure, and those which are likely to attract attention, concern the liberality of its provisions and the loopholes which the lawyers

have uncovered. A few manufacturers have established plants, and according to the newspapers, a host are " about to " do so or are " contemplating " manufacturing on British soil. These are for the most part from the continent, and so far as we have noticed the graphic arts have not helped to materially swell the list. In connection with the new patent act, it is interesting to note that the Scottish Typographical Circular is possibly its father. Before the last election it was urging its readers to " heckle " candidates on the subject, and at first the humble printer was laughed out of countenance by the orators, but the idea grew in favor, and in a short time became an item in the dominant party's program.

THE campaign of the newspaper publishers against the alleged Paper Trust is bearing fruit that must be gratifying to Mr. Norris and his colleagues. The Congressional committee which has been investigating paper plants in the Northwest expresses surprise at the antiquated methods employed in some of the mills, it being intimated that their secure hold on the market has made the manufacturers indifferent to progressive industrial methods. It appears that while the public was being regaled with stories about the exactions of the trust the newspapers were putting their house in order, and doing what had hitherto been regarded as among the things nearly, if not quite, impossible, and which produced results that surprised the interested ones. They restricted the returns on unsold circulation, and, in some instances, elided complimentary copies. This caused reductions in the number of copies printed, but circulation did not suffer; in fact it increased. New York publishers are said to have saved two hundred and forty tons of paper a week, and like economies netted Chicago publishers $360,000 a year. This is outside the incidental savings in ink, postage and labor. Pleased with the returns, the publishers' committee on paper is looking for other fields, and is now advocating the standardization of size among the papers and inveighing against the waste in wide margins and fat column-rules. The diversity of size of pages and sheets adds to the expense of papermaking, for it requires variations in machinery and material. As an instance of this, it is said papermakers have $500,000 invested in cores for the rolls, much of which is due to this diversity. Standardization would permit of economies in paper manufacture, among other things permitting the makers to produce during the dull season and accumulate stocks. One newspaper is said to have saved three per cent in its paper bills by reducing its inner and outer margins. A western paper which uses a large quantity of paper is paying $18,000 a year for its love of wide column-rules. These things would indicate that Publisher McCormick of the Chicago *Tribune* was correct when he said there was lack of up-to-date business methods in the newspaper offices. Between the unions which make substantial reductions in wages almost impossible and the combinations which maintain prices of raw materials the publishers have been compelled to get down to the " brass tacks " of business management notwithstanding their comfortable near-monopoly. But echoes of this paper agitation come to us from the Canadian forests. A Toronto exchange says that a railway going through the pulp-wood country had estimated that during the present year it would be called upon to transport fifty thousand cords. This estimate was based on actual contracts made with American buyers. They have retired from the market, however, and but a small quantity of the fifty thousand cords has been handled. The wood has been cut and will become worthless if not used soon. In two and a half years the price has risen from $2.50 to $5.50 a cord, and the settlers who supplied it are bemoaning the slaughter of the goose that laid the golden eggs, for they see clearly that prices must suffer a decrease.

THERE is a volume of truth in the saying that reducing the price of a commodity will increase the demand, but its application has limitations. We have never favored the notion that decreases in price which eat up profit or which accrue from a ten per cent reduction in wages — equivalent to about three per cent in finished product — resulted in a compensating increase in trade in the commercial-printing world. These disturbing changes are generally effected at a time when work is scarce at any price. President Stiles, of the International Association of Photoengravers, in a recent letter to the craft, gives a concrete instance of the folly of thinking that cheapness will necessarily generate any considerable demand for a product. " I know a town where the price for half-tone work was uniformly 18 cents per square inch for a long time," says Mr. Stiles, speaking of charges for photoengraving, of course. " Then one of the shops, doubtless entertaining the erroneous idea that by handling a larger volume of work at a lower price a larger net profit would result, dropped to 16 cents an inch and naturally, in a short time, to 15 cents an inch, and then the other establishment in that city was forced to meet the reduced prices. Before they knew it, these two shops were handling half-tone work at 12 cents per square inch. Both of them are doing about the same volume of business as when they were formerly obtaining 18 cents. Neither one has increased his output, but it can readily be seen that

their gross receipts are only two-thirds of what they formerly were and their net profit absolutely wiped out." The sequel is that the firms realized the futility of the sort of competition that kills trade, and have agreed to gradually restore old prices; the moral would seem to be that before one cuts the life out of rates he should be sure there is business to be secured.

ONE of the pleasing results of the intense discussion of the labor question is the awakening of employers to a sense of their responsibility to society, which is expressed through their kindlier attitude toward employees. In the early days of this country, when usable land was plenty and all men were more or less capable of getting a living from the soil, the poor were able to gratify the spirit of revolt against the paternalism of feudalism which filled them. The mass of workers were then independent to some degree, and gloried in the assertion of their freedom from a condition which suggested something of the bondage of chattel slavery. Academically, labor was regarded as a commodity, and no one objected to its being treated as such. Then came machinery and factories, and employers, guided by the economic philosophy of the day, treated their workers as so many chattels. In the mid-seventies a prominent publisher told his employees: "Your labor is a commodity; I buy it and sell it as I would so many bales of cotton, and the human element has no place in this discussion." That was the prevailing and commercial view, and about the same time a popular preacher was lampooned because he had the temerity to protest against the treatment accorded some child-workers in eastern factories, while the publisher's employees were generally regarded as playing the "baby act" in insisting that they were entitled to consideration as men. Meantime emphasis began to be laid on the doctrine that labor, being inseparable from the laborer, was not a mere commodity but a service. It was argued that if a man bought a machine he was not concerned as to the antecedents of the seller — he might be a thief and even entertain enmity toward the buyer, but that would not affect the intrinsic commercial value of the machine. If, however, the buyer wanted to engage an operator his honesty and his feeling toward his employer were obviously of great importance. If he were dishonest and hostile to his employer the value of his commodity would be seriously affected. This theory of the status of labor, appealing to the heart as well as the head, is gradually coming to be the accepted doctrine. If some of the great corporations deride and ignore it, others are recognizing it. Manufacturers boast of their "welfare work," and advertise that their goods are made by people working reasonable hours in healthy factories, while organizations of wealthy women seek first the improvement of the workers' lot and virtually boycott the employer who treats his employees as though they were "so much cotton." The almost unanimous verdict is that the more humane policy pays. There is before us a circular issued by McNutt, Kahn & Co., printers and stationers of San Francisco, which shows how far some have traveled from the extreme commercial view. Holidays occurring on Monday and Wednesday, to please its employees the firm suspended operations from Saturday to Thursday, thereby giving a four-day vacation. The circular is addressed to patrons asking them to coöperate, and saying the firm's policy was dictated by the "belief that all employees are guided in the faithful performance of their duties by the acts of their employers." There is no note of the patronizing "master" in this; it is a plain statement of an irrefutable fact by men who have the heart and will to act on their belief. Deeds of this nature are the confessed despair of those who preach "socialism in our day," for all social revolutions have resulted from the failure of the powerful to recognize their social responsibilities.

IN the class press devoted to newspapermaking there is considerable speculation as to the future of the daily press. One of these publications is quite sure that a change is imminent, and points to the fact that the public has lost faith in what used to be called the molders of opinion. Men do not say now that "You can't believe what you read in the dailies" in indifferent tones and with cynical sneers, but there is feeling and resentment in their voices. And many more are expressing that sentiment than ever expressed it before. Those papers which have silently represented "the interests" are being discovered, and those whom they have duped are vengeful and inclined to disparage the fourth estate generally. Mr. Lewis, of St. Louis — the genius who organizes cities and banks and worsts the federal government in lawsuits — recently bought a daily paper. Recognizing that a newspaper's principal asset is the good will of its readers, and knowing the extent and depth of the suspicion of newspaper honesty, he set about devising a plan whereby his property would secure a hold on the affections of its readers and the public. He reasoned that as the success of the venture was dependent on the readers, they should have the sort of paper they desired, and he proposes that they elect the editor-in-chief, who shall have absolute control of the editorial policy. This innovation was laughed at by the guild, but the contemporary referred to counsels a suspension of judgment until the experiment has had a fair trial. It sees in the elected editor an opportunity for the daily

press to win back the prestige it has lost. The significant feature of the discussion and comment is the very general admission that the press is losing ground. The public may buy red ink and sensational expressions, but it pins its faith to dignity and truthfulness. An old and esteemed New York editor who prefers the "old time when the name of a man who edited a paper never appeared in it except in an obscure paragraph," probably hit the nail on the head when he said: "The newspapers of the war time were the weapons of the big men behind them. The newspapers of to-day are the big weapons of the little men behind them." The inference is that newspapers are less devoted to the public weal than formerly, and more interested in swelling the bank account of the proprietors or some less worthy object. It is not astonishing the public is losing faith, or that some people are denouncing certain newspapers as public enemies. If a paper would be regarded as an institution it must serve the people in good faith, and we are living in an era when the public is in a humor to be more exacting than it has been for a generation or so. Incidents in the recent presidential campaign that will be readily recalled by every person serve to show how the public conscience has been quickened in this respect.

PATENT laws are now receiving attention at the hands of lawmakers. A bill recently introduced at Washington, said to be modeled after similar laws in Great Britain, Germany and Russia, is exploited in the daily press as having for its purpose the establishment of thousands of factories in this country. Speaking broadly, these amendments are designed to eradicate an evil which has arisen under our patent system. Owners of patents frequently hold their devices out of operation for various reasons and thereby prevent the public from reaping any benefit therefrom. A patent is a protection given the patentee by the Government, and the reformers hold it is an absurdity to allow this protection so freely granted to be used to the detriment of the people. They reason that while it is proper to protect a patentee in the use of his patent, it is inequitable to provide him with the means by which he can profitably and safely keep it out of use. Now there is a marked disposition to amend the regulations so that patents will not be valid unless the machine or process is put on the market. The British amendment went into effect on January 1, and it is said a number of foreign firms have found it desirable to establish branches in Great Britain. They had previously manufactured the goods at home, making the Briton pay the freight while relying on the protection of his Government to prevent competition arising in the British market. As a matter of abstract public policy, the change is commendable, but there is room to doubt if the factories will materialize here as they are said to be doing in Great Britain, as the tariff has minimized an obvious phase of the evil which aroused much indignation across the water.

AN exchange whose name has escaped us has been speaking in a despairing way of fashions in printing, creating the impression that they follow the whims of intangible and inexplainable notions on the part of the printing-purchasing public. By harking back to the days of the "rule-twisters," this line of reasoning finds ample support. But when we look at the tendency of the change that has since come, there is less ground for pessimism. The trend has been toward simplicity in the use of type, and we are on the eve of having decorative printing placed on a scientifically artistic basis. There are some who opine that this may lead to a monotony of design. They need nurse no such fear; we shall have greater variety than before, but it will be correct craftsmanship, and the freak job that violates all the canons of good taste and superior typography will be tabooed. As we come closer and closer to the fundamental principles governing typography the more enduring will be our work. The old masters of the craft — they whose work is yet the standard of excellence — understood and were guided by these principles. If they were the foundation of their success, why should not the modern printer profit greatly also? The outlook is that fashion in printing will not be a ceaseless swinging round in circles, as are the swiftly succeeding vogues in My Lady's apparel, but the growth will be like unto an ever-widening and constantly blooming field of exquisite beauty.

DON'T BE A SLAVISH IMITATOR.

A man's originality, or individuality, is sure to assert itself; and the stronger it is, the greater the need for subjecting it to the discipline and restraint of earnest and well-regulated study. The typographer of independent mind will by no means rest content with mere slavish imitation of approved display. Having assimilated the principles, he will subordinate the details to his own circumstances and to his own strenuously cultivated taste. He will put his heart and mind into his work, borrowing nothing but hints and suggestions, and thus originating his own style. Then the source of his inspiration will be evident to none but those who are expert in such matters, and they will admire the ingenuity of his adaptations.— *Printing World.*

ONE ON THE LINOTYPE PROFESSOR.

We observe in one of the Sunday supplement stories that "the man was very noncommittal, merely remarking, MMlo44& hhhilho0." We suppose "the man" was a brakeman charged with the duty of calling out the stations along the line.— *Washington Herald.*

Written for The Inland Printer.

THE OXFORD UNIVERSITY PRESS.

BY CHARLES WELSH.

THE University was the outcome of that wonderful revival of Art and Letters which has made the three centuries known as the Renaissance period in European history forever famous. It had its rise in the desire for learning for its own sake, in the endeavor to obtain instruction of a kind beyond the range of the monastic and cathedral schools, and to do so untrammeled by them.

New subjects of study emerged, new methods of teaching were developed, and with them came new tendencies to organization, new ways of getting together to do things. The University of Paris had its origin about 1245, but Oxford had been a seat of learning since 1133, and toward the close of the twelfth century it was spoken of as a "place where the clergy in England chiefly flourished, and excelled in clerkly lore." Oxford soon organized its teaching institutions on the model of the University of Paris. "Chests," that is, funds for the help of poor students, were founded, and halls or licensed places for students began to be established about A. D. 1250. The movement once begun moved rapidly, and no less than three colleges, University College, Balliol and Merton, were founded between 1249 and 1264, almost exactly four hundred years before the great work of our own Harvard College was begun.

The scribe and the illuminator had sufficed for the requirements of the intellectual world of the Middle Ages, but with the revival of letters came an absolute need for the more rapid multiplication of the instruments of learning. It may even be said that the intellectual activity of the fifteenth century not only called printing into existence but furnished it with its noblest models, for the most beautiful script was imitated by the early printers, who gave us the roman type in which our books are still printed.

The universities, the schoolmen, the privileged and the learned few of that period were longing for the revelation and the preservation of the classic treasures of antiquity which were scattered, hidden and often insecure, in monastic cells and cathedral libraries, and it is small wonder that the universities extended their *aegis* over the art of printing almost from the moment when, like the god in fable, it sprang ready armed into existence. By the time this came about the universities had become well organized seats of learning, and they naturally early availed themselves of the printing-press for the preservation and the dissemination of knowledge, and the famous "City of Spires" on the Isis soon became a city famous for its printing presses as well.

As all the world knows, William Caxton, the first English printer, flourished about 1422-1491. Just when he set up his press at Westminster is not known, but it was between 1471 and 1477. "The Game and Playe of the Chesse," the first book printed in English, is dated 1474, but there is some doubt as to whether it was printed in England.

A very few years afterward, however, the first Oxford presses were set up and at the outset of the history of printing in this city we are confronted with a very perplexing problem, which has excited much controversy. Unfortunately the records of Oxford University, which are otherwise unbroken from 1448 to now, are wanting from 1463 to 1505, and there is in another series of records another gap between 1469 and 1498. The first book printed at Oxford (if it was printed at Oxford) bears the date 1468, and there is no other



ANCIENT ARMS OF THE UNIVERSITY OF OXFORD.

This block is a comparatively modern wood engraving, bolted and screwed underneath, and is an imitation of a design in a book by Burley, of the date 1517, printed in Oxford by John Scolar.

book extant with an Oxford imprint until 1479. The first-named book is called "*Exposicio Sancti Ieronimi*," etc., and there exists a curious carefully written and interesting quarto pamphlet of thirty-two pages entitled, "A dissertation concerning the origin of printing in England showing that it was first introduced and practiced by our countryman, William Caxton, at Westminster and not, as is commonly believed, by a foreign printer at Oxford, by Congers Middleton, D.D., principal librarian of the University of Cambridge. Printed for W. Thurlbourn over against the Senate House

MDCCXXXV," which contains a very full discussion of the origin of this much-disputed book. The writer adduces all the arguments which go to show that it was not printed at Oxford in 1468. He cites a book by Richard Atkyns "The Origin and Growth of Printing," 1664, which sets forth that one Frederick Corsellis was bribed and enticed from Haarlem, and sent to Oxford under a king's guard, where he produced the "*Exposicio*," and pronounces the whole thing to be an impudent forgery. From all sorts of internal evidence, such as the signature marks and other technical details and from external evidence as well, such as the long interval between that book and the next one with an Oxford imprint, he deduces that the date of 1468 is an error, accidental or intentional, and Mr. Falconer Madan, of Brasenose College, Oxford, to whose work we are indebted for much in this article, following Middleton, bears him out, and says that although the date is incontestably there, the fact remains that the greater the bibliographer, the more certain he is that the true date is 1478. And the book is none the less interesting if this be the fact, for the early date of the press which produced it, and the rarity of the books issued with its imprint, "1468," or 1478 to 1480, place it in a category by itself.

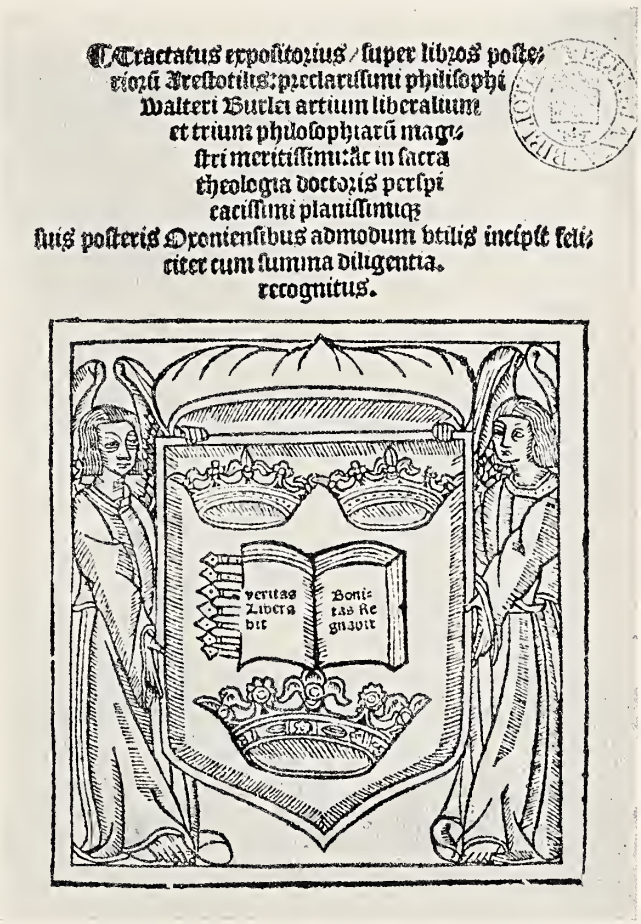
Between 1480 and 1482 we have four books printed, "*Alma Universitas Oxon*," by Theodoric Rood de Colonia, one the Orations of Cicero, the first classic printed in England, and another "*De Anima*," of Aristotle, which contains the earliest woodcut border known in England.

From 1483 to 1487, Rood continued to issue books under the *aegis* of the university, and in 1483 he took into partnership Thomas Hunte Anglicus, a stationer of Oxford. This alliance continued for eight years, when Rood left Oxford.

Now comes a gap of nearly thirty years, for it is not until 1517 that we encounter another Oxford University imprint; between that date and 1520 there are extant seven volumes printed by John Scolar and Carolus Kyrforth, or Kerforth.

It may be interesting to pause here and present a picture of an early printing-office, showing the conditions under which the work was carried on at about the period at which we have arrived. The beginning of printing at Westminster and Oxford is thus described by William Blades: "A small room, two or perhaps three 'cases' of type, placed near the window for light's sake, a rude and diminutive wooden press, a couple of workmen and a bale of paper." But here is a better description than this, a pictorial one from a book published in Antwerp about 1600. Here is shown the whole process — from the paper being brought in at the gateway in the rear, to the printed sheets hung up to dry. Here are the printers at their cases, with the copy placed before them almost as it is placed to-day. The inking of the type is shown, and the working of the presses is seen. The corrector is examining proof, and the boy is arranging the damp sheets before hanging them up to dry, while the master printer supervises the whole proceedings.

From 1520 to 1585 we have again no record of printing at Oxford, and it is a remarkable evidence of the fallibility of human memory that there was at the latter date apparently no recollection of any former printing there. The Earl of Leicester, the



FIRST PAGE OF THE SECOND OXFORD PRESS, 1517.
(Arms of the University with the old motto.)

favorite of Queen Elizabeth, was Chancellor of the University of Oxford from 1564 to 1588, and it was he who was instrumental in reviving a learned press there. A committee *De Libris imprimendis* was appointed in 1584; the next year the university lent Joseph Barnes, a bookseller of Oxford, £100 ($500) to start a press, and while he was printer to the university no less than three hundred books were produced by him, among them being Captain John Smith's "Map (and Account) of Virginia," Bury's "Philobiblion," and a Spanish grammar which, on account of the anti-Spanish feeling in England at the time of the Armada, was withdrawn and reissued with a forged Paris imprint!

Barnes' successors were numerous from now

on to the time of the Civil War in England, and many important works were put forth, among them being Burton's immortal "Anatomy of Melancholy" and Bacon's "Advancement of Learning." Archbishop Laud was, during part of this period, chancellor of the university, and through his exertions Oxford secured letters patent for printing, allowing three printers with two presses and two apprentices each. Later he obtained a royal charter, giving the right to the university to print all manner of books and particularly Bibles, almanacs and grammars — a privilege which was surrendered later to the Stationers Company.



A PRINTING-OFFICE OF ABOUT 1600. DRAWN BY STRADANUS.

When the Civil War began in 1642 King Charles made Oxford his headquarters, and the Oxford output of printed political books and pamphlets during the next four years was enormous, while London printers issued their wares with Oxford imprints, finding it safer to pretend that they came from a Royalist city.

The downfall of King Charles naturally affected the Oxford University Press adversely, and at about this time it suffered severely from a fire caused "by a foot-soldier roasting a pig, which he had stolen, which destroyed the whole of the establishment of the university printer"; but there was a curious survival from this fire. An edition of the Epistles of Ignatius Polycarp and Barnabas had been printed, and an error in the printing was discovered — the imperfect copy was thrown aside, and probably taken home by the printer. The entire stock of the book perished in the fire and the rejected imperfect copy is the only evidence of the claim of Oxford to have first printed the Epistle of St. Barnabas in Greek.

Since the year 1585 the Oxford and Cambridge Printing Presses were the only provincial ones allowed in England. Removed from the turmoil of political parties, and the severity of trade competition in which London printers lived, their work showed more uniformity of excellence, and on the whole surpassed that of the London printers.

After the Civil War the Oxford Press sank to a low ebb and published no books of importance. But the progress of recovery was rapid and strong, and after the Restoration the University Press made greater advances than at any previous period of its history. In 1658 the first Controller of the Press, as contemplated by Archbishop Laud, was appointed, and eleven years afterward the munificent generosity of Archbishop Sheldon provided a new and spacious house for the academical printers. The Sheldonian Theater was built from the designs of Christopher Wren. It was opened in 1669, and was the home of the University Press from that year until 1713. In this theater the annual commemoration of benefactors of the university, recitations of prize competitions, and the conferment of honorary degrees take place to-day.

(To be continued.)

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

NO. III.— BY LILIAN I. HARRIS.

THE PREPARATION OF RAGS FOR PAPER.

WHERE do all these tons and tons of dirty rags come from — what can ever be done with them? Here in the rag-room are rags, rags, on every side — anything from a hand-me-down Siberian shirt to a hand-embroidered lingerie, and yet all are interwoven into the finest of writing paper!

Little does the devoted lover, who winds off yards of amorous effusions to his lady love, know on what pieces of garment he is placing his pent-up feelings, nor the writer who cons wisdom for those who dislike to do their own thinking; nor the sporting editor who weaves in much of the language on probation, while reporting even one inning of a baseball game.

In the large paper-mills of this country, each consuming upward of two hundred tons of rags and waste paper weekly, an immense power is necessary. Some of the plants are so located that rivers are harnessed to work, and others must make their own power or buy electric energy from outside sources. A modern paper-mill to-day requires twelve hundred horse-power to drive the equipment involved in supplying two machines with necessary pulp.

The rags are brought to the mills from all over this country and many are shipped from foreign lands. The latter, for obvious reasons, are always very carefully fumigated before shipping. This work is supervised by the American consuls at the different ports.

The rags come in bales weighing from five hundred to one thousand pounds, and are wrapped in burlap. There are three grades, the most expensive containing only new cuttings, consequently very clean; the second grade has been sorted by the packers, as to quality only, for which the mill-owners must pay 15 cents per hundred pounds extra; and the third, any and all kinds indiscriminately packed.

Cotton prints are used largely, but no material containing any trace of black can be utilized in the regular output, as the chemicals will not entirely remove the dye. These are thrown aside and used for a cheaper grade of paper, in which can always be detected a suggestion of black fiber.

The bales are brought from the stock or warehouse to a large open space known as the sorting-room. Women and girls of various nationalities and ages tie up their heads to protect their hair from the dust that flies about, and sort the rags, taking them direct from the bales which have been opened near by. All buttons, hooks, eyes, or metal of any kind must be cut off, and patches, as well as seams, ripped to do away with as much of the unnecessary dirt as possible. The sorters stand by deep troughs, to the outer edge of which is fastened a long, narrow blade, suggesting a scythe. This knife is screwed vertically to the trough with the edge away from the sorter and is used to cut the rags into smaller pieces, to rip, etc. When the troughs are filled, the women gather them in their arms and pack them into barrels, to be taken to the inspecting room. Now each piece is carefully handled before being fed to the rag cutter. This machine literally chews the rags to small pieces with sharp teeth, on a rapidly revolving drum. By an endless chain they are hurried along to a "railroad duster" and on to the "wind duster," both beating the rags, and by the constant circulation of air removing much of the



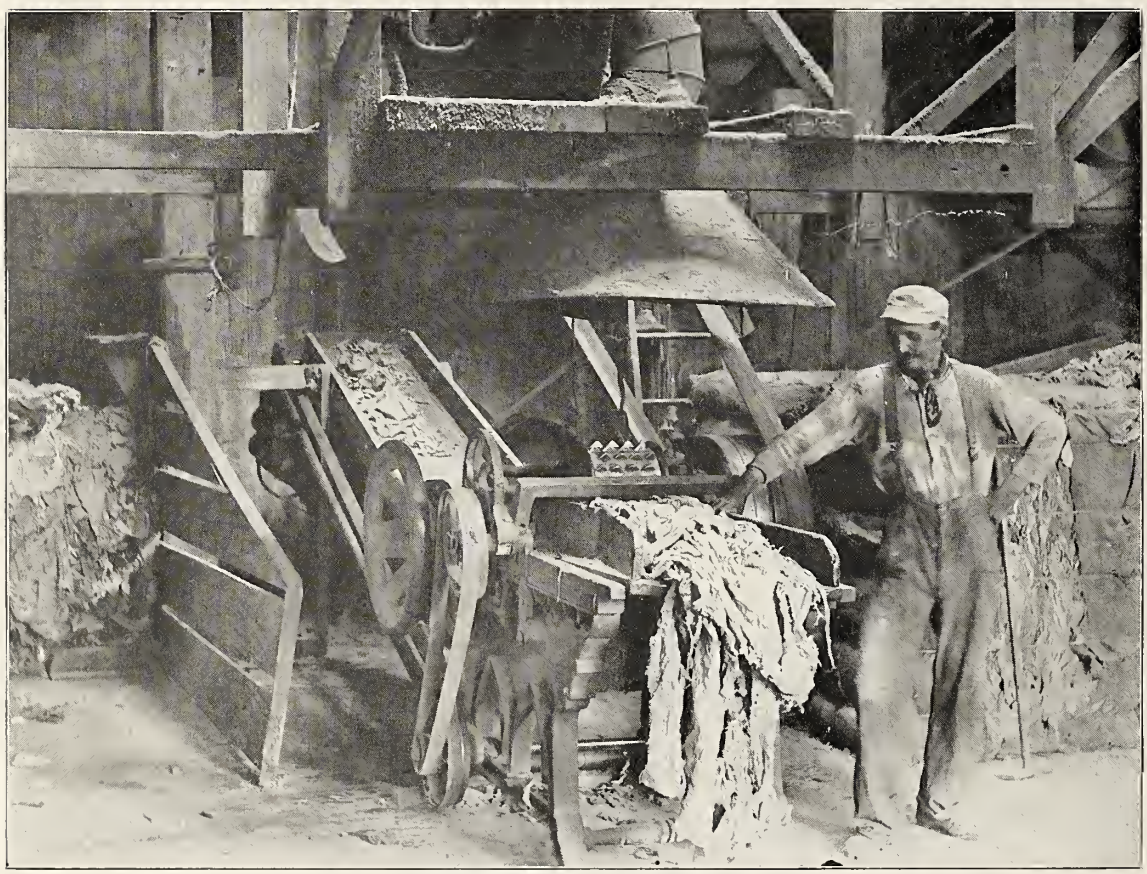
SORTING RAGS.

dust and dirt. In some of the mills where high-grade bond and linen ledger paper is made, the rags are dusted before they are sorted and then dusted a second time before boiling.

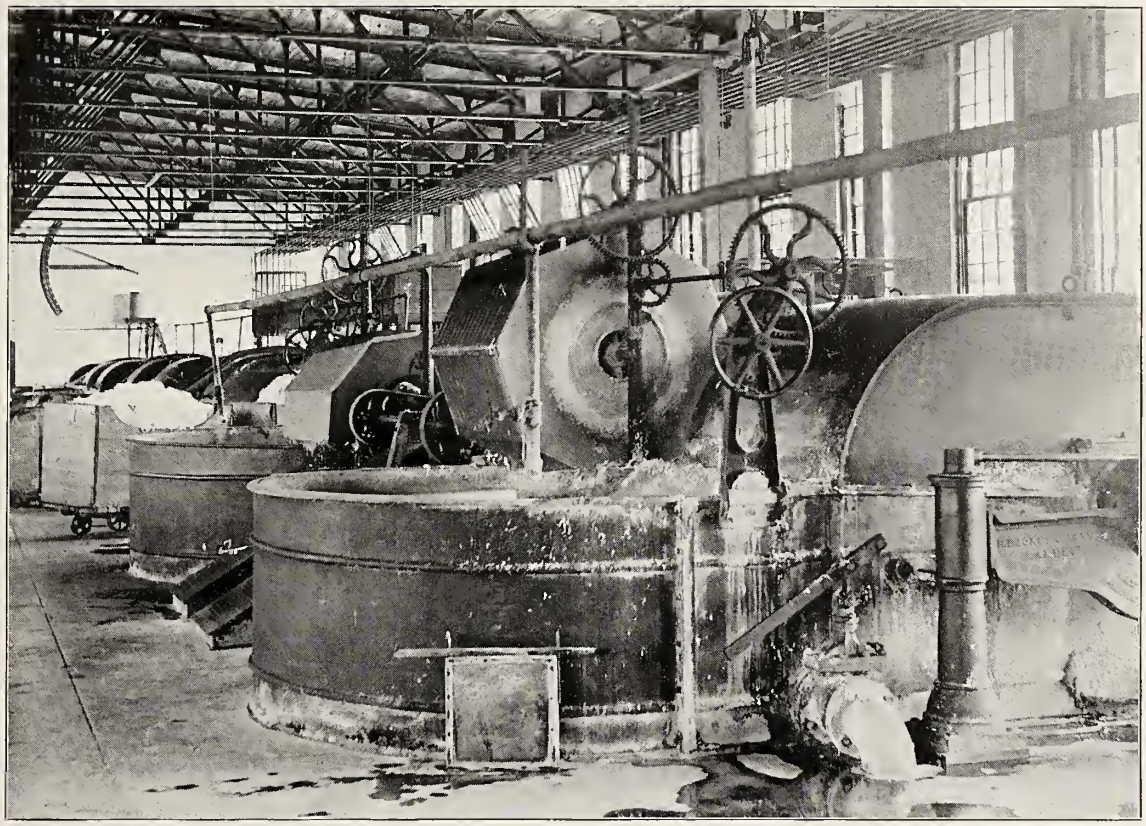
The rags fall from the shaft and are conveyed to a rotary cooker — a large boiler eight feet in diameter and twenty feet long. The rags are dumped into this and are saturated with a solution of lime and caustic soda, which are powerful alkalis. The boiling is kept up for six or eight hours under a steam pressure of fifty pounds to the square inch and the action of the chemicals dissolves all impurities, coloring pigments, and



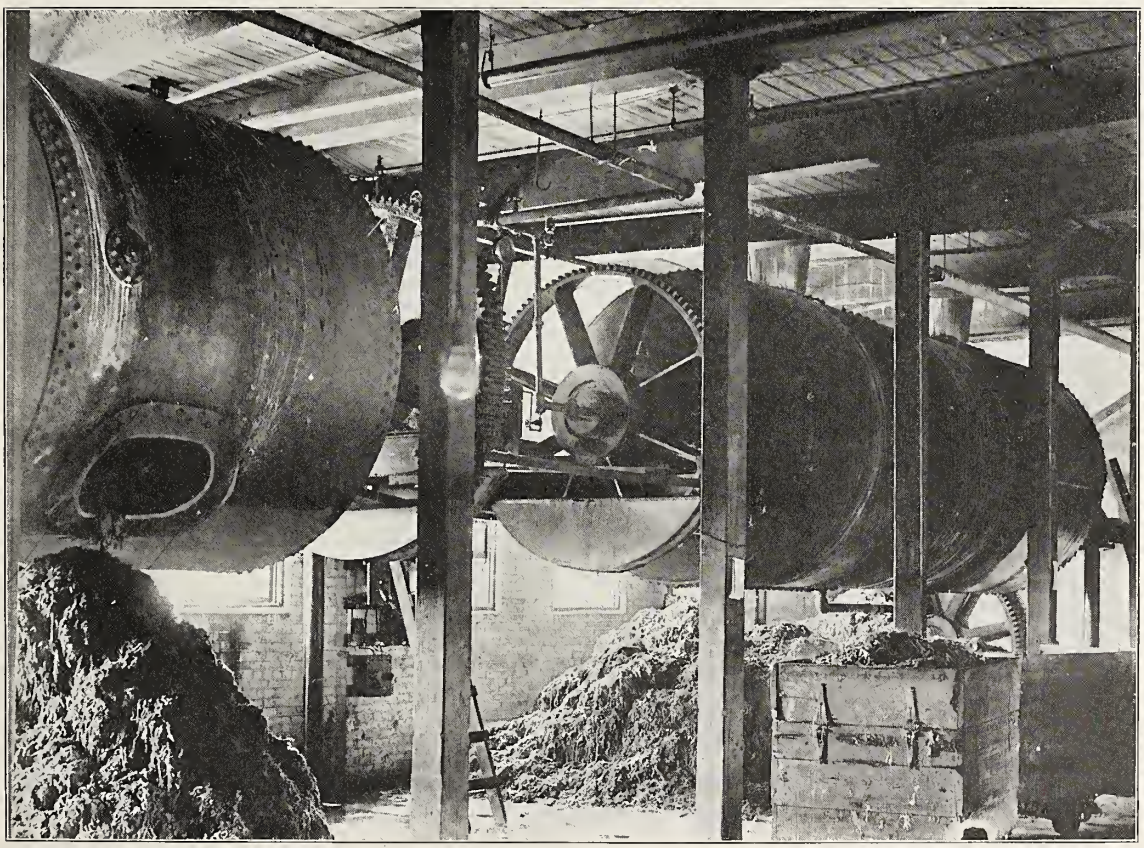
SORTING PAPER.



PREPARING RAGS FOR BOILING.



WASHERS AND BEATERS.



BOILED RAGS.

glutinous fiber, which would make rough, knotty places in the paper if allowed to remain. The slow action of the machine, which makes one revolution every four minutes, thoroughly impregnates the rags with the alkali. The inside of the cooker has sharp prongs which aid the action of the chemicals by catching the rags as they revolve in the boilers and turning them over in the solution. Two manholes at the top admit the rags and two at the bottom discharge them. In some of the boilers the two holes serve for both filling and emptying. When the cooking is over, the dark, unpleasant-looking mass is dumped into carts and onto the floor. The liquid which the rags did not absorb drains off and the rag stock is taken to the washing and bleaching room.

The washers are immense oblong vats of zinc, about twenty feet in length and ten feet wide, divided in the middle lengthwise in such a way that a continuous channel is formed. A large hollow, wooden drum, octagonal in shape, covered with a fine wire gauze, revolves around in the vat, and by its filtering action discharges all impure matter from the machine. The pure supply enters from the side through a four-inch pipe. On the other side of the shaft is a solid wooden cylinder, with knives fixed lengthwise upon the periphery. This cylinder revolves constantly and by its action with another row of blunt knives, arranged on a block beneath the moving cylinder, tears and separates the fibers as the rags are carried through the machine. Great care is taken here that the fibers are not cut, but shredded. After this operation, the "half stuff," as it is called, is again washed and is now ready to enter the beating engines. It is at this point that the loading or combining of rag stock with paper is done, so before the stock enters the beating engines we shall follow the development of waste paper half stock.

PAPER-PULP FROM PAPER.

Paper, from which a pulp is made and mixed with the rag stock to give added strength to the finished product, comes to the mills in bales and sacks and in just such quantities and mixtures as the rags — pages from every known magazine, newspapers, old catalogues, tissue-paper, etc. There are but two grades of waste paper purchased for this purpose — one contains all sorts, indiscriminately packed, while the other has been sorted by the packers as to quality, at an extra cost of 10 cents a hundred pounds. But at that it must be inspected again to avoid any coarse, harsh paper made from the sulphite pulp, as the printers' ink in the latter does not soften readily in the subsequent process. The papers are sorted and torn into strips so that all ink and sizing will be destroyed as quickly as possible by the action of the chemicals.

This is all piece work and the woman whose judgment is good can tell the composition of each piece as she touches it, without testing it with acids; she is able to earn $10 or $12 a week, while another worker in the same room, who can not sort quickly, will naturally grumble when she finds she has worked six long days among the dusty, dirty scraps and has earned but $3, though she may have gazed around much of the time. Many large books, such as catalogues, "Bradstreet's," ledgers, etc., too large to cut or tear by hand or even with the blade, are found in the bags and bales, and a special machine like a huge, cruel guillotine, is used to cut the bindings off and the paper into strips that will cook quickly.

The sorted pieces are now fed to a large duster which, by violent fanning, removes all dust and dirt. By suction the paper is rushed out upon the floor containing the cooking tubs and is dropped in by hand. Rags can be cooked in these tubs as well as paper, but the western paper companies seem to prefer the rotary cylinders, while the eastern mills use the open cookers. These cookers are large open caldrons, ten feet by ten, and contain sixty-five hundred pounds of wet paper. They are made with a false bottom, which supports the paper while it cooks. The liquid containing the water, lye and soap is kept in constant circulation through the entire mass by a siphonic device, which sprays out from a pipe in the center of the vat, similar in appearance to an electric fountain emitting a dark-brown solution.

When the paper is cooked the false bottom is lifted by a huge tackle and the mass removed to the bleachers. Then the bottom is again dropped down, a fresh supply of papers put in, and the weight of the paper in the solution forces the siphon to work, and so the second lot is boiled in the same liquid. The paper mass is now taken from the caldrons and by wagons is conveyed to the washers, which we have described.

COMBINING OF THE TWO PULPS.

Now for the first time the rag and paper stock come together in the beating engines — the proportion depending upon the grade of paper to be made. The alum, sizing, coloring, or loading of any kind is at this time placed in the pulp and the engines set in motion. For three or four hours this mass is beaten and so reduced to a finer pulp. Clay is sometimes added to the stock, as some paper is improved by the smoothness and opaque color it gives, and it also helps to hold the fibers together. From the beating engines it all passes into the Jordan refining engine and is soon ready to enter the screen boxes at the head of the paper machine and on to the steam rolls that give the first visible evidence of the wonderful possibilities of such vile material as the rag-room contains.



SHADY AVENUES, PORTLAND, OREGON

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

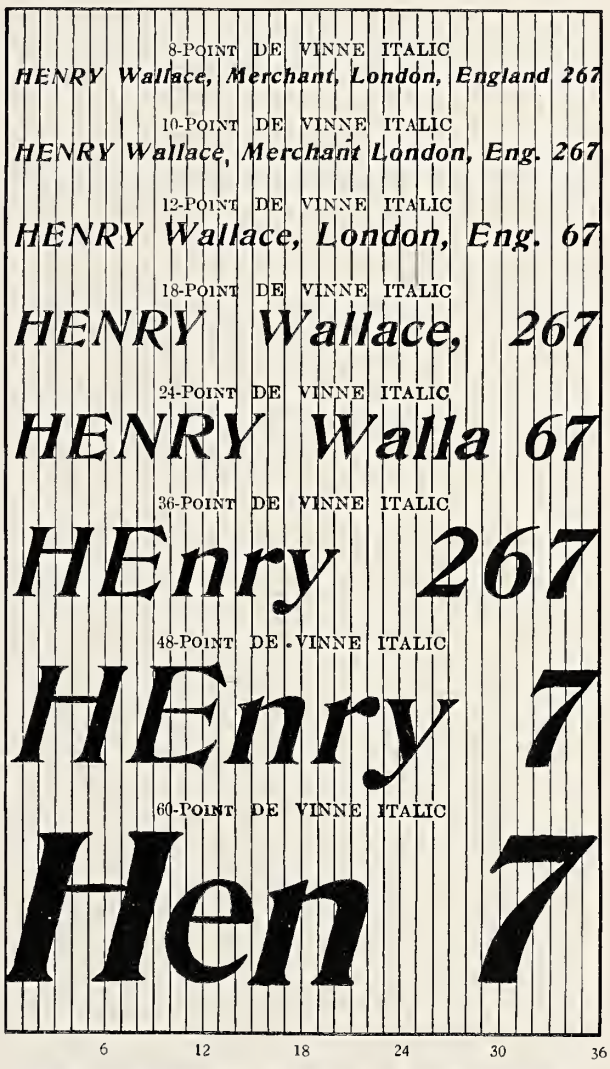
Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LABELS FOR TYPE CASES.

To the Editor: LONDON, ENG., Sept. 21, 1908.

I was interested in the article in the August issue of THE INLAND PRINTER by Mr. H. G. Batchelder on the subject of labeling type-cases, and curiously enough the idea



Page from Specimen Book of Lamson Paragon Supply Company.

he brings forward I introduced here some time ago in connection with our type-specimen book. I send you a copy herewith, and shall be glad if you will send it to Mr. Batchelder, who will doubtless be interested in it.

You will see that I have relied more particularly on the comparison of the width of one letter to another than on the number of letters in any given space. I have done this because it seems to me that in most cases the question at issue is: how does the length of one style of type compare with that of another? This means of course that you must select one standard line of copy, and show both caps and lower-case.

I believe there is considerable in this idea, and that it is worthy the attention of typefounders in the preparation of specimen books. It would be a most useful guide in the selection of type-faces. J. M. EVANS.

ANALYSIS OF AN ADVERTISEMENT.

To the Editor: CHICAGO, ILL., Oct. 3, 1908.

What is wrong with the advertisement on page 850 of the September issue of your valuable publication? I believe the severe criticism your writer gives this advertisement is entirely out of place. All work done for the *Technical World* magazine is demanded to be set up in neat and attractive style. Evidently any compositor with a little idea and brain can set this advertisement in very short time, and if a quarter or half hour extra time would be spent, it is still cheaper than a designed border.

Would you show me, and a number of readers of your valuable publication, how this advertisement could be set more attractively? I am not ashamed to go to any shop in this city and ask for work, giving this advertisement, including your criticism, for reference; in fact I have done so and secured a position with a firm doing high-grade work exclusively. If borders and ornaments are out of place in this advertisement, they certainly are out of place in some of the advertisements in THE INLAND PRINTER.

ALBERT C. SUMANN.

Mr. Sumann's letter, submitted to Mr. S. Roland Hall, author of the article on "How to Advertise," in which the advertisement under discussion appeared, produced the following reply:

It is no surprise to have Mr. Sumann defend the criticized *Technical World* advertisement. I said in my criticism that "many printers would regard Example 6 as an effective, artistic piece of ad.-composition."

I do not doubt that Mr. Sumann would be safe in showing the advertisement, as an example of good work, in his applications for employment, provided none of his applications were to advertising agencies or to other places were expert ad.-compositors are required.

Nor do I dispute that other advertisements containing an equal amount of rulework or ornament appear in THE INLAND PRINTER.

None of these facts, however, make the advertisement in question a strong one from an advertising point of view. Let's analyze the thing.

In the first place, it may be said in behalf of Mr. Sumann that the copy for this advertisement is poor. There is too little of the copy for the space, and it starts off wrong. It seems to have been written merely to fill a quarter-page that would otherwise have been run blank. The heading "Do You Know" is a blind heading — the kind that most good advertisers now avoid as being weak.

But given copy, the compositor must do the best he can with it. If a layout accompanied this copy and Mr. Sumann set the advertisement in accordance with the layout, the responsibility is on the writer. However, I assume from Mr. Sumann's letter that he planned the display.

What is the object of the advertisement? It aims to inform readers that the *Technical World* magazine is offering premiums to those who will secure subscribers. Clearly, then, *the display should help the advertisement attract those people to whom premiums would appeal.* Therefore,

it seems to me that Mr. Sumann's display is fundamentally wrong in burying the premium idea in the body-matter and emphasizing "Do You Know" — a blind heading with little or no interest value to people who are attracted by premiums.

It is generally conceded, I believe, by those who make a specialty of advertising typography, that the "catch words" of an advertisement are nearly always more legible in upper and lower case, the reason being that the eye is more accustomed to reading upper and lower case than all-capital lines. In this advertisement the headline is in all-capitals, and the capitals are not of a particularly legible style.

I suppose there is no way by which we could settle the question of whether or not the ornamental rulework adds anything to the advertisement. We are all entitled to our opinions. Printers usually favor such work. Advertising men, as a rule, do not like it. In this case, it seems to me that the rulework adds nothing and merely interferes with the concentration of the display masses.

If I were displaying this advertisement, I should use only half the space used by Mr. Sumann — unless required to fill the quarter-page. I should use the border selected by him, but should discard the inside rulework. I should make "High Grade Premiums for New Subscribers" my principal display, running the preceding matter as two lines of body above this display. The name of the magazine and the address would, of course, form the secondary display. If required to fill the entire quarter-page, I should merely make the measure narrower and follow the same general plan, throwing a good band of white around the entire type-matter.

S. Roland Hall.

CARE OF PRINTERS' ROLLERS.

To the Editor: Philadelphia, Sept. 21, 1908.

In your July, 1908, issue of The Inland Printer, pages 552 and 553, headed "Modern Presswork," the article goes on to discuss the care of new rollers after the pressroom receives them from the maker, how they should be kept, or in other words, waiting for them to season. Arguments arise as to which is right: the rollermaker advises us one way, The Inland Printer another. The following is what the rollermaker says about treating new rollers in regard to seasoning:

". . . it should not be coated with oil, ink, vaseline or any grease, preventing the air from reaching it. The composition of a printing-press roller is of a chemical mixture, which takes age and air to toughen thoroughly." Also: "While seasoning, do not cover any rollers with oil, grease or ink, all of which prevent contact with the air and required result."

I myself think that new rollers coated with oil have a tendency to keep the face tender, and will not toughen as well as if they were exposed to the air after a few dry days. This has been an argument in our office for some time. Will you kindly answer this in your column?

Harry Heuer.

The foregoing communication was submitted to Mr. Fred W. Gage, author of the article on "Modern Presswork," who dictated the following reply:

While there is apparently a wide diversity of opinion between pressmen as to the proper method of seasoning new rollers, there can be little question that rollers which are to be used immediately after being received from the rollermaker will require different treatment from those which may not be put on the press for thirty or sixty days thereafter.

Well-managed pressrooms, as a rule, send in their roller-stocks in the spring and in the fall sufficiently in advance of the time when the rollers will be required, so that they will not need to have any special seasoning process in order to put them in condition for use. It is evident, however, that if a roller is to be used very soon after being received from the maker, it will be best to leave its surface entirely uncovered and exposed to the air, so as to hasten the seasoning and toughening process, and make the roller fit for immediate use.

On the other hand, it is just as evident that if this roller is not to be used for six or eight weeks it would be foolish to leave its surface exposed to the air during all that time, for it would thus be overseasoned, and its usefulness and durability impaired.

In the article referred to by Mr. Heuer in the July number of The Inland Printer, it was understood that rollers would be ordered sufficiently far in advance of their being required so that a prolonged seasoning would be injurious, and in such cases the rollers should be kept covered with oil.

One other point that might well have consideration in this connection is the fact that many colored inks — and even black inks — have a tendency to give a roller a sort of leathery surface, doubtless through chemical action, and this may be noticeable whether the roller be used fresh from the rollermaker or allowed to season for a time.

It will be observed, however, that a roller which has had its surface protected from the air is not so susceptible to this toughening influence as one which has been left unprotected.

Another point which has a very considerable bearing on this question is the service which this new roller is expected to give. Naturally, if a very high grade of printing is to be done, including half-tone work, etc., a roller of a very hard, tough surface is not required, while on the other hand some classes of work must have a roller of this sort.

It will thus be seen that both methods of handling are necessary, and that a pressman must use his judgment as to whether he should season the roller quickly by exposing its surface to the air, or covering the surface in case he is not going to use the roller immediately, so that it may be preserved and not become too hard and tough.

AUXILIARY SET RIGHT AND MERE MAN REBUKED.

To the Editor: St. Louis, Mo., Sept. 30, 1908.

In the September number of The Inland Printer, in your article on the Boston convention of the International Typographical Union, it is said that "a request on behalf of the Woman's Auxiliary for $1,000 to be applied to that organization's death benefit fund was coldly and ungallantly given the glassy stare and icy mitt, as one delegate described the proceeding." That statement is correct as far as it goes, but it does not go far enough. The inference is left that the Woman's Auxiliary solicited such assistance. The proposition was introduced by a Mr. Stoppe, of Denver. A proposition of a similar nature was introduced at the Hot Springs convention. In neither case has the Woman's International Auxiliary sought the introduction of those measures.

The efforts of the Auxiliary to help the union in its label campaign no doubt have been observed by the introducers of these propositions, who are gallant enough to make some effort to show their appreciation in a substantial way. While we appreciate the spirit prompting the gentlemen behind these measures, we have never solicited their introduction. Our death benefit fund has been in operation for a year (it is not being established) and all obligations have been promptly met.

Your reference to the adoption by the Auxiliary of a regulation against scandal is indeed timely. "Mere man"

will doff his hat to the Auxiliary in this regard. The adoption of such a regulation by the "mere men" in the International Typographical Union might eliminate some of the disagreeable things that appear in print when the battle for honors in that organization is on. It may be that some of our members are tearful, yea, even hysterical, at times, still we congratulate ourselves that in resorting to these avenues to restore our wounded feelings we do not experience the bad after-effects that would be our lot were we to resort to the manlike method.

The Woman's International Auxiliary is a business institution, promulgated for the selfish purpose of advancing the interests of the husbands of its members of the International Typographical Union. It has prospered and will continue to do so, as its principles are better understood and become more appreciated.

Hoping that you will set us right in this matter in one of your succeeding issues, I am, Yours very truly,

MRS. CHARLES HERTENSTEIN.

COMPOUND NOUNS.

To the Editor: NEW YORK, Sept. 19, 1908.

Perhaps proofreaders generally would find a list of compound nouns far more useful than any rule that could be formulated. Mr. Teall's opinion, expressed in THE INLAND PRINTER for September, favoring "the joint form for any pair of words in arbitrary association, that is, without any grammatical relation," would be very useful, on its positive side, if writers were accustomed to employ pairs of words in arbitrary association. But there is always a grammatical relation between words, only it is not always made to appear in their form. The reason for the hyphen in *baggage-declaration* is not the absence of grammatical relation: it is present in the mind despite the absence of preposition and inflection — present as really as if the expression were *declaration in regard to baggage*. The reason for compounding is not even the absence of the *formal* grammatical relation: if it were, who could explain *mother-in-law?* According to the negative phase of the rule just quoted, those two hyphens should be deleted in favor of spaces, for the preposition *in* proclaims the relation of the two nouns. Mr. Teall would undoubtedly be the first to protest if his rule were to be rigidly applied both positively and negatively; I mean, if all those pairs of words not bearing the visible marks of relationship were to be joined, and all words visibly related were to be separated.

But the objections to a widely applicable rule are usually sentimental and foolish. Even where a rule somewhat similar to Mr. Teall's is on the style-sheet, editors and proofreaders habitually ignore it on the ground that hyphens are a nuisance and the words would look strange if amalgamated. They cite such German words as *Postdampfersubventionsvorlage and Vierwaldstättersee-schraubendampfschiffgesellschaft*, and wish to know if you would doom English to such a fate.

Perhaps the result would not be so deplorable as it seems. Perhaps an author, reviewing his sesquipedalian thought-symbol-compounds, would begin to realize that the French manner of employing prepositions has some advantages. Instead of "the sealskin-business" he might occasionally, in fear of a hyphen and for the sake of variety, write "the trade in sealskins." It would be absurd to counsel indiscriminate imitation of French constructions, however. An Englishman could hardly be induced to write "berries of the straw"; even the chef who, according to a newspaper of New York, employed that circumlocution, would have used one word (*fraise*) in his native tongue. But in English we are not limited to the use of a preposition to express the genitive case: there is no good objection to the termination 's, which is so often described as merely the sign of possession. And a real adjective, with an adjectival termination, could sometimes be substituted for a noun that masquerades as a modifier. It is conceivable that, if proofreaders and editors were to insist upon inserting hyphens where they obviously belong, writers would see how unsuccessful their compounds sometimes are, and would make use of some of the various expedients that English possesses for the avoidance of too much composition.

Exception may be taken to Mr. Teall's pessimistic prophecy that the subject of compounding "will never be simplified, as it should be, mainly because so little has been said about it by our grammarians." Really, the grammarians have had, and will perhaps continue to have, very little to do with it. It should not be forgotten that their duties are rather historical than legislative. The people make the changes which the grammarians record, its chief and most efficient instrument being analogy. It may be "false analogy," but, as M. Michel Bréal says, in his book on "Semantics": "In the matter of languages the errors of the people gradually become truths."

What M. Bréal has written directly on the subject of compound nouns is interesting to a proofreader:

"It is the meaning, and nothing else, which makes the compound, and which finally determines its form. It is a primordial condition that, in spite of the presence of two terms, the compound should make the impression of a simple idea on the mind. . . . Whatever the length of a compound, it never comprises more than two terms. This rule is not an arbitrary one: it arises from the nature of the human mind, which associates ideas in couples. It may chance that each of these two terms is itself a compound. . . . But it is clear that each of the two parts counts for one element only. The important question in such a case, is to make the division in the right place: that is the chief difficulty of languages which are too lavish of composition."

JOHN ED. HEARN.

PERPLEXED ABOUT EMPLOYERS' ASSOCIATIONS.

To the Editor: NEW YORK, Oct. 10, 1908.

For months past I have read and compared the remarks of many writers on the different master printers' organizations. Some swear by the different boards of trade, others by the Printers' League of America, and still others by the United Typothetæ. In perplexity, I write you this, hoping that it may draw out comments from some of your readers who, like myself, are groping in the dark.

I feel sure all will recognize that every master printer who is interested in the welfare of his trade, who is in business for business reasons and not for the benefit of his health, is likewise interested in finding a means to promote the interests of that trade. And as a corollary he is, or should be, allied with the society that is doing the most to promote what he has at heart.

I must say, my leaning has all along been toward the Printers' League, as the scope it follows seems to be, not alone "Justice to all," but absolute lack of selfish interest and a policy of legislation aiming toward the greatest good for the greatest number — that is, the good of the trade at large. This struck me as being pretty fair, and I have about determined to apply for membership.

Looking at other organizations, I will take first what is probably the best known in the country: the United Typothetæ.

The most recent utterances of that body, if authentic, would seem to deny the term "United." They have undoubtedly been united for a long time; why, therefore, while cavilling at the catering of other organizations to the unions, do they permit the subdivision of their own ranks

into two distinct bodies, those of the " open " and " closed " shops?

The " closed " shops are to be permitted to make terms with the unions — necessarily on the unions' terms; the " open " shops to make such terms as they may with the unions — equally necessarily on the unions' terms.

Can they not see the fallacy of this? Is it not reasonable to think that the unions also see this, and accept it as a mark of weakness? " United we stand, divided we fall." How about that?

Then comes the boards of trade. I may be wrong, not knowing the full scope of their plan, but it does honestly seem to me to be difficult of operation. The plan is to secure a fair and just price for the work being done in the shops of its members and to protect those members from each other. I can readily understand how this could be made effective if *all* the competitive printers in a city agreed to join and then abide by the laws. But they do not, and therein comes the rub.

The Typothetæ in making its contracts with the unions — contracts that all recognize as necessary to the well-being of the individuals involved — must do so with scant measure of success, as the unions, its " late enemies," will not too quickly forget the dollars lost and the heart-aches caused by their contract with that self-same Typothetæ.

Understand me, I am not attacking; I am endeavoring to reason it out as I see it, in the hope of eliciting replies that will educate a lot of us who so far have joined no organization.

From what I have heard, the boards of trade have been constantly at war with their members, and their members constantly dropping out. So that sort of organization would not appeal to me, though if I could see it affiliate with the most powerful factors in the making of prices, the unions, I would be tempted to join. But as I said in the start, the Printers' League strongly appeals to me for many reasons. The most powerful is that its organization progresses slowly but surely along sane and safe lines. We in the trade who, as outsiders, have watched it, see first this one and then that added to its lists. And it is the rarest thing in the world to see a name dropped from its printed membership lists.

Then, too, its policy of recruiting is not annoying or bullying. I am kept posted of its doings by frequent reminders in the shape of personal and circular letters and calls from its representative; but never has this campaign to secure my membership become burdensome, as it has always taken the shape of an invitation to study the plan at my own convenience and when finally interested to ask for such further information as I may need and the coöperation of the Printers' League in " setting my house in order."

It is true that the League has been criticized for its seeming over-readiness to accede to the unions' requests, but I can only recall one instance where the unions themselves ever failed to enforce their demands on other organizations, and that was only temporarily blocked by a federal court injunction, and the organization against whom the force of those unions was brought to bear will now give in to that demand on January 1, 1909.

Therefore, if to make an enemy of a man I am going to get the worst of it and know it, is it not far better policy for me to make friends with him in the start, and, by the strength of that friendship, secure coöperation instead of opposition?

What is the answer? Typothetæ? Board of Trade? Printers' League? PERPLEXED.

ONE trouble with the man who starts out to kill time is that he kills a lot of time belonging to busy people.

POWER AND INCOMPETENCY OF POSTOFFICE INSPECTORS.

Concerning the proposed law giving power to the Postoffice Department to examine circulation records, etc., P. S. Harris, of the Harris-Goar Company, of Kansas City, Missouri, has this to say:

" With very few exceptions, mail-order papers, magazines, and newspaper publishers are honest, and their ambition is to make good; and it is by reason of the fact that these publications do deliver the goods that large enterprises have been built, and to a larger degree than ever before been taken from the realms of speculation and uncertainty.

" Theoretically speaking, the invasion proposed by such a law might seem to conserve the ends of justice; and he who would contend for a different plan to discover the facts might be considered weak in his own confidence of the truth of the circulation statement.

" But the idea proposed in this resolution is un-American. The life principle of a free republic is not arbitrary, and the liberties of our people were not built upon summary action. In no other department of our Government — in no other legal action — is the American citizen denied the right of notice and trial by jury; and the time is coming when it will not be so in this department.

" Under such a law the pulse of a publication would ebb or flow as the judgment, or the guess, of one appointed inspector might dictate. The competency or honesty of that inspector would not be an element for consideration.

" In him, alone, the publisher would be forced to look for time, reason, jury and justice. He might, or he might not be right — he might or he might not represent the people; and besides, it has never been claimed for him that he is anything more than human, subject to all the influences, passions and prejudices of those who have promoted his own appointment.

" He certainly is not morally, intellectually and specially educated for the performance of the duties of an inspector; and while he may or may not be honest and true, his position, like all political positions, is at best an accident.

" Indeed, we feel that, instead of more law, giving to this department greater powers, a greater service could be rendered the people by requiring to be tabulated and made public in printed form the existing rules and regulations of this department, so that the same might be taught and learned the same as any other branch of jurisprudence.

" For where is the average lawyer, with whom you can safely advise as to whether you are right or wrong on a question of postal law? Where is the business enterprise that gets in trouble of this character that does not employ an attorney more with reference to his personal influence and acquaintanceship with the members of the department than with reference to any special legal ability he may have?

" When these rules and regulations are taken from the vest-pocket of one man or class of men, however honorable they may be, and with their final rulings and constructions placed in book form before an American jury, then, and not until then can commercial enterprises know they are building in law-abiding security."

SAD STATE OF AMERICAN LITERATURE.

A. A. Christian, advertising manager of Gimbel Brothers, Philadelphia, is enjoying a well-earned vacation abroad. While in Paris he was interviewed by a *Herald* reporter. Among other things he said: "American advertising is more rigidly truthful than is any other line of literary work."

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

TRADE in Britain, unfortunately, is even worse than at my last time of writing. In every large town or city large numbers of men are unemployed and the distress consequent thereon is very great indeed. In many places, notably at Glasgow, Liverpool and Manchester, there have been disastrous riots, until at last the public has awakened to its responsibility and funds have been started to relieve the sufferers. In all this the printing trade has not escaped, and the number of unemployed printers is greater than at any period for many years past, and with the winter coming on there seems but little prospect of any improvement. With trade in such a condition those who supply the printer naturally suffer also, and the demand for presses and material shows a decided falling off. There may be a silver lining to this black cloud of adversity that seems to hang over the country, but no one has been able to see it yet.

LONDON is forging ahead in the matter of technical education and the money of the ratepayers is being freely expended by the county council in erecting and providing for technical and secondary schools. One of the newest of these was opened a few days ago in Southampton Row, a busy thoroughfare in the heart of the metropolis. It is called the Central School of Arts and Crafts, and is a magnificent building of stone with walls as thick as those of a fortress, and has a floor space of over seventy-four thousand square feet. All manner of trades are to be taught, and it is fitted up with tools and appliances of the most up-to-date character. Roomy classrooms are provided for teaching typography, lithography, bookbinding, wood engraving and kindred trades. Both day and evening classes will be carried on and the fees charged are merely nominal.

I HAVE before mentioned the County Council Continuation School in Wild street, which is just in the center of a number of printing establishments. This is a school at which the head master has adopted a specialized system of instruction for youths who are in, or intend going into, one or other of the branches of the printing trade. These special classes are mainly to prepare for technical studies, courses of instruction having been arranged for compositors and machine minders. The full courses extend over a period of three years, but printers may join for individual classes. For the current session the syllabus is as follows: Compositors — English, arithmetic (elementary and workshop), and shorthand or French. Machine Minders — English, arithmetic (elementary and workshop), elementary science and first aid. The elementary science will consist of the principles of magnetism and electricity, mechanics, and physics of color as applied to printing-inks.

THE "Stringertype," of which little has been heard lately, is about to be boomed again, and arrangements are, I believe, being made to show one of the machines in New York, so that American printers may have an opportunity of judging of its capacity. If these negotiations are completed satisfactorily, it is probable that an early date will see the machine on view, and as it is an appliance in which much interest was taken from the varying and sensational claims that were made for it in its early stages, it should attract the attention of printers. The "Stringertype" has been called over here an "adapted Linotype," and to all intents and purposes it is, but with this difference, that it casts single types instead of lines, and so simplifies the correction of matter.

YET another American printing-press has been put on the British market, this time in the form of the well-known Colt's Armory, and manufactured by the same makers, the John Thomson Printing Press Company, of New York. The new machine is called the Trident, and the peculiarity of its construction consists in the method of inking, which is quite new, at least on this side. The sides of the type bed are continued upward to a considerable height, and between them, instead of the usual ink disk or pyramidical arrangement of rollers and duct, there is a slightly curved ink slab over which the rollers pass to take up their supply of ink. This slab has a motion from side to side, and it is claimed that better distribution may be obtained by this system than by any other, while the mechanism is so simple that there is nothing to get out of order. So far there is only one machine over here, but others are to follow shortly, and as a tribute to the new machine it may be mentioned that the first printer who called to see it in the London showrooms purchased it.

DESPITE the strong competition among builders of newspaper rotaries, the machines made by the Victory Printing Machine Company of Liverpool still continue to hold their own and are to be found in newspaper offices all over the country. This week they have just started a new machine in the offices of the Belfast *Telegraph*, a prosperous Irish daily and weekly, and this forms the eleventh Victory that has been put into that office. The machine is the largest rotary in Ireland and is up-to-date in every way. The strongest competition in this class of printing-press has up till recently come from the American houses, but now the Germans are taking a hand and several of their big engineering firms are trying for British trade. One of these, Messrs. Albert & Co., of Frankenthal, has a London office, where there is a permanent staff kept, and the enterprising manager has already secured several good orders from British firms. This house makes a feature of all-size rotaries, of which it has an extensive variety, and as it is extremely obliging in altering existing models to suit the requirements of customers it will become a formidable competitor of both British and American pressbuilders.

FOR a long time past the question of a university training for journalists has been exercising the minds of the officials of the journalistic world, and a scheme was completed whereby classes were to have been opened for the winter session at the Birmingham University. The money necessary to start the scheme had been subscribed, but Professor Churton Collins, who had assumed the whole of the responsibility as regards the university for the organization of the scheme, was found dead in a ditch while on a holiday in the country. With his death the connection of the courses with any particular department of the university was snapped, and until next year it will not be possible for the head of any other section to take up the responsibility thus vacant and attach the journalistic course to his department. Under the circumstances it has been decided that the opening of the classes be deferred until the next university year, and that the committee in the meantime continue the work of raising the necessary funds, perfecting the organization of the scheme in conjunction with the university authorities and securing students.

MR. HENRY KNUDSEN, the Danish gentleman to whose invention I have already referred in these notes, has been giving another demonstration at the Hotel Cecil in London. His apparatus has for one of its primary objects the control of the output of a number of Linotype machines many miles from their governing center. That is to say, the type set on the controlling wireless instrument would be simultaneously and automatically reproduced in the offices of such newspapers as had adopted the system, no matter in what part

of the world they were situated, and Mr. Knudsen says that it is quite possible for an operator at his instrument in St. Petersburg to set up Linotype matter simultaneously in every newspaper office in London. The Morse code, as generally used in wireless work, is discarded entirely, and over the keyboard there is a traveling contact-carrier. As it passes over a key which has been pressed down by the operator there is an electric spark. At that moment the carrier on the receiving instrument in the distant city, which is working in perfect harmony with the transmitter, halts at the same letter. In this way, letter by letter, the message is set up. Mr. Knudsen regards his invention as of great value for the purpose of the rapid transmission of news to newspapers. Dealing with the invention from the point of view of the journalist, Mr. Knudsen said that a central transmitting station in London could simultaneously send to any number of provincial towns, and in every office possessing a receiving machine in such towns, news could be received which could either be reproduced typewritten, or set into type. A feature of the invention is the method of transmitting, which safeguards the "tapping" of the message and insures its secrecy. One point, however, Mr. Knudsen is silent on: he does not tell us how he is going to justify his lines when they are set at a distance, and other practical details are also wanting.

A NEW departure in photogravure is about to be made by an English company that for some years past has been producing photogravure pictures by mechanical means and in large quantities. These pictures, which bear the name of Rembrandts, have been extremely popular for high-class Christmas cards and other illustrative work, and are quite equal in appearance to the real article, which of course they are, being produced by means of intaglio engraved rollers instead of from plates. The firm possessing the patents has, after much research and expense, perfected a method of producing these pictures in colors, separate rollers being used for the different inks. At present one or two firms are producing colored photogravures from the plate by a slow and laborious method of inking in the various colors by hand, and very high prices are got for this class of work. Should the new method do all that is claimed for it the proprietors of the patents should have struck a good thing.

SATURDAY HALF-HOLIDAY ANCIENT INSTITUTION.

In connection with our talk on the development of the Saturday half holiday, Mr. William H. McDevitt invites attention to the following curious passage in Edwards' "Dictionary of Words, Facts and Phrases," showing that, after all, it is by no means peculiar to our own time. Thus it is recorded:

The Saturday half-holiday movement is a revival of a very ancient custom. King Edgar (A. D. 758) ordained that there should be a cessation of labor from Saturday noon until daylight on Monday. William of Scotland (A. D. 1203) in council determined that Saturday after the twelfth hour "should be kept holy." In "Diver's Crab Tree Lectures," 1639, p. 126, quoted in Brand's "Popular Antiquities," are the following homely lines:

"You know that Munday is Sundaye's brother,
Tuesday is such another,
Wednesday you must go to church and pray,
Thursday is half holiday;
On Friday it is too late to begin to spin,
The Saturday is half holiday again."

An unrepealed law of King Canute establishes the Saturday half holiday in these words: "Let every Sunday's feast be held from Saturday noon to Monday's dawn. Thorpe's Laws of England; Laws of Cnut, 1, 14."—*International Bookbinder.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

NEWSPAPER publishers were lately astonished by a novel demand made by a firm of advertising agents in Berlin, who very naïvely requested a free delivery of their journals, *including suitable file-holders*, to a new reading-room established by the agents.

IN the *Papier-Händler* we notice complaints by book-dealers because of the practice of some book publishers of putting only cloth or leather bound editions on the market. It seems they wish part of the editions to be in brochure or paper-cover form, so they can bind them to suit their own or their customers' individual tastes.

ACCORDING to statistics recently published by the Commercial Association of German Book Dealers, with headquarters at Leipsic, there were issued in the following years the indicated number of works in the German language: 1901, 25,331; 1902, 26,906; 1903, 27,606; 1904, 28,378; 1905, 28,886; 1906, 28,703; 1907, 30,073 — a total in seven years of 195,893 works.

IT has been a practice with many business houses of having advertising matter on envelopes in a sort of frame surrounding the spot where the stamp should be placed. This custom is now discouraged by the postal department of Germany, a ruling having been made that envelopes having such devices on them will no longer be admitted to the mails, on the ground that they interfere with the legibility of the marking and cancellation stamps. According to the same ruling, aside from the address, nothing is permitted to be written or printed on envelopes which interferes with the legibility of the address or the cancellation.

AT Nuremberg, not far from the ancient city hall, there is a very plain, plastered house, dating from 1680 and having nothing to differentiate it from a number of other old buildings in the neighborhood except the fact that it is constructed of lithographic stone, which is now worth from 6 to 21 cents a pound, for which reason it is interesting to lithographers. The house was built a hundred years before Aloys Senefelder, who discovered lithography, was born. The stone cost Andreas Lichtenstein, its builder, merely the trouble of transporting it from the spot where he found it, it being the nearest and most available material. The present owning descendant, also named Andreas Lichtenstein, could now get $4,000 for the stone in the house, but has continuously refused in the past twenty years to listen to the offers of material men who want to tear down the building and sell the stone. His veneration for his ancestral home overbalances any pecuniary temptations.

THE trade is laughing in its sleeve at a recent occurrence in the field of price-cutting. The city administration of Bielefeld required fifteen thousand cards, to be sent to the voters of the city informing them where they were to cast their votes at the next election. The largest printeries of the place offered to furnish and print them for from 30 to 52.50 marks. The administration deemed their figures too high, and found a printer, who, by using an inferior grade of stock, supplied the lot for less than 30 marks. But he forgot, or his attention had not been called to it, that certain ward numbers (which differed as to the localities of the voters) should be printed along with the regular form. To rectify this he demanded 20 additional marks, which were not allowed, so the missing ward numbers had to be written in, taking up a large part of city clerical time. But the neatest was yet to come, for, because of the writing on the cards, the postoffice would not transmit them at the printed-matter rate, and charged first-class postage.

An extra 3-pfennig stamp had to be placed on each of the fifteen thousand cards. A local journal, in criticizing the whole business, presented the following figures: "The dearest printery would not have charged more than 90 marks for cards of best quality and excellent printing, including the alterations in numbering; printed-matter postage, 450 marks; total, 540 marks. The administration paid for poor printing on poor stock, 29 marks; and for postage 900 marks; total, 929 marks; a difference of 389 marks, which was thrown to the birds, not to speak of the extra clerical work."

A CORRESPONDENT of the *Bunte Blätter*, of Hamburg, has the following to say, which is equally applicable to American work in the line of letter-designing, especially that appearing in the magazines and the Sunday supplements of newspapers: "I view the intrusion of certain artists, who are quite capable of drawing landscapes and figures, but have not the faintest idea of precise delineation, into the domain of mechanical art as I would a two-edged sword. Foremost artists, like Menzel Becker, Skarbina, and others still living, were liberal enough to admit their incapacity in respect to lettering, and in cases of necessity invoked the assistance of competent letter-designers; less meritorious, mostly younger, artists have, however, no such appreciation of their own lack, and their work is a sprawling smear, since they are not expert at clean, neat drawing and because letter-designing is for them a detail too tedious. Though the illustrative and decorative work of artists is of great avail in typography, yet equally great is the damage they do when they attempt lettering. Without the slightest knowledge of the esthetic principles of type-designing, and without regard to the simplest rules of logical arrangement, they fill title-pages, diplomas, posters, etc., with lettering that gives the person of experience and taste a veritable touch of the 'horrors.' Encouraged by art critics who know just as little of true art in letter-drawing and who in their mistaken zeal think they see the dawn of a new ('national') style, and sing songs of praise in all keys in honor of the smearers, these even go so far as to originate new letter-designs for the typefounder."

FRANCE.

THE Parisian journal *L'Heure* has installed fifteen Typograph composing machines of Berlin manufacture.

THE municipality of Nancy, with the patronage of the local chambers of commerce, and the official aid of the Government, will hold an Eastern France International Exposition in 1909, from April to October. It will be held in the Sainte-Marie park and on the Blandan terrain, the total area covered being about sixteen hectares of ground. The graphic arts and the literary displays are to have suitable space.

A PARISIAN journal makes fun of the uncertainty of the colors used in printing French postage-stamps, terming them "chameleon stamps." It says the nuances of the colors range from the softest to the deepest green, from the most limpid azure to the darkest blue, and from the most delightful rose to blood red of most anarchical hue. But the French *timbres de poste* are not the only ones that rival the chameleon. Evenness of color is not yet attained in the printing of United States postage and revenue stamps.

SWITZERLAND.

THE Swiss Lithographers' Union, organized twenty years ago, now comprises 571 members, or eighty per cent of all lithographic workmen in the country. The last annual report shows a balance on hand of 92,469.42 francs (or about 162 francs per member), of which 22,786 francs belong to the reserve fund. The year's income was 49,409 francs. For relief purposes 26,406 francs were disbursed. Agitation for wage increases was effective in twelve places, which brought an increase of 43,750 francs in wages.

HUNGARY.

THE Ministries of Education and of Justice of Hungary have issued a decree relating to the obligatory depositing of printed matter with the Government, which has been altered in several respects. Noteworthy is the fact that copies of the annual reports of government officials, of industrial and commercial undertakings, of societies and of associations, also posters, theater placards, programs, etc., have to be deposited.

ITALY.

IN order to exploit the lithographic stones in the quarries at Ome and Monticelli Bruciati, near Brescia, a corporation with 1,000,000 lira ($200,000) capital has been formed, with headquarters at Milan. Stones as long as eight meters have been taken out of these quarries.

THE Berlin *Tageblatt* brings news of a remarkable nature in stating that the Italian Archæological Commission, now working in Crete, in its excavations in the royal palace of Festos, has found a terra-cotta tablet having hieroglyphic inscriptions containing two hundred and forty characters, and said to be the most extensive record as yet discovered dating from the Mycenic epoch. It records some military act, and, what is most interesting, seems to have been impressed upon the tablet with movable letters.

ROUMANIA.

TELEGRAPHIC visiting cards are a vogue peculiar to the stignet of Roumanian society. They are permitted to contain only the name and address of the recipient and the signature of the sender, the limit of the latter being three words, and are transmitted at the rate of 5 cents per message (or card). At first they were allowed transmission only on New Year's day, but soon the vogue was made permissible on other festival days. Then, as they appeared to be a good source of income, the telegraphic bureau took off all limits as to occasion of their use.

NORWAY.

THE scale of wages arranged in 1900 between the employing and working bookbinders of Norway has been amended by the latter, who have given notice that they would abide by the existing scale only up to September 1. The increases asked for amount on an average thirty per cent for male and fifty per cent for female workers.

EGYPT.

FIFTY workmen in the printing department of the Egyptian state railway system recently went out on a strike. They demand an increase of wages and a reduction of working time to seven (!) hours per day. Among them there are said to be European as well as native-born workmen.

AUSTRIA.

THE Miehle Printing Press Company (of Chicago and New York), according to trustworthy authority, is preparing to establish a factory in Austria, ground for this having been secured, upon which the building operations will be begun next spring.

A TRITE AND TIMELY TRUTH.

If type *must* be warmed for distribution — a practice that should be avoided — do it by pouring tepid water over it. Under no circumstances hold a handful against a stove or other hot-metal surface; it is liable to produce paralysis of the hands and arms — and injure the type besides.— *The Printers' Register.*

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.

COMPILED BY N. J. WERNER.

NOVEMBER.

November 1.— James Ronaldson and Archibald Binney establish the first permanent typefoundry in the United States — later the famous Johnson foundry, of Philadelphia — 1796.....John F. Smith, of the typefounding house of MacKellar, Smiths & Jordan, Philadelphia, died in that city, 1889, aged seventy-four.....Samuel Haldeman, an ex-president of the International Typographical Union, died at Washington, D. C., 1889.

November 2.— Francois Didot, first of that family of noted typographers who established their business in Paris, died, 1757.....Robert Carter, founder of the publishing house of Robert Carter & Brothers, New York city, born at Berwickshire, Scotland, 1807.....James Madison Conner, son of James Conner, of the noted Conner typefoundry of New York city, born in Boston, 1825..... Howard Lockwood, noted New York printer, and publisher of several trade papers, the *American Bookmaker* and the "American Dictionary of Printing and Bookmaking," died, 1892, aged forty-six.....The University of Cambridge appoints John Legate its printer, to the office vacated by the death of Thomas Thomas, 1588.....Richard Bartholdt, printer, editor, and congressman from Missouri, born in Germany, 1855.

November 3.— Date of the earliest English newspaper so far discovered, printed in 1640.

November 4.— Heinrich Meyer, founder of the *Journal fuer Buchdruckerkunst* (in 1834), died in Berlin, 1863. ....Andrew W. McCartney, on the Chicago *Evening Post*, finished setting ninety-five thousand ems in six days, 1870.

November 5.— The second newspaper in New York, the *Journal*, begun, 1733.....Alois Senefelder, inventor of lithography, born at Prague, 1771.

November 6.— The privilege of printing all bills for fencing was granted to Thomas Purfoot, by the London Company of Stationers, 1615.....The old Philadelphia Typographical Society organized, 1802.

November 7.— The *Adventurer*, a noted paper, started by Dr. John Hawkesworth, in London, 1753.....Elihu White, typefounder, publisher and bookseller, of New York, died, 1836.

November 8.— Thomas Bewick, engraver and the modern reviver of the art of wood engraving, died at Gateshead, England, 1828, aged seventy-five.....Hon. Andrew Shuman, for thirty years editor of the Chicago *Evening Journal*, born at Manor, Pennsylvania, 1830.

November 9.— Brown Thurston, printer at Portland, Maine, and once president of the Maine Press Association, born at Winthrop, Maine, 1814.....George Bruce, New York typefounder, receives the first patent on a script type-design, 1842.....The Boston Type Foundry suffers from the great Boston fire of 1872.

November 10.— H. Raymund Haertel, head of the great printing and publishing house of Breitkopf & Haertel, at Leipsic, Germany, died, 1888, aged seventy-eight years. ....Robert P. Studley, the first to introduce lithographic presses into St. Louis, and founder of the oldest job-printing house in that city, died at Webster Groves, Missouri, 1890.

November 11.— Charlton Nesbit, noted wood engraver and pupil of Thomas Bewick, died, 1838, aged sixty-three. ....Thomas Bailey Aldrich, poet and author, and for some years editor of the *Atlantic Monthly*, born at Portsmouth, New Hampshire, 1836.....Carl E. Bonner, an early experimenter and pioneer in photoengraving, born at Elberfeld, Germany, 1874.

November 12.— David Bruce, printer, stereotyper and typefounder, of New York city, born, 1770.

November 13.— Formal adoption by the typefounders and printers of Germany of a systematic or "Universal" type-lining system, 1905.

November 14.—Andrew Brice, of Exeter, a renowned printer of West England, died, 1773.....John Gough Nichols, noted London printer, author, and editor of the *Gentleman's Magazine*, died, 1873, aged sixty-seven.

November 15.— Charles Crapelet, called the "French Baskerville," and noted for printing correct and beautiful editions, born at Bourmont, 1762.....Thurlow Weed, noted editor, printer and politician, of Albany, New York, born at Cairo, New York, 1797.....Richard Robert Donnelley, distinguished Chicago printer, born in Hamilton, Canada, 1836.

November 16.— John Walter, first proprietor of the London *Times*, died at Teddington, 1812.

November 17.— P. O. Vickery, well-known publisher of a peculiar style of story-papers, died at Augusta, Maine, 1902.

November 18.— William Boyer, Jr., of London, said to have been "the most learned and distinguished printer of modern times," died, 1777.....Caxton issues, at Westminster, the first book printed in England, "The Dictes and Sayinges of the Philosophers," 1477.

November 19.— Nathan Babcock, noted pressbuilder, born at Westerly, Rhode Island, 1824.

November 20.— Caxton finished "The History of Godfrey of Bologne; or, the Conquest of Jerusalem," a folio of one hundred and forty-four leaves, 1481.....Caxton finished the printing of "The Golden Legende," 1483..... Roger Payne, a celebrated bookbinder in Duke's Court, St. Martin's Lane, London, died, 1797.

November 22.— Thurlow Weed, "Nestor of American journalists," died in New York city, 1882, aged eighty-five. ....Andrew Bradford starts, in Philadelphia, the *American Weekly Mercury*, 1719.

November 23.— The *Loyal Post:* "with Foreign and Inland Intelligence," No. 1, issued in London, 1705..... John Gottlob Immanuel Breitkopf, an ingenious printer, typefounder, author and bookseller, and the first to cast music types, born at Leipsic, 1719.....The Ilion (N. Y.) *Citizen* this day was set entirely on the McMillan machine, being the first paper in the world set on a machine which automatically justified the type, 1883.....Andrew Foulis, a noted early Scotch printer, born at Glasgow, 1712.

November 24.— Samuel Haldeman, prominent union printer, born in Perry county, Pennsylvania, 1838..... Achilles Henry Pugh, a leading printer of Cincinnati, born in that city, 1846.

November 25.— Benjamin P. Shillaber, author (as "Mrs. Partington") and printer in Boston, died, 1890.

November 26.— John Nichols, a noted English printer, died, 1826.

November 27.— Robert Andrews, a noted letter-founder in Charterhouse street, London, died, 1735, aged eighty.....Henry Barth, eminent typefounder and part owner of the old Cincinnati Type Foundry, and inventor of the first practical typecasting and automatic finishing machine in the United States, born in Leipsic, Germany, 1823.

November 28.— Corydon A. Alvord, celebrated printer of New York city, and second president of the United Typothetæ, died at Hartford, Connecticut, 1894.....Talbot Baines Reed, a noted English typefounder, died, 1893..... The London *Times*, printed by steam-propelled machinery (1,100 an hour), the first paper ever so printed, 1814.

November 29.— Horace Greeley, the eminent editor, died at Pleasantville, New York, 1872.....Edward Keogh, noted Milwaukee printer, died, 1898.....*Der Unpartheyische Readinger Adler*, now the *Reading Adler*, established by Jacob Schneider and George Gerrisch, 1796.

November 30.— Edmund Curll, a notorious bookseller in London, was convicted for publishing obscene books, and had his ears cut off and stood in the pillory, 1725..... Samuel L. Clemens ("Mark Twain"), printer, pilot, miner, clerk, author, editor, born at Florida, Missouri, 1835..... The Minneapolis (Minn.) *Tribune* burned, with loss of many lives, 1889.....William H. Woodward, one of St. Louis' oldest printers, head of the Woodward & Tiernan Printing Company, died at St. Louis, 1904, aged seventy.

ADDITIONS TO PRECEDING MONTHS.

July 2.— Murat Halstead, famous American editor, died at Cincinnati, 1908, aged seventy-nine.

July 4.— *The Western Sun*, oldest existing Indiana paper, started by Elihu Stout, at Vincennes, 1804.

July 7.— The *Pennsylvania Correspondent and Farmers' Advertiser*, now the *Intelligencer*, of Doylestown, Pennsylvania, started by Asher Miner, 1804.

July 28.—August Brassart, who (in Paris) made the first silver plates for Daguerre's experiments which resulted in the art of photography, died at St. Louis, Missouri, 1908.

July 31.— The *Pennsylvania Democrat*, now the *Intelligencer*, of Lancaster, Pennsylvania, started, 1799.

August 2.— The *Gazette*, afterward called the *Essex County Mercury*, and now merged into the *Salem Register*, started at Salem, Massachusetts, 1768.

August 7.— The *Vermont Journal* and the *Universal Advertiser*, antecedent of the present *Journal* of Windsor, Vermont, started by George Hough and Alden Spooner, 1783.

August 20.— The *Baltimore American*, one of the earliest United States dailies, started as the *Journal* by William Goddart, 1773.

August 29.— George P. Rowell, prominent for many years in the advertising business in New York city, and publisher in early days of the famous *Newspaper Reporter*, died at Poland Springs, Maine, 1908.

THE CHEERFUL AND CHEERING MAN.

We love the man with the rose on the tongue; the man who sees the boy's dirty face, but mentions his bright eyes; who notices your shabby coat, but praises your studious habits; the man who sees all faults, but who is quick to praise and slow to blame. We like to meet a man whose smile will brighten up deadness; whose voice is full of the music of the birds; whose handshake is an inspiration. He makes us forget our troubles as the raven's croak is forgotten when the woodthrush sings. God bless the man of cheer! There is plenty of trouble here and we need no increase of it. There is a lot of dying done ahead of time! — *Western Publisher.*

HE CALLED THE BLUFF.

Mother — "Just run upstairs, Tommy, and fetch baby's nightgown."

Tommy — "Don't want to."

Mother — "Oh, well, if you're going to be unkind to your new little sister, she'll put on her wings and fly back again to heaven."

Tommy — "Then let her put on her wings and fetch her nightgown." — *Exchange.*

AN ODD PRUSSIAN LAW CONCERNING POSTER ADVERTISING.

BY N. J. WERNER.

IN referring to some peculiar legal restrictions regarding posters, a member of the Prussian Chamber of Deputies, Doctor Ablasz, delivered himself as follows:

"In many large cities a poster was put up, emanating from brewers, in which the following sentences occur: 'The greatest minds of our nation, Luther, Schiller, Goethe and Bismarck, and all our greatest thinkers and litterateurs, were not averse to a cheering draught, and were accustomed to gratefully enjoy the gifts of Bacchus and Gambrinus.' At the end is said 'Moderation is good in all things, but none should forbid a glass taken in an honorable, sociable spirit.' I believe the brewers may in this case be far from wrong, and that these assertions may be posted without let or hindrance; I really have nothing to say against it. But similar rights should be enjoyed by everybody. However in what manner this universal right is sometimes interpreted, the following comic instance will show. The believers in total abstinence bestirred themselves, under the idea that this poster should be controverted, and did it with a poster which contained nothing but extracts from the sayings of these same thinkers and litterateurs, by which they meant to demonstrate that the claims of the brewers were incorrect. They laid stress on the words of Goethe, 'Be on your guard against beer! If I could abolish wine I would be happy!' I doubt very much if Goethe lived all the time according to this principle. But upon this I am clear — that it would surely not have been a bad thing if the abstainers could have used quotations from the great writers and thinkers to further their cause. But now comes the president of the police board of Breslau and declares that the first poster may be put up, but the second not under any circumstances. If copies of the latter are still put up, despite this ruling, then the parties responsible for them will be promptly punished. And the noteworthy fact is that the president of police is perfectly right, particularly as the Prussian press laws allow the putting up of posters the contents of which may be business news or matter, but not such as relate to public matters. If the brewers use posters for the sake of business they do it under right and authority; if the abstainers use them for the sake of making propaganda for their cause, they violate the laws. It is in truth difficult to keep from writing satire concerning such a state of affairs."

THE GOLDEN RULE IN BUSINESS.

We haven't the time to preach sermons to merchants based upon strictly moral principles, but feel that appealing to their business sense is a shorter and quicker way of getting there when we want to drive a tack home.

We haven't much to say about the Golden Rule to-day, but there is much in this suggestion for you to think about — purely from a business standpoint — and we hope that you'll think about it, and act upon it.

The Golden Rule is the greatest business maxim in the world to-day — yesterday — or to-morrow.

It will make more money for the store that follows it than any other store rule that can be laid down.

That's all.— *The Apparel Retailer.*

OPTIMISM BEHIND PRISON BARS.

These buildings cover but a few acres of ground. Are you going to let their shadow darken the whole beautiful world for you? — *Star of Hope.*



Few gainsay the desirability of cost systems in printing-offices. The question is no longer whether such methods are inherently good, hut rather, "How can we secure the simplest and most workable plan for ascertaining cost?" Under this head methods of accounting will he discussed, with the purpose of making known the simplest and most generally useful plans. We invite friends of the craft to contribute to this practical and timely endeavor to supplant a planless, out-of-date, haphazard way of doing business by modern, profit-making methods.

PRINTING SALESMANSHIP.

At the October dinner and meeting of the Ben Franklin Club of Chicago, M. C. Rotier, who was among the visitors from Milwaukee, made an interesting address. It dealt with the selling end of the printing business and is as follows:

"I have some timidity in launching out on the subject which I have chosen, because I feel that it little becomes me, among so many present who are masters of the art.

"The subject, however, is one to which I hope to give considerable time this winter in our local club work, and while many of us have an intuitive knowledge of what it requires to sell goods, I believe that very little has been said or written about selling printing. It therefore seems to me we ought to begin to crystallize our ideas in such a form that they can be used by others.

"I believe that this is a subject that can be studied with a great deal of profit by most of us.

"Its range of possibilities is unlimited.

"If I can do nothing more, I want to emphasize one fact, and that is *the close relationship existing between a good cost system and salesmanship.*

"We are just beginning to realize the great need of keeping accurate time records and ascertaining costs on the orders we execute. Since the organization of the boards of trade and the Franklin clubs, we have made wonderful progress in this respect. To know your costs is certainly the foundation of business success, and without this, success in the printing business is not possible.

"Without a correct system of getting at the costs we can not hope to put a price on our product that *we know is right*, and without this I can not conceive of any man selling printing to have the backbone to stand up for the price he puts on his work.

"Salesmen who sell printing should have the fullest equipment in this matter of costs. The belief on the part of the salesman that his house is only guessing at its costs, or is not making selling prices with due regard to actual costs, is a powerful contributing factor to failure in making a sale at a profit.

"Knowing our costs is bound to give backbone to our salesmen, and that is why salesmanship and costs are so very closely related.

"Salesmanship in printing, like in many other lines, is the art of disposing of your manufactured product at a profit, and the profit, of course, can only be determined by cost averages obtained through a comprehensive and well-planned cost system.

"The nature of profit is little understood by those who do not employ the Franklin system of cost records.

"Roughly, profit is that which is left after all is paid, and by *all* is meant — when our own salaries for management and all overhead expenses are included in the cost.

"A real salesman, knowing his costs, works with delight and zest because he knows where profit begins — he knows the dead line of costs.

"In treating with salesmen the best plan is to take pains to convince them of the correctness of your costs by explaining your system.

"Secrecy in this important topic necessarily leads to doubt as to what an order actually ought to bring, and as a result a man can not talk with the conviction that he is offering his product at but a fair price.

"I have said that salesmanship in printing is the art of disposing of your work at a profit. This definition must be qualified, however, by adding that true salesmanship not only means selling the product at a profit, but to satisfy the customer and to hold his trade.

"Of course, we must expect to lose customers once in a while to the fellow who is making mistakes in estimating, or who thinks he can do the work at a lower price than others, but it has been my experience that in most instances it is better to let the other fellow have the work, because you can confidently count on the customer coming back to you at some later day, and he is a better customer when he does come.

"Selling printing in my estimation requires the very highest type of a salesman. He must not only be possessed of a strong personality, understand human nature, know how to analyze propositions and be resourceful, but he must have a technical acquaintance with the arts in printing and engraving which only years of study will acquire.

"In connection with this, let me emphasize another point.

"It is a serious mistake for employers to put men on the street who are unfit for the work of selling printing at a profit.

"The greatest evil to-day with which we have to contend is the street canvasser — the order taker — the untrained, irresponsible man who goes into a place and asks for a chance to "figger."

"A true salesman avoids the price question to the very last. He centers attention on what the real plans of the customer are regarding the disposal of his product; he shows an interest in what is wanted; gives the customer the benefit of his experience; gains his confidence, and when this is accomplished, he can have things pretty much his own way if he treats his customer right.

"This is no idealistic dream. It is done every day by men who know how to sell printing at a profit.

"There is another type of salesman who is perhaps the most valuable to the printing trade, and that is the creative salesman, the man who will pick out certain trades people who seldom or never use printing for advertising. These salesmen will study the conditions surrounding the business, the methods they pursue in disposing of their goods, the salability of them, and when they have done this to their satisfaction they map out ways and means to promote their sales through certain booklets or catalogues.

"Some of our best customers have been developed in this way. They stick. They feel that nobody knows their business so well as you do, and this is true, if you have taken the proper interest in the success of the man's business.

"There are so many salesmen who have no initiative. All they can do is to take the customer's directions as to what he wants and then make a price and use the hackneyed talk of quality printing.

"Gentlemen, if we want to improve trade conditions, let us eliminate the order-taker, the man who does nothing but encourage the customer to get prices.

"If we will all coöperate in this we will make another important step in the coöperative movement of placing the printing industry on a profit-paying plane.

"There are so many phases of this subject of competitive salesmanship that it offers a splendid line of work for a winter's study.

"I realize that I have merely touched on the subject. I trust, however, it may open up avenues of thought that will develop it to the prominent and important position it deserves in our Franklin club work."

THE EXPERIENCE OF AN EXPERT.

In the general discussion which is now taking place among the better class of printers regarding cost systems, the question is often asked: "What first induced you to put in a cost system?"

It is now more than five years since The Henry O. Shepard Company installed a cost system in its establishment. The chief reason was a general dissatisfaction with the results of the business as indicated by the ordinary methods of bookkeeping in effect at that time, in so far as it related to securing accurate details of the cost of each job as it passed through the house.

Doing more than an average amount of business, and anticipating that at the end of each year our balance sheet would show a large profit on the volume of business done, it was nevertheless necessary to sometimes "scale down" the percentage for depreciation in order to show a profit.

After one or two experiences of this kind the management decided it was necessary to secure more detailed information regarding the cost of our product. Like all employing printers, we believed that we were fully competent to judge what price ought to be charged for a given piece of work. We also knew that our salesmen were loyal and efficient and would see to it that all jobs were taken at a profit.

One circumstance that I will relate had more to do with deciding the question than anything else: A foreman brought in an order for a job amounting to approximately $20,000. He assured us that he had obtained a preference of about $1,000, as the customer had desired The Henry O. Shepard Company to do the work. From outside sources we afterward learned that we were the lowest bidders on that particular job by a very large amount. I was able to keep account of the material bought to complete this job, and also of a large portion of the labor required. The result of the accounting was anything but satisfactory when the job was completed.

Since our system of cost accounting has been in operation we have derived many benefits from it, the most important of which is our ability to determine beyond any doubt whether a given job has been profitable to us before it leaves the office. It has stimulated our salesmen to secure prices for our work which will show a profit for the house, because they, knowing that we can check up every job brought in, and ascertain the net result of their labors for the month, are very particular that the business they bring in shall not only produce a good profit for the house, but also be a credit to them, and an evidence of their ability as salesmen.

The establishment of our cost system has also exploded all erroneous ideas as to the relative value and importance of the different departments through which the work passes, regarding their earning capacity, and the amount of expense in addition to labor, connected with the working of those departments.

One of the reasons for the very successful results we have achieved from our cost department is found in the fact that we have made it an integral part of our general bookkeeping system. It is not a side issue, to be checked up by clerks. The totals are ledger accounts, and a balance must be shown each month to prove their accuracy.

Speaking in a general way, I do not believe it possible for an old employee of a printing-office to install a satisfactory cost system and work out all the details as they should be worked out. I have arrived at this conclusion from my observation that most clerical men are so fixed in their ideas of the methods of conducting business that they endeavor to build up a system to conform to their own notions rather than with a view of the needs of the business which they seek to benefit.

My opinion is that the best results are to be achieved by securing the services of a competent accountant, conversant with the technicalities of the printing trade, who shall build a cost system particularly adapted to the requirements of the individual firm.—*A. W. Rathbun, of the Henry O. Shepard Company, in Ben Franklin Monthly.*

ONE EXPLANATION OF CHEAP PRINTING.

The American Surety Company, of New York city, has a great deal of printing done. For all work done for this company the paper is furnished by the company, which has special paper made in some cases, and in others buys a fine grade of paper in large quantities and furnishes it to the printer or lithographer. Recently the Surety people have been missing paper, and an investigation developed the fact that large quantities of paper had disappeared. After watching for a while one of the officers of the company one day caught a couple of boys — employees of the concern — carrying out a couple of reams of fine paper. They took it to a "cheap" printer, one of the kind who cuts prices till you wonder if he stole the paper, and sold it to him for about $1.50. It was worth $10 wholesale. The boys were arrested and held for trial. The cut-rate printer is still at large, but you will be able to identify him by his prices on jobs that call for high-grade paper.—*National Lithographer.*

COST ACCOUNTING BLANKS ON REQUEST.

The printers' boards of trade of New York, Philadelphia, Boston, Buffalo, Toronto and Montreal are now ready to furnish any master printer who makes the request with a set of blanks which make up the new cost system accounting adopted by the boards. An eight-page covered pamphlet accompanies the blanks, giving full description of their various uses. One feature which attracts attention at once is the fact that the order blank is made exactly the size of the face of the job envelope, the wording and ruling being identical. By inserting a carbon sheet between the two the job envelope is carboned exactly as the original order blank and can not be changed in any department without showing. It certainly is worth a letter to obtain these blanks, and to give it some study is a duty each printer without a system owes his business.—*Printing Trade News.*

GETTING THE WORK AT ANY COST.

A correspondent writes: "When the printing tenders come before the Boston (England) Corporation it is always an occasion for merriment. One feels it humiliating to make such a confession, but it is the simple truth. Last month the printers of Boston eclipsed all previous records. It has been a common thing for them to tender at fifty and sixty per cent below the prices named in the schedule, but the folly has gone on until now the extremely low water-

mark of '87½ per cent off' was reached. The council was convulsed with laughter, and made all sorts of sarcastic remarks as it accepted this wretched tender. A member asked if there was not an oversight — if some of those tendering did not offer to do the work for nothing! It will, we fear — at the present rate — soon come to that, and we may even have rival printers bitten with the competition mania offering to pay a premium to be allowed to do the work. The council expressed the opinion that the schedule must be antiquated and in need of revision. Something is certainly 'rotten in Denmark' when such a condition of things can prevail." — *Printers' Register.*

CHICAGO-MILWAUKEE TALKFEST ON COSTS.

Counter attractions militated against attendance at the October meeting of the Franklin Club of Chicago. About one hundred assembled in the Delft room of the Sherman House, the main feature of the evening being the presence of a delegation of Milwaukeeans, who represented the Franklin Club of Wisconsin. After the smoke began to curl President Hartman welcomed the guests and started the flow of cost-and-method wisdom usual with the club by calling on M. C. Rotier to speak on salesmanship. After expressing the felicitations of the guests of the evening, Mr. Rotier launched his subject, the full text of his remarks appearing on page 242 of this issue.

He was followed by Bernard Cannon, also of Milwaukee, who spoke on the work of Franklin clubs, and urged the appointment of committees that would and could compare differences between members as to prices obtained for work. While prices can not be established by these clubs or their members, it is within their province in their educational work to investigate unusual conditions in price-making and to call glaring disparities to the attention of members who follow unreasonable or unethical methods. The welfare of the business demanded that prices should insure a fair margin of profit; be neither too low nor too high, which would cause distrust. In Mr. Cannon's experience, the cost of the various operations is about the same in all shops — large or small — and therefore there should be no great variations. One of the troubles incident to reckless estimating and the wide difference in prices it showed was that it encouraged the "shopping" evil, which should be reduced to a minimum. A fair price instills confidence and confidence gets business. To quote too low a figure is to lose the profit which is the due of every man. It is not merely dishonest but dangerous to overcharge, for the offender will surely be exposed and penalized by the loss of a customer's trade and good will. The speaker urged that in the education of Mr. Printer it is quite proper for the Franklin clubs to investigate cases where printers had endeavored to secure trade by quoting scant prices. The best method of doing this was to appoint grievance committees which would look into complaints, and where a mistake had been made show the offending member his error. Where a lack of comprehension of his duty to the craft was the underlying cause, the committees could let the light shine on the dark places of ignorance to the benefit of all. "There is no thought of coercion in this idea, it is purely educational, and more healthful price conditions are bound to result if the printers will coöperate in this way," concluded Mr. Cannon.

W. F. Whitman, of Chicago, said the time had come when printers should quit lying to others and deceiving themselves. The establishment of a cost system was an imperative necessity in every office. After many years of wandering in the wilderness he had determined to do so, and found it no small undertaking, but every obstacle was additional evidence showing the need of such a departure. He spoke of the indifference of printers to this reform in methods and ascribed it to conceit. They felt they were making money, and as that was a comfortable feeling and pleasing to their sense of self-appreciation they did not want to be disturbed. Perhaps they were afraid to investigate, which was neither business nor ordinary common sense, but was cowardly. Mr. Whitman closed with a strong appeal to his auditors to get busy with cost systems and find out where they stood.

Thomas Ball, of Chicago, thought the previous speaker had been too severe on the printers. All things considered, they were making progress. Cost systems were being introduced gradually, it was true, but no one could measure the amount of good that had come from the outgiving of the experiences of those who had made experiments. We were analyzing cost of production and getting rid of old traditions or superstitions such as "no money can be made in the composing-room," by merely finding out how to do it. He agreed that much remained to be done — there always would be so long as the club was a virile institution — but the progress so far had been encouraging.

George Bollow, of Milwaukee, gave a humorous recital of how he drifted into the trade, and said if he had been a printer he was sure he would have failed in business. Those who come from the case or the press fail to put a proper valuation on the ability required to manage a printing-office. When he first broke into the trade he was amazed at the struggle to get work without any regard to profit. That was not the aim in the commercial lines with which he had been acquainted. Previous training had taught him that when a concern was on the ragged edge the thing to do was to boost prices. He knew the value was in the work, for he had seen it put there, and he induced his partners to go along with him in the effort to raise prices. And he didn't find it such a tremendous undertaking. Why should it be? The worth was there, and the generality of people are willing to pay a fair price. Mr. Bollow concluded with the assertion that when he came into the business he did not know an em quad from a platen press, but he did know something about merchandising, with the result that what was a moribund concern is now a dividend-payer.

Messrs. Kortmeyer, Wilson, Hoyer and Hake, of Milwaukee, and J. A. Morgan, of Chicago, also spoke on phases of the subject.

Secretary Ellick made his monthly report, which showed 211 members, 61 of whom are using cost systems. Members who had grievances against supply men were invited to make them known, as the officers are contemplating investigating that field.

BACKBONE VS. WISHBONE.

There is a wise little advertising editorial in the *Gem City*, of Fort Madison, Iowa. It tells why backbone beats wishbone. It says: "The trouble with most fellows is that their backbone is mostly all wishbone. You wish you could succeed in business, you wish you could do as well as your neighbor who does succeed. You are overworking your wishbone. Give it a rest; it's tired. Your backbone needs exercise. It's backbone that does things — not wishbone. Marshall Field had competition, but his backbone gave him nerve to advertise big in newspapers when advertising was not known to be a necessity of business life as it is now universally recognized. John Wanamaker had the same sort of backbone. Their backbone backed up their wishbone. Backbone builds business by booming business. Business is boosted by backbone, and the backbone of business is newspaper advertising." — *Brains.*

Written for THE INLAND PRINTER.

THE ADVENT OF A NEW WORD.

BY ARTHUR K. TAYLOR.

IT has remained for a Baltimore printer to enrich our vocabulary by the addition of a new word. By examining the card shown below it will be seen that the new word fills a long-felt want and fits into the economy of the art like a white-pine "dutchman" in a loose line. The man who is responsible for the word "squoggle" deserves the profound approbation of all those who have at heart the interests of the craft — especially from the financial side of it.

It would seem that in effect a "squoggle" is not unlike a disembodied trading-stamp, inasmuch as that the mere breathing of the magic word is sufficient to stimulate trade. It seems to be the custom in some lines of trade when the goods don't seem to be selling as freely as they should, to give trading-stamps. It may be pretty safely inferred that there are two main reasons that prevent goods being turned over actively — one is that the goods are not good enough, or, on the other hand, they are priced too high. So it frequently happens that when a man can't raise the grade of his goods and is ashamed to lower the price, having in view the great public mania for getting something for nothing, and also being not unmindful that the great American public loves to be humbugged, he takes his cue and with a great flourish of trumpets he straightway gives out trading-stamps. We are glad the trading-stamp evil has not fastened itself upon the printing business, but the "squoggle" system seems perilously near it, with, however, this difference in its favor — the beneficiary of the "squoggle" gets his "rake-off" in cash, while the household that puts its dependence in trading-stamps may be enriched and glorified by a perfectly gorgeous vase representing the peaceful

IT'S THE PASS-WORD

SQUOGGLE

WORTH HALF A DOLLAR

image of Buddha flanked by three fearsome dragons, the product of the Chinese Imperial Potteries, located at East Liberty, Ohio.

Of course, there are circumstances under which it is perfectly allowable for printers to "squoggle"; just as other merchants have their "clean-sweep sales," "clearance sales," "before stock-taking sales," "stock-taking sales," "after stock-taking sales," "bargain weeks," etc. As our honored friends in the medical profession say, a "squoggle" is "indicated" whenever a printer finds that he has on hand a large overstock of merchandise, for instance a few hundred thousand catalogues more or less that seem to be uncalled for, or a matter of a million or so labels of proprietary articles, or even five or six hundred thousand business cards, all of which various items were printed upon a venture. Under such circumstances "squoggling" is not only allowable but is an absolute duty that the printer owes both to himself and his family.

It seems to us, however, that the great use for "squoggling" lies in the realm of pure philanthropy — as a means for easing the conscience-stricken. What could be simpler — when a printer feels that he is getting a larger profit from his business than should rightfully come his way, just at that precise time he should "squoggle" and the effect of this action will be to restore to all his customers a portion of his ill-gotten gain.

Furthermore, you can see that the "squoggler" need be no ordinary price-cutter, who at times lowers prices as a means of underbidding. The bona fide "squoggler" may have an especially good customer, of whose work he is absolutely sure to get a full share at prices already established, and which prices may be entirely satisfactory both to himself and to his customer, but this makes no difference, when the "squoggle" bacillus gets into his system there is nothing for the printer to do but to joyfully bear the glad tidings to his customer that for a specified time, by virtue of the virulence of his "squoggle," he gets a discount of a straight twenty-five per cent.

GET A SQUOGGLE ON YOUR PRINTING

Any Customer during August, whose bill for printing amounts to $2.00 or over, by mentioning the word "SQUOGGLE" will receive a reduction of fifty cents.

Prices as low as ever.
Quality as high as ever.

RICHARDS THE PRINTER
1020 W. BALTIMORE ST.

We wonder if the attack embraces in its general scheme of philanthropy the furnishing of postal-cards and stamped envelopes? If concerted action were taken by all the printers of our glorious land, how happy it would make us feel if we could prevail upon the Postoffice Department to "squoggle" in our favor for a meager month or so each year! The presidential candidate who will come straight out with this as a plank in his platform can count with absolute certainty upon the votes of the followers of Gutenberg. Will the honorable member from Kansas kindly put the motion?



A TYPICAL CONTRAST.

A Moral Tale in Two Stanzas.

BY J. DAVENPORT.

This is the man who "made" the price*
And stuck to it through thick and thin.
His smile is broad, his clothes are nice
And, as you'll see, he has the "tin."



This is the man who "guessed" the price—
Below some other, wrong or right.
You'll note that inky clouds of gloom
Have almost blotted him from sight!

(*On a basis of "actual cost."*)

Education

VALUE OF LAWS OF DESIGN.

In an address before the recent convention of the United Typothetæ at Boston the speaker said it was impossible to learn the art in a printing-office. There are no facilities there to acquire a knowledge of the principles of design. If they are to be taught scientifically, they must be learned outside the office, and adherence to these laws is the basis of all good printing. The printer who is possessed of this knowledge can defend his work in an intelligent and convincing manner. That is not the most important advantage which acquaintance with the principles of design would give the compositor. It would fit him to do the higher classes of printing without the intervention of the nonprinter designer. Apart altogether from the mental stimulus given the compositor, from which he will surely reap material benefit, it would tend to general craft improvement. When an "outsider" does the designing, he is mainly intent on working out the problems in draftsmanship presented by his scheme. Not being a printer, he is impatient, if not neglectful, of the limitations that beset the worker with type-metal. The latter is asked to do the impossible, and, of course, fails. Loss of some kind results from this; either the design is altered to conform to the compositor's necessities or it is allowed to pass muster as it comes from the hands of the compositor, who probably did not properly comprehend the designer's ideas. In general usage, the printer is blamed for what defects there are in the job as well as any resultant loss. This uneconomic method of doing such work should be obviated. The palpable method of doing so is to combine designer and compositor in one person. This done, there will be sympathy and understanding from the commencement to the end of the job. This not only makes for better work, more profits and higher wages, but it fully equips the compositor to do the work that is in reality part of his trade. He must know something of the principles of design in order to achieve any measure of success. Many compositors have acquired this knowledge unconsciously, and, not thoroughly understanding their force and power, have been unable to use it to the best advantage and with the greatest profit to themselves. A course in the principles of design will fit them to use their present knowledge with more intelligence and consequently more benefit to themselves and the craft.

PURPOSE OF THE I. T. U. COURSE ENDORSED.

George French is the editor of *Profitable Advertising*, which is in the front rank among magazines of its kind, and typographically the best. This critic looks at the printed page from its two most important standpoints — its craftsmanship and its effectiveness. He is one of the few men who may be called all-around experts on commercial printing. In an address on "Newspapers and Advertising," before the National Editorial Association at its recent meeting, Mr. French said things that compositors can not afford to ignore:

"I do not like to criticize the printers, because I am always very proud to advertise the fact that I have been a printer for many years, and know how it is. But the printers of to-day are not as well grounded in the art as they were a generation or so ago. They ought to take a higher view of their vocation. It is an *art*. It should be *studied* as an art.

"The printer who knows enough about art to appreciate what art can do for him is far on the way toward the best education that a printer can have. Especially ought the printer who sets *advertisements* to know about art.

"With art and two fonts of type the knowing printer can make a better advertisement than can be made from all the type in a typefoundry, if the compositor does not know those principles of art that are of use to him.

"An advertisement set according to the principles of art, without extra labor or material, is many times as attractive as one set *without* reference to those principles. And the more attractive the advertisement *is* the more valuable it is to the advertiser and to the paper.

"As I said about psychology, the things about art that it is essential for the advertising typographer to know are simple and few. They are the chief rules and tenets of composition (in art), such as harmony, balance, proportion; and in general, such things as color, light-and-shade, and some others in lesser degree.

"These are not difficult to learn, nor hard to put into all work that is done for advertisers. They give the printer more power.

"If even one of you were to put these hints into thorough execution in your own work in setting advertisements you would find that the advertisements in your paper would look much more attractive to you, and to every reader; and therefore would be more valuable to the advertiser.

"In this connection I want to say a word of the newspaper as a whole — as a big advertisement for the publisher, and plead for a better and stronger typography for it, as a big advertisement in itself.

"While many papers are very handsomely printed, many of them are not built upon any consistent scheme looking to make them effective and harmonious. A number of good advertisements do not, when put together, make a handsome paper. There must be some harmonious plan. Some papers have a good plan for the harmonious handling of the reading-matter sections, but dump the advertisements in any way.

"The advertisements can not be handled as easily as the reading matter. There are the wishes of the advertiser, and he often prefers the worst typography, because it makes his advertisement distinctive."

Speaking to editors and publishers, Mr. French, as an expert on advertising, tells them that if more style and class were put into the composition of advertisements they would be more profitable to the advertiser, which means in turn more advertising. He tells the compositor what is necessary to learn in order to be capable of setting such advertisements with more ease and facility than are required to set less beautiful and less profitable advertisements. Mr. French says also that these helpful and essential things the advertising typographer should know are simple and few. These elements — harmony, balance and proportion, etc.— the I. T. U. Course affords printers an opportunity of learning. There is not an advertising expert in the country who would not say what Mr. French has said, if he were sufficiently informed as a printer to make the point clear. The opinion of such an authority should set at rest all doubts as to whether the Course has a message for the advertisement compositor. The knowledge it imparts in the most scientific and pleasing way is essential for the composition of advertisements that "reach the spot."

EXHIBIT BY STUDENTS OF I. T. U. COURSE.

At the recent convention of the International Typographical Union at Boston, there was an exhibit of the work done by students. At that time the course had been in operation less than five months, and the display was necessarily limited. Notwithstanding this, John M. Collins, of Scranton, Pennsylvania, writes in the *Typographical Journal:*

"Every one who saw the exhibit of students' work in the I. T. U. Course in Printing could not be otherwise than very favorably impressed with the results of the instruction as shown by the various specimens of the large number of students. We folk from Scranton are more or less familiar with the proposition of correspondence instruction, and realize the advantages to be had from it, but the International Typographical Union Commission gave us a demonstration of results the like of which we did not suppose could be obtained anywhere outside of our own city. The I. T. U. Course in advanced printing is beyond a doubt a most commendable institution, as there are comparatively few men in the craft that would not be benefited by the instruction contained therein, and for the apprentice it offers an education of incalculable value. Let every union printer be a booster to the cause, and we will soon settle the argument of some of the employers who claim that so many men are not worth the scale. They will have to pay more than the scale to hold an International Typographical Union graduate. I shall take another time for more of this subject."

SHOULD FOLLOW AMERICAN EXAMPLE.

The International Typographical Union of America has officially identified itself with the cause of technical education. It has appointed a commission of three, with the president *ex officio*, for the purpose of affording technical instruction by correspondence. The main feature of the course, at present, is typographical designing, the students being taught the art of sketching-out designs for all classes of jobwork and artistic printing. Typographical designing in America, as in this country, has hitherto been "attached" by outsiders, and the International Typographical Union is making an endeavor to train their own members for this special work. We should say that there is a good opening here for the British printing-trade union to "go and do likewise."—*The London (Eng.) Typographical Journal.*

FOREIGN STUDENTS.

Several British printers, a New Zealander and a West Australian, are enrolled among the students of the I. T. U. Course. Excepting they are not entitled to the rebate, these students are, of course, given the same training as Americans or Canadians. The following letter from Australia demonstrates that the same problem confronts the Antipodean printer as the American — they must learn "to be something more than mere type-snatchers," to quote our Australian friend, whose letter, in part, follows:

"Letter and printed matter are at hand. Enclosed you will find order for £4. My only reason for asking for particulars was my uncertainty as to whether your course was available to printers outside the States. As soon as I saw the idea first mentioned in The Inland Printer, I knew it was the very thing I wanted. The printed matter and letter only confirm me in that belief. If there are any extra charges owing to my remoteness (postage, etc.), I will only be too happy to forward. The part which most interests me is the lettering, as although I can draw fairly well and have had several small sketches accepted by our national paper, the *Sydney Bulletin*, I have always been very weak at anything in the lettering line. I am at present employed as display hand on what is about the biggest Sunday paper in Australia, and I can see that the advertisers are rapidly moving in the direction that they will not be satisfied with old-style display, and that we compositors will have to be something more than mere type-snatchers.

"I thank you in anticipation and am impatiently waiting 'to get my head right down to it.'"

TECHNICAL EDUCATION A NECESSITY.

It is well understood that in the important reorganization of trade unions that is now taking place [in Great Britain], the matter of unemployment, and the intimately related subjects of apprenticeship and technical education, will in all probability receive most earnest consideration. Trade-unionists are just now professing much interest in the efficiency of the workman, and in the prior consideration of the education of the apprentice. We must take care not to set up educational machinery that goes on turning out automatically a regular supply of printers, whether they are wanted or not. Such a system would not only be wasteful, but downright wicked.

Nevertheless, the need for educational machinery — such as can be kept under reasonable control — is beyond question. We want better teachers and a more liberal curriculum. In our trade classes, the literary and artistic needs of printing are almost entirely ignored. It is not sufficient to put a competent craftsman at the head of a class of young men in the expectation that he will make good printers of them. But if the status of the printer and of his trade or profession is to be raised, and if a position of dignity and respect is to be won, something more will have to be done in the direction of culture. Art principles and literary knowledge must be imparted by men of unquestionable antecedents and undeniable qualifications. If printers are wise, they will, now that the whole question is coming up for revision, insist that the education of the printer must go beyond mere technics; but in making this provision they must take great care to avoid the serious blunder of overproduction, into which, as we have seen, some of the professions have fallen, with lamentable consequences to the units and to the community.— *The London (Eng.) Printing World.*

MEETING OF NATIONAL SOCIETY.

The National Society for the Promotion of Industrial Education will hold its second annual convention at Atlanta, Georgia, on November 19-21. This society was organized at New York in November, 1906, and has State branches in Georgia, Massachusetts and Pennsylvania. In thirty other States committees have been organized, and as they grow, they will become State branches. In all, the society has a thousand active members.

The program for the Atlanta meeting is designed to shed light on the necessity for apprenticeship systems, trade schools and the introduction of industrial education in public schools. Among the speakers will be Governor Hoke Smith, Secretary of Agriculture Wilson, United States Commissioner of Education Brown, Col. Carroll D. Wright and several well-known educators.

CANADIAN VIEW OF PAPER QUESTION.

Is Canada to go on exporting, in ever-increasing quantities, a great natural asset in its practically natural state, or is she to take such action as will result in its manufacture within her own borders, and thus have the pay-rolls of many, many millions of dollars paid to Canadian, in place of United States labor, as at present? — *E. H. Lewis, Member of Dominion Parliament.*

Job Composition

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

BLOTTERS.

The blotter is perhaps the form of advertising most frequently used by the printer. It is inexpensive and has the value of being of some practical good to the recipient, thus insuring its continuation on the desk as a daily reminder of the firm which it represents. Other forms of advertising such as motto-cards, etc., do not have this feature of usefulness and hence are the sooner consigned to the waste-basket. Calendars are, of course, always in demand, and where the printer combines, by printing the monthly calendar upon the blotter, the usefulness of the two, the best advertising results are attained.

While it may be difficult to definitely specify the reasons therefor, the fact remains that most blotters seem to be overdone — too much color, too much decoration or too many type-faces. Perhaps the reason for this is the desire of the printer to put out a blotter that will show his ability to do "artistic printing," and to all too many printers artistic means ornaments, rules, colors. The natural tendency to "make a showing" asserts itself in the printer the moment he decides upon sending out a blotter, and he desires to do something exceptional. The fact that many printers' conception of art is decoration and color is demonstrated in much of our printing, but it seems to be left to the blotter to exemplify the climax in this line. Instead of making the blotter less readable by subordinating the text to an intricate rule and ornament design, it should, if anything, be made more plain than the average run of printed matter. It is designed to be quickly read and easily grasped, and anything which tends to detract from this legibility and force upon the mind something besides the message which the blotter conveys nullifies, to that extent, its advertising value. Not that decoration or colors should be entirely avoided, but that they should be subordinated to the text and tend to throw it out the stronger. Simple, forceful type arrangements and combinations of two or, at the most, three colors are preferable to pretty ornaments and five or six colors. The printers are few indeed who can successfully handle a blotter on which more than three colors are used, for even though they employ colors which do not clash, they fail to secure results which justify the additional impressions. We recently received a blotter printed in dark blue, light blue, dark green, olive green, red and brown — a veritable riot of color — and while it looked much better than one would expect from the designation of the colors, still one could not help feeling that half the number of impressions would have produced an infinitely better job. One thing the printer must always consider before adding color or decoration to a job, and that is whether or not it is justified — not necessarily justified as to its expense, for the printer issuing a blotter may not care anything about the cost — but whether the appearance of the job is benefited sufficiently, if any, to warrant it. The printer should keep in mind the quotation, "We ascribe beauty to that which is simple, which has no superfluous parts, which exactly answers its ends." With this in mind he will be less lavish with color and decoration.



FIG. 1.— An excess of panels and different type-faces produce a complicated design and do not give the best results.

Publicity is essential to the printer — just as much so as to the other business man. But for the printer it must be, if possible, more carefully planned and executed, as it is taken to represent the best he can produce, and no printer can afford to send out advertising literature that does not place him in the most favorable light. The business man can not be expected to trust his publicity literature in the hands of a printer who can not properly and tastefully advertise his own business.

The printer should make no statements regarding the quality of his product on a blotter (or, for that matter, any

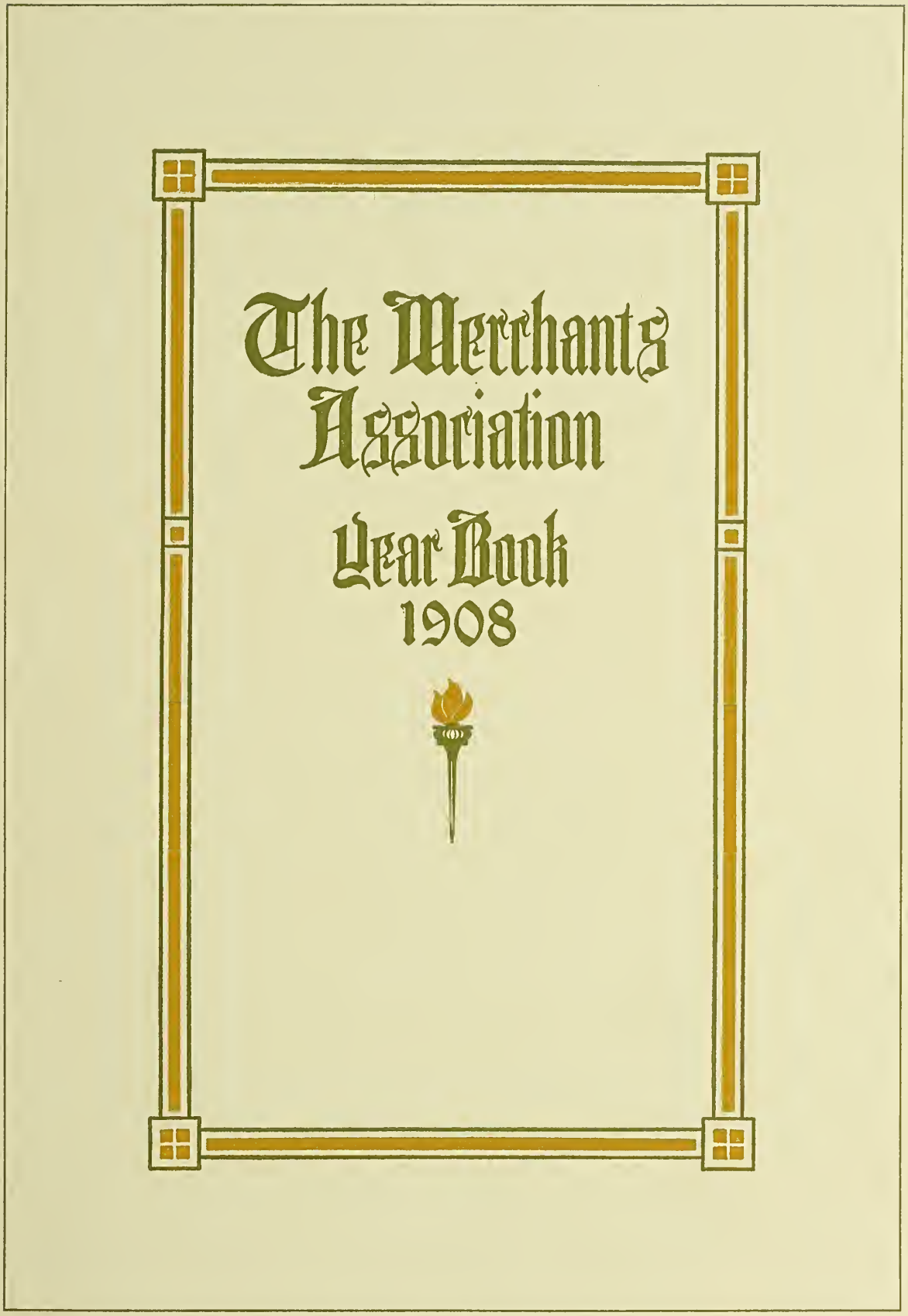


Figure 1.

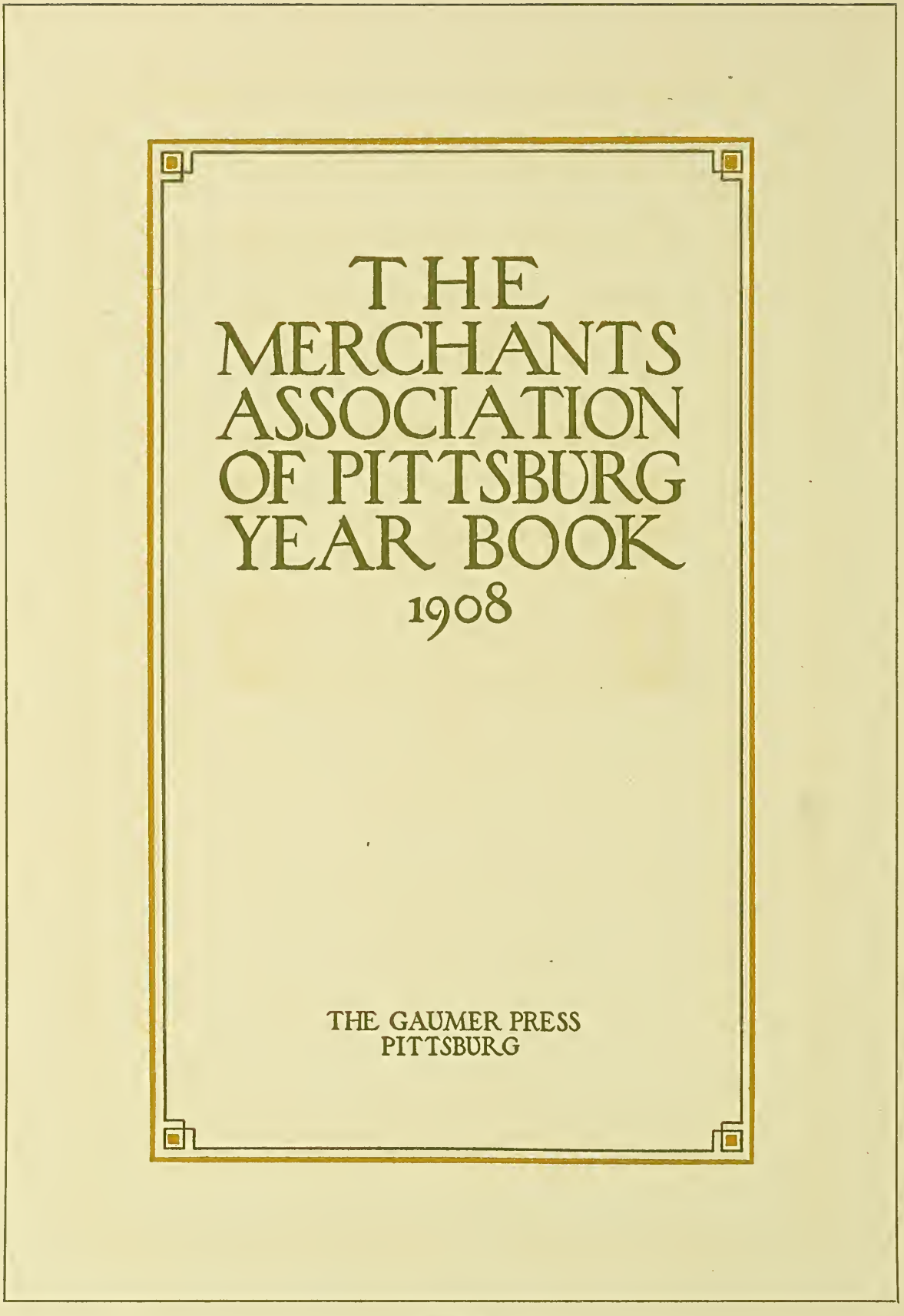

THE
MERCHANTS
ASSOCIATION
OF PITTSBURG
YEAR BOOK
1908
THE GAUMER PRESS
PITTSBURG

FIGURE 2.

Prospectus of the MILWAUKEE POTTERY CO.



757 DELAWARE ST.

MILWAUKEE
WISCONSIN

JAMES HELPER, President
W. H. BAULTON, Vice President
HENRY HARBING, Secretary
V. M. MONNETT, Treasurer



FIGURE 3.


THE
HENRY-O-SHEPARD
COMPANY
PRINTERS
ENGRAVERS
BINDERS
THE HENRY O. SHEPARD CO. CHICAGO
THE LAND OF FREE
120-130 SHERMAN ST. CHICAGO
TELEPHONE HARRISON 4230 - SIX TRUNK LINES

FIGURE 4.

Your Opportunity Awaits You

THERE is no time to lose! The tidal wave of increased business is rolling this way and you should place your orders at once for the necessary printing in order to keep you in the swim. It's not too late yet but there is no time to lose. Send your orders at once to

John J. Gulivor Company

Printers :: Fifth and Locust Sts. PHILADELPHIA

WE HAVE A STAFF OF WRITERS AND DESIGNERS WHO ARE OF THE BEST IN GETTING UP ATTRACTIVE PRINTING

LET US ESTIMATE ON YOUR PRINTING

Printing

CATALOGUE AND COMMERCIAL

HARRINGTON & WEIL PROMPT PRINTERS

:: 116 WEST MAIN STREET SPARTA, WIS. ::

1908 MARCH 1908						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

THIS CALENDAR ISSUED EVERY MONTH

THE OPEN SESAME TO SATISFACTION

Send for us—'tis the open sesame to satisfactory Printing. Whatever facilities a first-class print shop should possess; whatever's best in presses, type and workmen; whatever typographic skill, knowledge and ingenuity can provide, are here and at your disposal. Every job, little or big, is under the personal supervision of the proprietors.

W. J. CHILD & SON : THE PARTICULAR PRINTERS : THOMAS STREET PHONE 13

FIGURE 5.


BERKSHIRE DECORATING CO.
WHOLESALE WALL PAPER PAINTERS & PAPER-HANGERS SUPPLIES ::
118-120-122 S. Bloomington St. STREATOR, ILLINOIS
Byon Art Institute
OF MILWAUKEE
CATALOGUE
FOR 1909
Hotel Chapman
IN THE BERKSHIRES
JOHN CHAPMAN, Manager
CHESTER ▼ MASSACHUSETTS

FIGURE 6.


LE LOUVRE
HISTORY OF ITS FAMOUS TREASURES: By B. T. HENRI
ILLUSTRATED
SIMPSON & COMPANY
LONDON :: NEW YORK :: MELBOURNE

Figure 7.

SPECIMENS OF HAND LETTERING AND TYPOGRAPHY FROM THE INLAND PRINTER TECHNICAL SCHOOL AND OTHER SOURCES

THE foregoing pages are the work of students of the Inland Printer Technical School and the I. T. U. Course in Printing. They represent the exercises carried out under the conditions which are given as a part of the problem, the object being, in this particular work, to reproduce all the limitations of an average shop, and execute certain pieces of typographical design under these limitations. This is done in the hope that the pages set by the students may be useful as suggestions to the craft in general, and that the subscriber to the magazine may receive each month some specimens of commercial work which may help with the copy to be found in his own shop at the time the INLAND PRINTER arrives. While the number of type-faces at the pupil's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course in Printing.

Figure 1. Suggestion for a cover-page, lettered and designed by A. T. Gaumer. The lettering of this page and the accompanying title-page constitutes one of the review lessons of the I. T. U. Course in Printing.

Figure 2. Title-page to accompany Figure 1, lettered by the same student.

Figure 3. Suggestion for pamphlet cover-page by H. D. L. Nidermaier, Inland Printer Technical School. By gathering the text and decorative material into one group a simple, effective design is secured.

Figure 4. An illustration of the effectiveness of hand lettering as applied to the designing of advertisements.

Figure 5. Suggestive blotter designs by H. D. L. Nidermaier. Text relative to blotters and blotter designs, together with reproductions, will be found in the Job Composition department of this issue.

Figure 6. A letter-head design and two pleasing page arrangements, the latter by C. A. Bradley, Inland Printer Technical School.

Figure 7. A page arrangement showing a use of the popular geometric decorative material.



FIG. 2.— Fewer type-faces and panels result in a simpler and more pleasing arrangement.

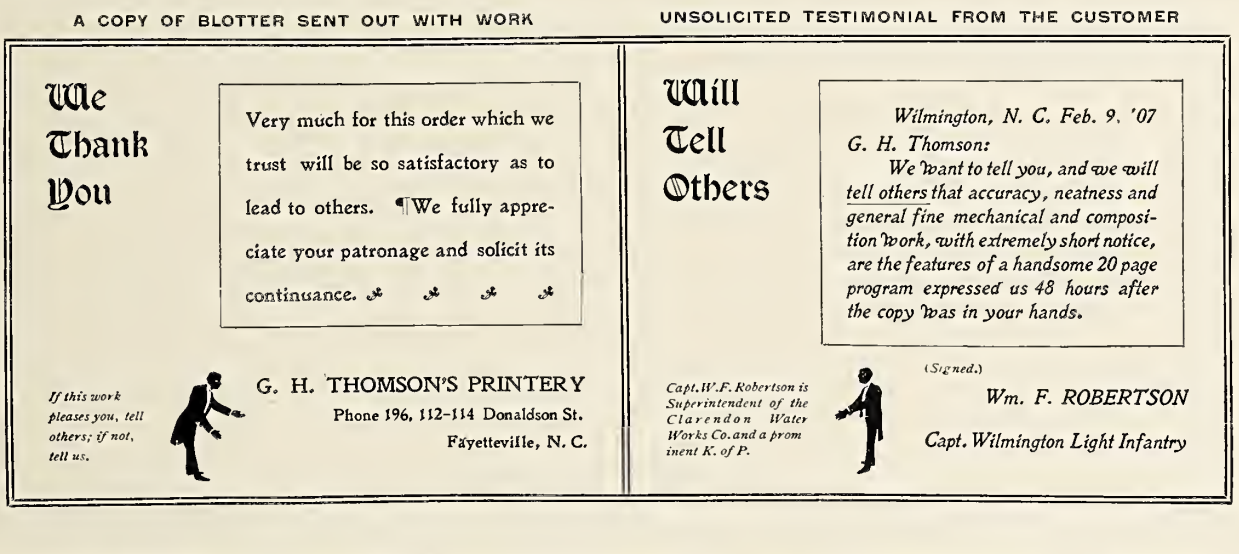


FIG. 3.— Illustrates a lack of proportion caused by dividing the job in the center. This arrangement gives too much prominence to the testimonial.

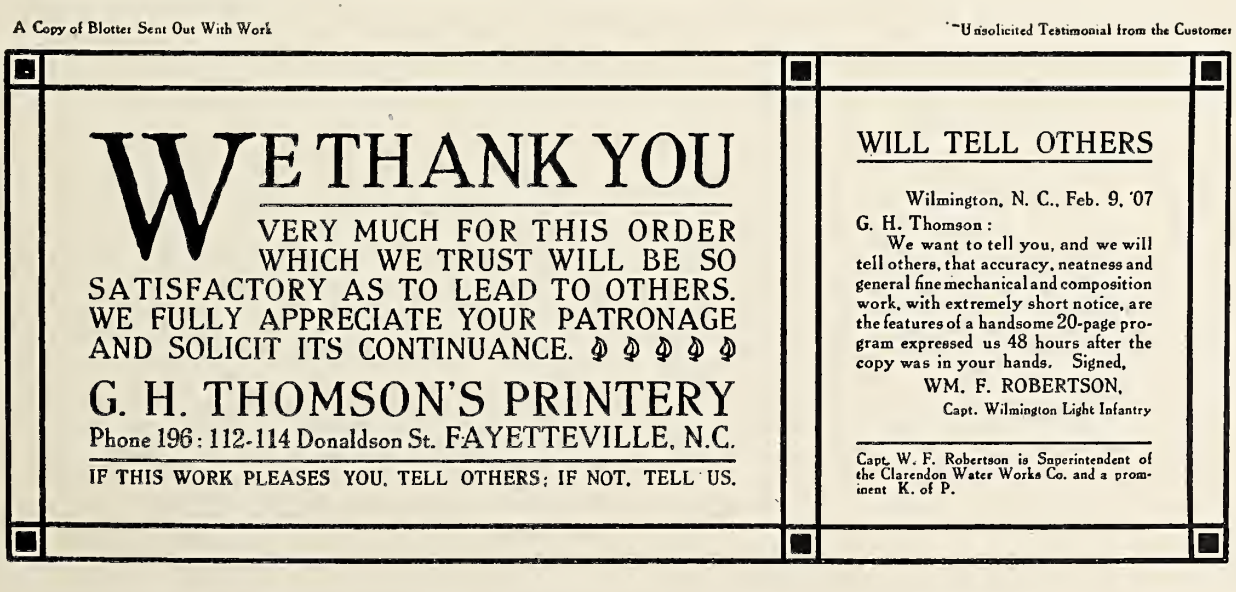


FIG. 4.— In this instance the division of space has been made more in conformity with the laws of proportion.

other printed thing which goes from his establishment) unless the appearance of the specimen bears out the statement. To see printers style themselves "the particular printers" — a phrase at present very popular and quite common — on a blotter or other advertisement the typography of which shows a slovenly appearance, to say nothing of poor presswork and an utter disregard of color harmony, is rather amusing. A reasonably careful joining of rules, even spacing between words, and the other seeming trifles that go to make good work are to be expected from any printer, but the specimens of the firms who style themselves "particular printers" should be well-nigh faultless in these things.

The quotation above says that we ascribe beauty (and beauty is art) to that which is simple. A simple design is one which has but few groups or forces of attraction. Fig. 1 is the direct opposite of this, in that it has no less than eight panels, including the outer rule. Eight panels, with their necessary consumption of time and rule, and four different type-faces, to say nothing of the indiscriminate mixing of capital and lower-case lines. While in justice it must be said that the original, in two colors, was preferable to the reproduction in black, still the color combination (type in blue and rules in yellow) did not give the best results. Either light blue and dark blue, orange and blue, or violet and yellow would have been preferable. In Fig. 2 is shown the same blotter as set by a student in The Inland Printer Technical School. But two type-faces are used, the various lines of reading matter are grouped together, and the whole job represents an expenditure of much less time than was consumed in setting the original. The use of the initial adds sufficient decoration to the page.

Fig. 3 illustrates the lack of proportion, that pleasing inequality necessary to the best printing. Where it is possible, the dividing of a page or a panel into equal parts should be avoided, as the equal division is not pleasing. In this instance the equal division results in the name of the signer of the testimonial being given equal prominence with that of the firm sending out the blotter, and while this blotter shows both the testimonial and a copy of the blotter sent out with completed jobs, it is essentially an advertising proposition and the firm name should stand out prominently. In the resetting (Fig. 4) the division of the space has been made more in conformity with the laws of proportion, and the resulting larger space on one side gives opportunity for a better display of the firm name. A consideration of the part of the above-mentioned quotation referring to the ascribing of beauty to that which has no superfluous parts would have prevented the insertion of the little black cuts, which have no meaning whatever in this case, but being darker in tone than the balance of the page, serve to draw the attention away from the real advertisement.

In the insert of The Inland Printer Technical School in this issue will be found further suggestions for the setting of blotters.

IT WAS A DRAW.

On a bench in a city park two tramps sat in the sun and blamed national, state, and municipal administrations for everything to which blame could be attached. They were strangers, but because of the fellowship which exists among their kind, exchanged views freely.

"Well," said the first, "I haven't always been a tramp. I used to be a Linotype operator."

"Is that so?" queried the second. "Why, I used to be a proofreader."

The policeman who separated them said it was the worst fight he ever saw.—*Shop Talk of Denver News-Times Chapel.*

MR. FRANCIS' ADDRESS TO JOURNEYMEN.

We give herewith a verbatim report of the address of President Francis, of the Printers' League, before the convention of the International Typographical Union, which was unavoidably crowded out of our last issue:

Gentlemen and Brethren in the Printing Business:

It is with great pleasure that I am here to address you as the representative of the organization known as the Printers' League of America and also to congratulate you upon this your fifty-fourth anniversary as an international body.

The Printers' League of America was formed in accordance with the spirit of the times, which is a get-together policy. It recognizes that you, as individuals and as a body, are as much interested in our business as we ourselves are. It is your living and it is our living, and it is to our mutual interest to get as much as we can, commercially, out of our labors.

The spirit that has actuated our organized bodies throughout the past has been a spirit of antagonism. We have looked upon each other as natural enemies and have been opposing our mutual advancement by the expression of this feeling by means of strikes and lock-outs, thereby wasting our energies in a useless struggle, no matter what the end may be.

This manner of procedure belongs to an age long gone by, and in keeping with the civilization of the present day we should get rid of the idea that we are mutual enemies when we see the results of the disastrous warfare between employer and employee, and hereafter work together in a friendly endeavor to obtain for each a fair share of the dollars that should come our way.

If we take the national statistics, we find that in the years from 1880 to 1900 there was spent in this country for strikes and lock-outs the sum of $500,000,000 and probably as much more that did not enter into the statistics compiled during those years, to say nothing of the misery caused by such a state existing.

Coming down to your own strike of 1906, you know how much this has cost you as a body, but I estimate that the total cost of this particular strike was not less than $15,000,000, and this is represented most largely by your earnings.

The first thing, then, as a strictly business proposition is to get rid of the old feeling of enmity and gather together as friends, study out the situation to our mutual benefit and act with due consideration toward one another.

This does not mean that everything is to be given over to the unions on their demands, which will in future take the shape of requests, and which will be brought forward as also requests by employers and considered in its bearing for mutual benefit.

One thing is clear and that is that by meeting together under the banner of the Printers' League with consultation, conciliation and as a finality arbitration by means of trade courts or otherwise, we shall first of all save the immense sums which have been wasted for many years past, and thereby increase our own revenue as individuals.

I might instance one case in which the Printers' League had occasion to go to an arbitration with the pressfeeders of New York, in which our total expenses were $300 each, whereas if we had come together on the old plan it would probably have cost as many hundred thousands of dollars.

In the matter of the 1906 trouble I think this body was very reasonable in its manner of approach to the eight-hour day, and that had the Printers' League, with its motto of "Justice to all," been in existence we could have so arranged matters that the business conditions in our vocation would have accommodated themselves without undue disturbance to the shorter hours.

The Printers' League began its existence in November, 1906, and at its inception avoided a contemplated strike of the feeders in New York by amicable adjustment; it continued its work and made contracts with the pressmen and later with Typographical Union, No. 6; this latter contract was largely the conception of the union and as far as practicable a counterpart of your contract with the newspaper publishers.

Of course it could not be just like that, as the competition in the book and job printing business has questions that can not arise in the newspaper field, and vice versa, but it was a masterpiece and adopted by all parties almost without a change.

The League in its formation offers to you the desirable proposition that it will employ none but union men or those affiliated with the unions; in return its members are to be protected against strikes and the employees are to be protected against lock-outs pending an amicable and harmonious adjustment of all disputes, and conditions in the offices are to remain in *statu quo* pending adjustment.

Speaking for myself as an individual, I have always found the Typographical Union very reasonable in its demands. I have been a member of your union, and am now an honorary member. I have come along the line, from sweeping out the office to the position of employer, and have found out that I can not do business successfully without the coöperation of the employees, and my success has been largely due to the fact that the union has always been with me to a man.

I believe that this principle of conciliation and justice to all must win out in the end. We have not been as successful as could be desired in all our efforts, but as soon as the prejudice existing many centuries can be overcome and the spirit of fairness established, as I fully believe can be done with your help, we shall hope to branch out and become the strongest national organization ever established, as we are now in New York city, having some fifty-three of the largest firms in the city numbered in our ranks and growing week by week.

Next year we hope to have a national organization. I am afraid that I am a little mite ahead of the times in the one hope I entertain, and that is that the employers' organization and the union meet at the same time, in the same city each year, and exchange views and work in coöperation on every matter affecting the trade and the employers' and men's interests.

Sometimes business conditions will not allow of the immediate adoption of all desires of either side, but, by conference, plans can be arranged, and intelligent and friendly discussion will tend to show what obstacles are in the way and how it may be possible to overcome the same.

As an example: thirty years since, when the hours of labor in the printing business were ten each day, and the unions desired to reduce immediately to eight at the same rate of wage, the business conditions would not allow such a sweeping overturn at that time. As a member of a typographical union, I advocated a plan to reduce by a quarter of an hour each alternate year and reduce the pay in proportion, and each alternate year to raise the wage-scale back to its original basis. In this way it would perhaps have taken twenty years to have established the eight-hour day. This proposition was not even considered by either side, but if it had been the result would have been obtained ten years ago, without disturbance of business conditions, and the men would have obtained what they desired without the long and expensive struggle they have just gone through, and the employers would have been saved the heavy expenditure of money and in some cases business failure in battling against what they were compelled to grant.

While there are some shops still struggling with non-union men, it will be but a short time when the eight-hour day will be universally conceded in our business, and then I hope to see simultaneous conventions in adjoining halls.

This, I sincerely hope, will be next year.

SLAUGHTER OF THE PUBLICATIONS.

The recent ruling of the Postoffice Department on second-class matter, says the *Mail Order Journal*, has wrought devastation among the mail-order monthlies. Before that ruling was made the total circulation of the well-known mail-order monthlies amounted to 25,000,000 copies a month. Since then the following monthly publications have disappeared: *Cheerful Moments*, circulation, 250,000; *Home Monthly*, circulation, 150,000; *Paragon Monthly*, circulation, 150,000; *American Queen*, circulation, 140,000; *Evening Hours*, circulation, 100,000; all of New York. Lane's List, Augusta, Me., circulation, 720,000; Sawyer's Trio, circulation, 1,200,000; *American Home*, circulation, 370,000; *Home Queen*, circulation, 330,000; *Clifton Monthly*, circulation, 100,000; all of Waterville, Me.; Cushman's Six (only two of the six left), circulation, 1,200,000; *Modern Women*, circulation, 400,000, of Boston; *Digman's Magazine*, of Richmond, Ind., circulation, 250,000; *Mail Order Monthly*, of St. Paul, Minn., circulation, 200,000. There has been absorbed by the *Unele Remus Magazine*, of Atlanta, Ga., the Indianapolis *Home Magazine*, circulation, 210,000; and by the *People's Popular Monthly*, of Des Moines, Ia., the *Ladies' Favorite Magazine*, circulation, 200,000, the Oak Park (Ill.) *Star Monthly*, circulation, 180,000, and the New York *Hearthstone*, circulation, 500,000, saw the handwriting on the wall and suspended before the ruling of the Postoffice Department was announced. The following papers have announced reductions in circulation: *Modern Stories*, New York, reduced by 175,000; *New Ideas*, Philadelphia, by 50,000; *Illustrated Companion*, New York, by 110,000; *Viek's Magazine*, Dansville, N. Y., by 150,000; *Milwaukee Badger*, by 50,000.

THE TRUE RELIGION.

Many are the styles of religion to-day. There are creeds and sects and red tape as long as the string on Johnnie's kite. Even learned men quarrel and let rancor breed within their hearts over the way to be religious. All this when the most human, the simplest creed is the best — the belief and practice of being kind to your fellow men. "Do unto others as you would be done by." A man who is kind and who does by others as he would be done by, needs no other religion. He need not necessarily forswear creeds or remain away from church, but if he lives up to this simple, yet grand, standard, he will have been truly great and good, a sincere follower of Jesus of Nazareth. What we need is a practical softening of the heart of this money-grabbing world, a kindlier interest one in the other. There are too many scowls and not enough smiles, too many hard faces that should be bright in the enjoyment of an ennobling spirit of brotherhood.

Be kind!

"Do unto others as you would be done by."

It is enough! — *Western Publisher.*

THERE'S A REASON.

Little grains of sawdust — little strips of wood, treated scientifically make the breakfast food.— *Toledo Blade.*

Machine Composition

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

THE death of Charles W. Seaward, well-known throughout the country by Linotype operators and machinists, is announced from Boston, Massachusetts. Mr. Seaward was for years traveling inspector for the Mergenthaler Linotype Company, and until recently was the head of the Charles W. Seaward Company, dealers in Linotype supplies, at Boston. His death was due to malarial fever. His age is given at forty years.

INCREASED PAY FOR OPERATORS.—The Linotype and Monotype operators in the Government Printing Office at Washington had their wages advanced from 50 to 60 cents an hour on October 1. Public Printer Leech explained the advance by declaring that the experimental stage of machine composition has long since passed, and that proficient operators in that office have not been receiving compensation equal to that paid by private concerns in the large cities. Eighty-four Linotype operators and 137 Monotype operators will be benefited by the increase.—*Typographical Journal.*

STICKY MATRICES.—"P. P. C.," a Western operator writes: "(1) I have tried everything to make my matrices drop (cleaned magazine, matrices, cams and put a little grease on verge spring) but it doesn't seem to help. I can not get double 'l,' 'r,' 's,' 't' unless I wait a considerable time before I strike the key a second time. Cam will revolve all right when the key is struck twice in rapid succession, but second letter does not come down. Matrices are in good shape, also verges. (2) Can you tell me the price of the back knife, the one behind the mold-disk, or where it is listed in the catalogue? I can not find it. Have a 1907 catalogue." *Answer.*—(1) Examine the channels, and if any roughness is seen, polish with crocus cloth on the end of a piece of brass rule. The ears of the matrices which are slow to drop might also be polished. Crocus cloth may be procured from a jeweler or in a hardware store. Be sure that the machine is running normal speed; about sixty-eight revolutions per minute. (2) A back knife costs $1.25. The number in the book is F254, plate 33.

METAL.—"O. N. J.," Heron Lake, Minnesota, writes: "(1) I found the cross-vents in the mouthpiece were cut too deeply, which caused those flat pieces of metal that I sent you in a previous letter, and there is also a dripping back of the mold-disk from the same cause. The mold-disk still binds a little, and I think it must be warped. (2) How long should the same metal be used? They haven't had any new metal since I've been here, six weeks, and for some little time before that, probably three months in all. I notice the last two or three days the slugs sometimes look rough and full of holes on the sides. Does that mean the metal is about worn out, the pot being full?" *Answer.*—It is not likely that the mold-disk is warped. This is a most unusual condition. The pivot must be oiled freely and the base-trimming knife should not be set too tightly against the mold. (2) If new metal is added to the old occasionally, it will remain in serviceable condition for a long time. If a lump of grease or fat is thrown into the metal and is then thoroughly stirred, the oxides will rise to the surface and can be skimmed off. You can test the quality of the metal by cutting it with a knife. If too soft, the metal will cut like lead; if too hard, it will be brittle. The metal dealers can supply temper metal (which contains a larger percentage of tin and antimony) to add to old metal to rejuvenate it.

ASSEMBLER STAR WHEEL.—"D. C. B.," New Philadelphia, Ohio, writes: "I am having some trouble with the assembler that I can not locate, on a Model 5. The thin matrices drop into the assembler all right, but the thick ones, such as quads and caps, seem to stop the assembler star wheel; thus the spacebands can not drop into place, giving much trouble and causing transposition. I think, perhaps, the star wheel stops too easily, but do not know how to remedy it. Information on this would be greatly appreciated." *Answer.*—The cause of your trouble with assembling lines may be due to the greasy condition of the friction clutch of your star wheel. Hold your finger against the star wheel while it turns. If it stops with little or no resistance you may feel assured that the trouble is with the friction device. To remedy the trouble it will be necessary to remove the assembler. Open the large glass, then remove the assembler belt from the upper pulley. Take out the two screws in the assembler plate and remove the assembler. Unscrew the friction stud and remove the spring and pinion; then clean with benzine the brass disk and pinion surface which has contact with the disk. Turn the disk tightly by hand, and then place the pinion in position. Next place spring and stud in position and turn the stud tight by hand. This should remedy the trouble you are having. The original cause may have been produced by oiling the star-wheel shaft too copiously; one drop of oil once or twice a week should be ample.

FIRST ELEVATOR.—"G. O.," Rock Island, Illinois, writes: "Can you help me solve this problem: Both the first and second elevators slam when a line is transferred. The latter especially is noisy and makes me nervous. The adjustments are according to 'The Mechanism of the Linotype.' Another thing: The book says that the balls in the bearings in the lower pulleys should at no time be removed, but I have had to exchange several that have worn flat. Is something wrong?" *Answer.*—In reference to the unusual noise the first and second elevators make when the line is about to transfer: The first elevator top-guide bar should have a slight amount of oil on its front surface where the inner edge of the front jaw rubs as it seats in the guide. The top of each of the duplex-rail levers should be oiled also. The lubricating of these parts will allow the seating of the elevator with less noise. The second elevator lower and upper guides should have a slight amount of oil on their surfaces. The second-elevator starting spring should be compressed by the jam nut on its rod when the elevator is seated on the intermediate channel. This tension will cause the roller to remain in contact with the surface of the cam, as the elevator ascends and descends. The roller should not touch the cam when the elevator is seated on the intermediate channel. The balls in the bearing should only be removed to renew as you have done. The use of graphite and vaseline sparingly is recommended as a lubricant for these parts.

DISTRIBUTOR.—"H. J. H.," Cedar Rapids, Iowa, writes: "I would like some help in straightening out a trouble I have encountered. I have your book, 'The Mechanism of

the Linotype,' but even that doesn't help me. Just before the matrices enter on the distributor bar they drop out of the box on the floor or the one following jams the falling one against the first partition. At first it was only the lower-case 'e'; later also the hyphen, and now most any letter does it, though thin letters predominate. Adjustments all seem O. K. Changed bar point, but no use. Wear is showing just alike on both upper-distributor screws as if matrices were striking on the thread. Machine is Model No. 3, two and a half years old, and has worked O. K. except for minor troubles up to the present time. Can see no marks of any kind on matrices. It does no good to take out offending ones, as most any matrix will fall." *Answer.*—Remove the distributor box, and in this operation turn the screw the full distance before withdrawing the box. Measure the space between the rails of the box by placing a thick matrix in position. These rails must not bind the matrix, nor should the space be any greater than sufficient to give a close fit. Should you find either condition present the space must be made right by bending the rails. When the box is in place, that is, pushed to the highest point, run in an em-dash matrix or a pi sort, turn the distributor screws by hand and stop when the matrix reaches the highest part of the box rails. Next raise the back distributor screw and note the space between the top of the upper ear of the matrix and the brass strip on the distributor bar. This space should not exceed 1-32 inch; should the space be greater, turn down on the screw above the bar.

MAGAZINE.—"C. I. J.," Savannah, Georgia, writes: "I have one of your books on Linotype mechanism, but here are a few questions I can't find answered there. (1) Both locking studs on mold disk are loose and have put everything on them to make them stay, but they will come loose. Can you suggest something that will make them stay? (2) Also I can't get double 'l' if I touch them within a half second of each other. Cam works fine, also keyrod and verge. Took verge out and dressed it where it was worn but to no avail. Sometimes the absence of one 'l' in 'shall' or 'will' will be nearly all the corrections of a dirty proof. I thought the keyboard was keyed up too fast and slowed it down, but it's all the same. It just makes it slower to wait for the 'l'; 'e,' 'y,' 'o,' and 'r' bother a little also. The verge springs start out and sometimes we have to shove them back twice a day. Is this right? We have a Model 3 and it is an up-to-date machine and has been well kept. It has no flexible front and no sidewise adjustment of the magazine. Why is this and what do you do if matrix guides detain the letters?" *Answer.*—(1) Remove studs, clean them and the threads with benzine or gasoline; cover the threads with a mixture of stiff white or red lead; then draw a piece of light twine into the threads of the screw and turn the screw up tight. Another way is to remove and clean threads as above. Spread a mixture of litharge and glycerin on the threads and turn up tight. This application should be made so as to allow the machine to stand over night without use, if possible. The studs and bushings should not become dry. A small amount of oil should be applied occasionally. (2) The reason for the thin matrices not responding may be due to foul channels or the use of too much graphite. If the cams work properly and the keyrod returns fully after its upstroke it is likely a magazine trouble. The verge springs should not work loose as you describe. Renew those that work out. A drop of oil should be placed on the end which seats in the verge. To touch a key in rapid succession for double letters will cause but one to drop for the reason that the cam has not finished its revolution when the second touch was made. If the keyboard pulleys have been diminished in diameter or the driving pulley has been increased in size it will give abnormal speed and cause the verge mechanism to operate too fast, thus not allowing time for the matrices to slide forward in their channels. The speed of the machine-driving pulley should be no greater than seventy per minute. A proper cleaning of matrices and magazine, and an occasional cleaning of the distribution screws with gasoline should remedy the trouble if it is due to foul matrices or magazine. Graphite should be used sparingly in this connection, and in no case should graphite or other powder be sprinkled in magazine or in entrance to magazine.

MATRIX ALIGNMENT.—"A. B. C.," Washington, D. C., writes: "In your valuable department, will you kindly give a description of the different alignment of the matrices before slug is cast. How is the italic alignment made? The alignment for high and low matrices? The relation of the grooves in the first-elevator jaw to alignment of matrices? The mold-keeper in the mold-disk, does it act any part? What causes the wear on the bottom of the enclosed matrix where the italic alignment occurs, evidently? It causes the line of italic to present a very crooked appearance in print. By the enclosed proof you will notice end letters presenting a crooked appearance — this occurs when the line is tightly spaced. Evidently a sprung elevator jaw. Is there any way of remedying it? I have slipped a piece of paper into the end, so that the matrix fits into the jaw quite evenly all the way across. I shall read your reply with considerable interest." *Answer.*—A line of matrices receives two movements, called respectively vertical alignment and face alignment. The first movement is effected by the first elevator when it rises after the line is justified the first time. This vertical movement of the matrices is arrested by their lower ears coming in contact with the upper part of the aligning grooves in the mold. The casting seats of the matrices are thus brought in line with the mold cell, where they remain until after the cast takes place. This movement which the first elevator gives to the matrix line is caused by a slight elevation on the first elevator cam. Face alignment, which follows vertical alignment, is brought about by the movement which the metal-pot imparts to the mold-disk, causing the face of the mold to press the matrix line tightly against the adjusting bar in the first-elevator front jaw, thus making them relatively even. This pressure is relaxed just as second justification takes place, but is resumed again just previous to the cast. The alignment of an italic line is brought about by the movement of the same parts as in a roman line. This feature is necessary, since a line of matrices may contain both roman and italic. The italic line or word when assembled is elevated on the duplex rail in the assembling elevator. This position is maintained in its passage to the first elevator. The line descends to the vise jaws, the mold-disk advances and places the aligning grooves over the matrix ears, then first justification takes place; next follows vertical alignment. This movement of the elevator lifts italic and roman characters alike, the italic being raised by their lower front ears by the duplex rail in the front jaw, while the roman matrices are raised by the rails in the elevator jaws catching beneath their upper ears. The lower ears of the italic matrices being brought against the upper part of the aligning groove prevents one matrix being placed higher than another, but if a line is justified tightly, or an overset line is forced down between the vise jaws, this movement of first elevator can not take place, and it produces a slug with imperfectly aligned face. If the under side of the front lower ear of a matrix is worn (as in the case of the one you sent) the alignment of that character in italic will be imperfect. This condition does not affect the alignment in the roman. Wear on the under side of the two upper ears will affect the alignment of the roman, but does not affect the italic alignment. The wear on the matrix you enclosed was evi-

dently caused by friction with the lower front rail, in the assembling elevator. At the point of contact there should be a fiber matrix buffer, which will tend to lessen this wear. The number of the part is 646 D. To avoid imperfect alignment, care should be exercised to prevent unnecessary wear on the matrices, and when matrices are found to be worn they should be removed.

Slugs Bruised in Ejecting.—A Central New York machinist asks: "Through your department in The Inland Printer, may I ask what would cause following trouble: About three weeks ago while running on thirteen-em eight point, the slugs began breaking down on right end. This


LINOGRAPHIC PORTRAIT
OF
WILLIAM H. TAFT

LINOTYPE COMPOSITION BY E. B. CLARK, OF THE PITTSBURGH LINOTYPESETTING COMPANY, PITTSBURGH, PA.

trouble continued more or less for a few hours, when we changed to six point on seven-point body of thirteen ems, with no more trouble. Since that time we have run slugs of various lengths and thicknesses, and several days used same magazine and liners we were using at time of trouble, and all worked well. Yesterday we were running again on thirteen-em, eight-point slug when they began breaking down again, only much worse than before. When running machine at good speed, after running a few minutes, every slug would break as per sample enclosed. After machine stood still for a short time and mold cooled off, then we would get fifteen or twenty good slugs, then the same trouble again. When running very slow, slugs would be good. Changed machine to six-point on seven-point body and ran right along without any trouble. The changing of machine only took a few minutes from slug giving trouble to the other giving no trouble whatever. Cut away under letter of several slugs that caved in and they seemed to be solid with no air-holes to cause break. I ran temperature of metal about 540 degrees, testing it often with a thermometer. Keep it just as cool as possible to get good face on slug. Tried some new metal, but no improvement. Also tried turning down blaze under mouthpiece, but no better. Holes in mouthpiece all open to full size; vents kept free from dross; passage between trimming-knives clear and nothing to injure slug as it is being ejected, so far as I am able to see. Slugs give appearance of spreading on defective end after being ejected from mold just as though metal was soft." *Answer.*—As the slugs sent show that the bruise was received after the slug left the mold, it is apparent it encounters some obstruction while being ejected — doubtless some accumulation of metal between the trimming-knives. Remove the knife-block and take it apart and clean it and you will overcome your trouble.

YEARNING FOR THE FADING ROADSTER.

What has become of the old-time printer, once so familiar before the invasion of the Linotype machine? He used to show up with the first frost. You found him in the office early some October morning, toasting his back before the stove. His first request was, "Boss, may I look over the exchanges?" and he was soon pawing around among the papers on the editorial table. By 9 o'clock he had levied sufficient tribute upon the boys to get a shave and a drink, and after dinner he was picking up brevier in a way to make an expert envious. All winter he worked as steadily as a clock. Many were the stories he told around the back-room fire on a Sunday afternoon. Though without much education, his very wanderings had made him an entertaining personage.

In the spring, however, when the tiny bees buzzed lazily against the sunny window-pane and the lilac bushes in the court-house yard were putting forth their fragrant lavender plumes and the night air was pungent with the odor of burning-brush piles and sweet with earthy exhalations of upturned sod and everywhere could be heard the laughter of children playing in the twilight, a change came over the spirit of the tramp printer. He felt the call of the road, with its luxurious days of animal delight under the clear skies of spring, with its privilege of work when you wish and idle when you will. He wished to see the boys again, to visit the fifty offices where he had friends. So one Monday morning in mid-April when you entered the office you missed his form at the case, the months' familiar figure with one gallus down and a short oil-stained cob pipe protruding from under a slightly luminous nose. Yet with all of his vagrant impulses you felt kindly toward your nomadic brother in the art preservative and were ever ready for him to come again.

Before it is too late some gifted pen should tell the story of the tramp printer. It is one teeming with romance and the very best possibilities of good literary effort. True, to-day almost every office has the remorseless, speedy and ever-ailing machine, but no one can wax either enthusiastic or reminiscent over a mere machine.—*Shawnee (Okla.) Herald.*

MR. TAFT AS A REPORTER.

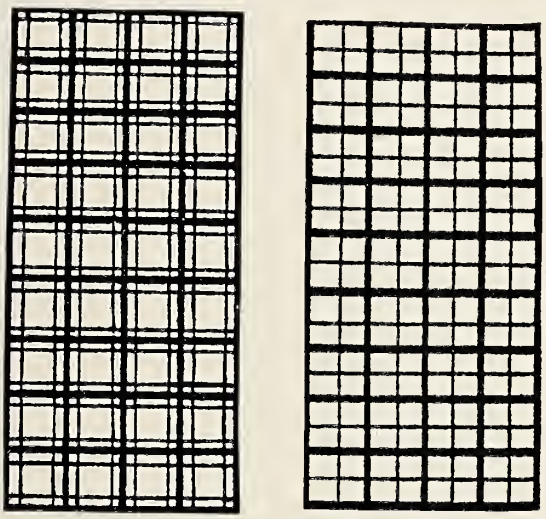
William H. Taft, the Republican nominee for President, was, though it is not generally known, a newspaper man for a short time during his career. While he was studying law he took a position at $6 a week as court reporter on the Cincinnati *Times-Star*, the newspaper owned by his half brother, Charles P. Taft. Murat Halstead, then editor of the Cincinnati *Commercial-Gazette*, saw possibilities as a journalist in young Taft, and offered him in 1880 a position as law reporter at $25 a week, which Taft accepted.

Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

NEW HALF-TONE SCREENS.— Carlo Jacobi, of Venice, Italy, has patented new designs for half-tone screens which he claims are particularly advantageous for newspaper work. The small sections of his screens will show the idea plainly. In his specification, he says that the thin lines and their crossings prevent, to only a small extent, the passage of the light through the luminous parts, leaving



SECTIONS OF JACOBI'S HALF-TONE SCREENS.

reproduced on the negative, in the form of dots, only the crossings of the wide lines, while in the obscure parts of the original, where the light is less intense, the crossings of the thin lines with the wide lines appear of double width. The effect of reproduction by this screen, the inventor claims, is, that you can obtain lines of double the width in the shadows that you do in the high lights and, in the case of the screen with only a single line between the heavy ones, one can, by carefully regulating the screen distance, get a greater variety of tones than is at present had with the ordinary cross-line screen.

PLENTY OF LIGHT IN THE DARKROOM.— James Watson, New York, writes: "Your article on, 'Should Darkroom Walls Be Black?' was a revelation to me. It certainly threw light on a dark subject. Before reading your article I was one of those who believed that you could not get a darkroom black enough, so I had mine painted black. The reasonableness of your argument appealed to me at once. Of course the walls of a darkroom do not generate light, they only reflect that which they receive from the source of illumination, either a window, or artificial light inside the room, hence if the source of illumination is right the color of the walls does not make any difference. So confident was I that your theory was correct that the morning after THE INLAND PRINTER arrived I got some white paint and painted over the black walls two coats and when they were dry I gave the walls a final coat of a bright yellow. As I have a large window in my darkroom fitted with double thicknesses of yellow glass the walls look white. I have tried several sensitized plates in this darkroom without the slightest trace of fog, so I want to thank you for the suggestion, which gives me a cheerful and sanitary darkroom."

PROCESS ENGRAVING BY CORRESPONDENCE.— Edward J. McMurchie, Neenah, Wisconsin, writes: "I have been reading THE INLAND PRINTER and looking over the Notes and Queries on Process Engraving. This is a business I would very much like to take up. Can I learn it without going to some school, or without working in the shop? If so, whom should I write to?" *Answer.*— If you will continue to read THE INLAND PRINTER carefully hereafter, and particularly the proceedings of the International Photoengravers' Union Convention in the October number, you will find that steps are being taken to supply inquirers like yourself with the information you seek.

BRIEF ANSWERS TO A FEW CORRESPONDENTS.— W. H. Corning, Topeka, Kansas: It is impossible to give you, inside of several pages, all the information you require to etch brass sign-plates. As you have but a few to make you will save money by sending them to a regular maker of such plates. D. A. Skinner, Rochester, New York: To etch names and similar work on copper plates instead of engraving them you would need to know the photoengraving process. The best book on the subject is "Amstutz' Handbook of Engraving," from the Inland Printer Company. Price, $3. Edward Breier, Cincinnati, will find in Amstutz' book the information he wants regarding photoengraving.

REPRODUCING PENCIL SKETCHES.—"Art Manager" of a New York magazine sends a copy of his publication with a request for a technical opinion as to whether the pencil sketches illustrating one of the articles has received as good treatment as the half-tone process is capable of giving? *Answer.*— It is impossible to reply to this query intelligently without seeing the pencil sketches used as copy, together with proofs from the half-tone reproductions of them. So much depends on the whiteness of the rough paper on which the sketches are made and the blackness of the pencil, crayon, or charcoal used. Artists are partial to yellow or buff toned paper for sketching, and these tints in the paper make reproduction of the pencil lines almost impossible. This may be the trouble in this case, for the pencil lines in the magazine are almost obscure. Besides, given a good half-tone reproduction there is so much lost in electrotyping and presswork that the printed magazine is too far removed from the original half-tone plate to judge whether the latter was as perfect as it was possible to make it. One improvement, however, might be suggested and that is, that a mezzograph instead of a cross-line half-tone screen be used in the reproduction of pencil, crayon, or charcoal sketches. This grain screen it will be found lends itself better to the soft character of drawings on rough paper.

SOME NEW IDEAS.— Using a phonograph to count seconds in the darkroom during the development of color-record negatives is the latest. The phonograph is started at the moment the plate is put into the developer and the phonograph "talks" in seconds from one to three hundred, or five minutes. Mr. Pifer, of Cleveland, has invented a sensitized paper that gives a positive picture direct in the camera as a ferrotype does. Andrew Dargarvel, of London, has been granted in England Patent No. 17,069, 1907, for a half-tone screen with wavy or undulating lines such as were used by Baron Von Egloffstein in New York forty years ago. The revival of this screen will be a great step

in half-tone making, and it is to be hoped Mr. Dargarvel will put the screens on sale, patent or no patent.

TROUBLE WITH ENAMEL SOLUTION.— J. F. Taylor, Aurora, Nebraska, writes: "We have to hand your book on process engraving and will state that we have used solution No. 1 on page 353, 'A. B. C.,' and have followed directions closely in compounding same; have several times sensitized plates, made exposures ranging in time from ten to twenty minutes with artificial light, and on washing out, as per the directions, will state that after image came clear in spots in others it did not; continued washing started the whole image to peel off. What is the matter? Don't waste any space on the technical terms of the business, but give us the dope that will put us right." *Answer.*— If you have a proper negative with clear glass in the lines or dots and opaque over the rest of the surface, then your trouble is you did not pay attention to the next to last paragraph on page 229 of the same book where it says: "It is necessary, in order to obtain an even coating, that a rapid whirling motion be given while the solution is in the fluid condition on the plate." Do this and give the plate enough exposure to light and there will be no trouble with the solution washing away. That is if the plate is free from grease before coating and the surface has been properly polished with charcoal.

HOW THE NEW METAL IS MADE.—Readers will recall the notice given in this department for April, this year, page 107, of the "New Metal" as it is termed, introduced to the trade by Mr. H. Calmels, of Paris. This metal, it will be remembered, was polished zinc, containing on its surface lines or dots of copper imbedded in the zinc. When a drawing was made on this metal, or placed there by photography, and etched, the nitric acid, while dissolving away the zinc surface, did not affect the copper lines and dots, so that the result was a relief plate of the drawing with a ground of lines or dots in copper. The mystery was how the manufacturer of the new metal got these lines and dots of copper in the zinc surface? A patent to F. A. Roux, of Paris, reveals the secret. His method is to first cover the zinc plate with a thin layer of copper, then run the copper-covered zinc plate between rolls. The upper roll is covered with projections that indent the plate with lines or dots. The copper is thus forced down below the surface of the zinc. The surface of the plate is then ground off until the copper film is removed from the raised portions of the plate and the copper at the bottom of the previous indentations is even with the surface of the zinc. A process which it will be seen is ingenious and tedious.

ENAMEL FOR ZINC.— In the August INLAND PRINTER two prize formulas for a zinc enamel were reprinted from our esteemed London contemporary, *Process Work*. The first formula was: "Albumen of three fresh eggs, three ounces; water, fourteen ounces; chromic acid, five grains; chrome alum, two grains, and aqua ammonia, twenty drops. After the plate is printed and developed it goes into the following hardening bath: Water, sixty ounces; bichromate of ammonia, sixty grains; chromic acid, five grains; chrome alum, two grains, and alcohol, one ounce." Now, Mr. A. P. Eymann, of Atchison, Kansas, comments on the above formula in a manner which shows he understands the subject thoroughly. He writes: "The first formula, when shown to a chemist, brought forth the comment: 'Why not use more ammonium bichromate and omit the aqua ammonia and chromic acid, since they combine to make ammonium bichromate?'" In the writer's experience, egg is not only a superfluity in enamel but without doubt augments its lifting propensity on zinc. As for the hardening bath recommended, had it included formaldehyde the whole gamut of hardeners except ice would have been run, and aside from the ammonium bichromate the quantities given would have little effect in an hour. Mr. Eymann adds: "Zinc is very difficult to burn in owing to its nonconductive tendency toward heat, and the liability to come off in patches is not due to an uneven coating, but to uneven burning in. The light-brown color may hold for short bites, but the deep chocolate will hold on long bites. If the proof of that is required, just flow a long strip of zinc with enamel and burn it in to the limit on one end, graduating the color to the other. When cold lay it in the acid. The deep chocolate will be there long after the other shades have given up the ghost."

A WELL-RECOMMENDED ZINC-ENAMEL FORMULA.— Mr. A. P. Eymann, of Kansas City, unlike most critics, offers a substitute for that with which he finds fault. He writes: "After scoring these formulas one ought in decency offer something in their place, so I beg to offer one that has been working successfully for the past five years:

Le Page's glue	6 ounces.
Water	16 ounces.
Bichromate of ammonia	240 grains.
Citrate of iron and ammonia	30 grains.

"This solution when fresh will print in summer sunlight in six minutes. When aged (it never gets too old if not allowed to evaporate until too thick), in two and a half to three minutes. The older it becomes the better it will be. You can't say the same of an egg formula. Can glue is plenty good, but owing to the whiting in it will often give trouble if not first diluted and allowed to settle until perfectly clear, which may take three or four weeks. Dilute with twice its bulk of water. If process glue is used, cut down exposure time from one-quarter to one-third. It is recommended to use a hardener for this formula after developing — either sunlight or a solution of chromic acid and water. Kansas sunlight is such an inexpensive article that we set the plate in the sun, where it both dries and hardens. Burn the enamel to a deep chocolate and dash into water to restore some of the temper. Remember that water is a good thing to keep away from in enamel prints, so dry your plates promptly after washing, etc. Follow these instructions and if you were bothered with zinc enamel troubles you will say 'Thank you.' Use this enamel on copper with two ounces more water and don't trouble to harden it unless you wish."

INVENTOR OF THE DAGUERREOTYPE.— Raymond Brown, New York, writes that he is a faithful reader of this journal. He is acquainted with a friend of the late August Brassart, of Waterbury, Connecticut, who insists that Brassart was really the inventor of the process credited to Daguerre and asks this department for an opinion. *Answer.*— The writer is probably the youngest man living who made daguerreotypes, so, understanding the process, he appreciates the claims of those who assisted in its evolution. In this department for June, 1900, was printed portraits and an account of "Niepce & Daguerre, the First Photoengraving Firm," and in December, 1904, was reproduced a portrait of Cardinal d'Amboise, the first photoengraving made by Niepce in 1826. Daguerre, a painter, and inventor of a Diorama, was experimenting at this time with fixing on a metal plate the image of the camera obscura. In January, 1827, he wrote to Niepce suggesting a mutual exchange of secrets. A correspondence began which ended in a partnership in 1829. In 1833 Niepce died, leaving his son Isadore to succeed him in the partnership. At that time both men were experimenting with plates of copper and silver. In 1837 Daguerre had succeeded, but could not see how he would be repaid for his years of close study of the problem. With Isadore Niepce he organized a stock company to exploit the invention, but the public were incredulous; then he decided to sell his

invention to the State. So on June 15, 1839, a bill was passed by the French lawmakers giving Daguerre and Niepce life pensions in exchange for the secret of the daguerreotype. On August 10, 1839, a description of the process was read before the French Academy of Sciences by Arago, the academy's distinguished secretary, and the daguerreotype became free to the world. In all the printed accounts of the inception and perfection of the daguerreotype the name of Brassart is not mentioned. What Brassart probably did was to furnish Daguerre with the perfectly polished silver surface required, as Brassart was a silversmith in Paris at the time. Men in our time have perfected the polished surfaces on zinc and copper plates, so necessary in half-tone making, but that does not make them inventors of the half-tone process.

PRINTERS' LEAGUE AND ITS DOINGS.

Following the heated term, the officials of the New York Printers' League got down to business, and reports from headquarters have an optimistic hue. The number of union men employed in League shops is about five thousand seven hundred, which is said to be a record. With few exceptions, these concerns report a gradual return of normal business and bright prospects. The League's action in forcing the automatic-feeding machine question to an issue has resulted in a tendency to keep long runs in New York. It is thought that Arbitrator Murphy's decision nullifying the union contention that one man should be employed for each feeder will result in more machines being operated. This will eventually mean more of that class of work being done in New York and a greater demand for feeders.

Providence, Rhode Island, was reported to have perfected an organization, while Mobile, Alabama, and Newark, New Jersey, are looked on as promising fields. Correspondence is being prosecuted with Boston, Buffalo, San Francisco, Chicago, Washington, Little Rock, Grand Rapids, St. Louis and many other places.

The annual dinner of the League this year will be attended by Leagues of bookbinders, electrotypers and stereotypers.

President Francis took advantage of the well-attended and enthusiastic October meeting to review the situation, and in his address said:

"We are nearing the close of the second year of our existence along the lines laid out by the Printers' League, and during these two years our membership in New York city has become a representative one and in all probability the most powerful in point of the number of employees involved that has ever existed in this vicinity.

"We began on the principle that other organizations had been a failure in their negotiations with the unions and had really caused disruption and untold expense, which had to be borne by the customer and employer, and reflected its baneful effects on the unions. Our basis of organization was wide open as to its membership; no one was barred from becoming a member who lived up to the requirements shown forth in our 'plan and scope' and afterward in our constitution and by-laws.

"At the very outset we found the unions prepared to meet us with open arms as soon as they could really be made to believe that we came to them as friends and co-laborers, to work together in an unbiased manner to obtain so far as possible a fair remuneration for our mutual labors.

"It goes without saying that the methods of the Typothetæ, which has in its recent convention declared for 'war' all the time, are not in consonance with the trend of the times. The unions are here to stay and number among their members probably ninety per cent of the high-class workmen. These workmen are beginning to learn that they are to all intents and purposes our partners in business, and can help themselves by helping us; this work is, however, educational and will take time for its fulfillment.

"Our accomplishments thus far are the peaceful settlement of all questions arising between the employers and employees, the latter constituting the three principal unions with whom we have to deal.

"Our manner of doing this has been heartily endorsed by the International Typographical Union in convention assembled at Boston this summer, and at Hot Springs, Arkansas, last summer, and also by the allied trades representatives of this city and vicinity. We have contracts made with our compositors, pressmen and feeders, and there is now a movement in progress to amalgamate the Bookbinders' League and the Electrotypers' League into one body with us, forming an allied trades organization which will also have the privilege of attending the Allied Trades (Union) Council whenever any matter of import to us is brought up for action.

"The advantage of all this is that before any important moves are made by the unions which are liable to inure to our disadvantage, and by reflection also to the disadvantage of the unions, we shall be able to interject our reasoning as to whether these matters are feasible or not.

"We should take up also the matter of cost, looking to the benefits to be obtained from a peace-making society such as ours is, in comparison to those who are on a fighting basis.

"We have a membership of fifty-two, and our dues and initiation fees for the two years we have been in existence are less than one of the larger firms paid into the treasury of the Typothetæ for six months from October 1, 1905, to April 1, 1906.

"In speaking of the employers as compared with the unions who stand shoulder to shoulder in their endeavors to obtain every dollar that is coming their way, we find that there are many who are so mean and despicable as to state that the organization which we maintain is a positive benefit to them, but that they are perfectly willing that their fellow employers may do all the work and make all the contracts, and that they will sit idly by and reap the results of these contracts made with the unions; but they will soon find to their cost that the Printers' League of America is making contracts with the unions for its own membership, and that a Printers' League scale is not necessarily a common scale for all union offices, and this is as it should be.

"It has been suggested that there should be some other bond of union among our members than the labor question alone, for the reason that it is very difficult to get the employers to a meeting, and this is said with a great deal of justice. The apathy among employers during periods of peace is exactly what brings about misunderstandings and is the most effectual way to bring on the crises which lead to strikes and lockouts, disturbing our business interests and causing widespread dissatisfaction among all parties.

"Every member of our organization should make it a point to be present at the general meetings and listen to the reports from the committee to whom falls the burden of the work, and to assist by his advice and effort to a clear solution of all difficulties, also to suggest any matters of interest that may tend to enhance the obtaining by fair commercial means of every dollar legitimately coming our way. In addition to this, it would give your officers an idea of how *you* want the organization to be run, and create such harmony that it would not be difficult for your officers

to understand what the majority want and enable them to carry out their wishes.

"Personally, I am very anxious to see our organization knit together in such a united effort for the peaceful settlement of all questions equitably, and have been and am willing to contribute in every way to this desirable result.

"I have visited during the past year the city of Providence to meet and talk with the employers; the city of Mobile, Alabama, at the solicitation of the President of the International Printing Pressmen's and Assistants' Union in convention in June last; and also Boston by invitation of President Lynch, of the International Typographical Union. In all these meetings the enthusiasm over the new peaceful methods was much appreciated. In the conventions an ovation was given at both Mobile, Alabama, and at Boston, Massachusetts, at which latter place the speech of your President was ordered spread in full upon the minutes.

"In closing, I would like to express myself clearly upon the necessity of cohesiveness in our work, believing, as I do, that when the objects are fully appreciated for which we are working we shall have achieved a wonderful accomplishment toward the Elysium of peace between labor and capital."

Committees reported satisfactory progress in their efforts to secure favoring contracts from unions, including composing and pressroom employees. It is proposed to have these contracts cover a period of two years.

The fourth paragraph of the "Objects" of the Providence Branch of the League is as follows:

"To formulate and to put into action a council of adjustment and redress for the equitable and intelligent settlement of all grievances of whatsoever nature arising between employers and employees, or between employers only, who are members of the Printers' League of America, Providence Branch. Such council to be known as a 'trade court' and 'court of honor.' The manner of formation to be determined by the body itself at a regular or special meeting, who will appoint a committee to confer with the employees' unions who are parties to any agreements made, and that committee to be given power toward such formation, their acts to be sanctioned by the respective organizations to which the committees belong and to be recognized as binding by such organization."

"GET WISE."

Of all punk guff inspired by gall,
The limit is this, "I know it all."
The yap that springs it always is
A dead one in his line o' biz.
His nut is swelled; his brain is shrunk;
His trolleys broke; his talk is bunk;
He may be boss, but you can bet
He'll finish in the junk-heap yet.
An' that's no dream. Take it from me,
He's got his number — 23.
The way they plays th' game to-day,
It's Mr. Wiseguy draws the pay.
No swell head goes. The guys what rise
Is them as hustles to get wise.

— *Toronto Free Lance.*

WORDS OF WISDOM THESE.

Looked at from across the room, a highly edited, expensively developed, thoroughly introduced technical paper may appear very much like its imitator, whose main expense is for setting up type and making ready. But they are about as unlike in actual power as the horse and his image in the harness-shop window. The make-believe paper exists by reason of the lack of discrimination on the part of advertisers.— *Electrical World.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A MISAPPLIED RULE.— F. M. S., Lamoni, Iowa, writes: "Will you inform me if, in your judgment, the rule given at the bottom of page 116, De Vinne's 'Correct Composition,' in regard to capitalization of compound titles, can be correctly construed to cover the use of the words anti-Mormon and anti-Mormons? By that rule anti would be capitalized and Mormon would be lower-cased. A proofreader here so construes it, claiming the words are used as titles, while all the rest of us claim that they are simply descriptive of persons as being against or opposed to the Mormons." *Answer.*— The rule referred to is: "Two capitals are not needed in a compound title, as Major-general Merritt, Chief-justice Fuller, Ex-president Cleveland, Vice-president Little." It is not, even in its intended application, a good rule for any one to follow, unless by special instruction, because it is contrary to general practice. In such cases it is foolhardy for a proofreader to depart from fully established practice, even if it does involve a use that is logically unnecessary, because the people who wish that done are few and far between. Authors and editors who would choose the forms prescribed by the so-called rule are comparatively rare, though probably many would be content to allow the proofreaders to decide for them. But our question here is not whether the rule is a good one or not, but whether or not a certain form is prescribed by it or not. And the answer is that decidedly it is not. The term in question can not, by any stretch of imagination, be considered a title, except in a very general sense of that word, which would make any noun a title. Evidently Mr. De Vinne did not use title in any such sense, his meaning being very plainly official title. All of his examples are titles of office, and as different from the words in our question as any word can be from any other. If an expression like that of Mr. De Vinne can be so grossly misunderstood, how may any one hope to have anything properly understood? That proofreader should consult a dictionary, and study the meanings of words as there given, especially with reference to their differences of application. A spark of common sense and the least bit of sober thought would prevent any possibility of his mistaking anti-Mormon for a title. The word was used with context that shows clearly that it was not used with anything like a sense that fits the rule he tried to fit it to. A proof accompanied the letter. It was a report of a speech, and the speaker said: "The people of Hancock County have been strongly anti-Mormon. I have been engaged in business with anti-Mormons." Of course he means simply people opposed to Mormonism. Such an idea may be expressed by prefixing anti- to any name, and in any such case the capital letter of the proper name should be preserved. Thus the Democrats of to-day who will vote the Democratic ticket are anti-Taft, and the Republicans are

anti-Bryan. Some such words may occasionally be used so as to make them particular, or proper, in their nature, as Democrat and Republican are in the preceding sentence, and as Anti-Mason was in its political use early in the nineteenth century in New York State, and some familiar words of the kind may be written without the hyphen and with only one capital letter, as some people have written Antimason. As a personal opinion, the present writer holds that Anti-Mason is much better than the other form, and he is sure that it was, and still is if the word is ever used now, the prevailing form. But people differ widely in these matters, and no one can dictate that one form or another must be used, except as an exercise of authority where the authority actually exists, as it undoubtedly does on the part of one who pays for printing and cares enough for form to choose it himself. For determination when it is left to him, the proofreader should consult the dictionary, and decide the form for words not found there (anti-Mormon, for instance, is not in any dictionary) according to analogy; and to do this reasonably he must be careful not to confuse the analogies.

A CRITIC ANSWERED.— J. J. M., Newark, New Jersey, sends us a long criticism on a subject that we have not thought worth notice for a long time past, although we once thought an article on it worth quoting, for a reason noted below. He writes, in part: "The other day, while reading THE INLAND PRINTER for August, 1903, I happened on the following in your column, in regard to which I shall ask a few questions: 'SPELLING-REFORMERS.— The department editor allows the Rochester (N. Y.) *Democrat* to speak for him on this subject.' Does this not say that the *Democrat's* reasoning is your reasoning, its conclusions your conclusions? 'It is somewhat alarming to learn that the advocates of "simplified spelling" (may confusion betide them!), "express gratification over the progress of the present year."' Should not dashes be used here instead of parentheses? Is not the comma superfluous? 'The great weakness of the spelling-reformers is to be found in the fact that every misspelling they sanction and publish addresses to the mind of the reader, through his eye, a powerful argument against spelling-reform. . . . There is a cogent argument against deformed spelling in these reformers' own collocation, "hole, (entire,")." Do you prefer 'hole, (entire,') to 'hole (entire),'? Is the latter deformed punctuation? You quoted these remarks with approval, did you not? Do you construe this arrangement of words and marks, 'hole, (entire,'), to mean that every time the reformers used hole, meaning entire, they would write the word entire after it in parentheses? The *Democrat* so construes it, does it not? You do too, do you not? for does not the *Democrat* speak for you, construe for you? . . . Will you make amends for allowing the *Democrat* so to speak for you, by inserting this in your column — even at this late day? Or would that be a confession of your folly?" *Answer.*— The last question may be answered first in this instance. He of whom it is asked claims no exemption from liability to occasional folly, and he may have been a little less careful than he might have been. He did not foresee the possibility of such criticism as that by our correspondent, so he accepted the article he quoted as stating in effect his own opinion, that such changes as those advocated by the spelling-reform poseurs are not desirable, and did not stop to think about whether his accepted spokesman was a good punctuator or not, or even whether the quoted article might contain some single assertions that were not just what he might have said in speaking for himself. In fact, some things were said that did not exactly express his own thought. Even at that time the department editor felt some doubt whether the editor would like to say so much about spelling or not, because his own real opinion was then, as it is even more strongly now, that the subject-matter is not worth discussion; but he ventured what was done then because it was, as it still is, very uncommon to find any discussion of the subject by those who believe in preserving our spelling, in general, as it is. It was not the intention, in committing the act of folly, that the paper quoted from should "speak for him" in any respect other than the general effect of what was said — the expression of wholesale condemnation of the effort to spoil our spelling. It would have been better to say this at the time; but even if this had been thought of, it is very doubtful that the qualification would have been exhaustive enough to include punctuation as a special exception. It is more because of the punctuation than for any other reason that so much is said now about this subject. Our correspondent's criticism of the punctuation is good, except that the suggestion of dashes instead of parentheses seems a little like "splitting a hair 'twixt south and southwest side," and with that exception each of his emendations is accepted. We do not desire to say anything more about proposed changes in spelling.

MORRISON MOONBEAMS.

It's a sad state of affairs, but we are obliged to discontinue our clippings of unique productions from the columns of the *Democrat*, at Morrison, for Brother Tucker, who took hold of the paper a short time ago, and later was going to move it to Perry and furnish illumination for the dark ways of the Democrats, has come to the conclusion that a man who is cut out for a farmer gets his headworks tangled in editing a paper, for there is a slight difference in the requirements; and then, too, he has found that the same hand that can successfully chuck ears of corn to the shoats has to have an entirely different movement in setting type.

Tucker is a good fellow though, and we hate to lose him, but he has disposed of the outfit to Hillman & Son, of Natoma, Kansas. Where Tucker got led astray was when he was in Perry some months ago and from a distance beheld the resplendent fronts of some of the local newspaper gang he thought they were covered with diamonds. He quickly went into the business, for he wanted to wear diamonds, too; but only too late did he find that the Perry illumination was not from diamonds but from red noses.

The parting issue by Brother Tucker has the following:

No huting alloued on my farm Jerry. Cambell.

Notice the party who has our tinners shears will please return them. Edwares, bros.

J. T, Perryman was in town saturday Tucker & perryman have the honor of making the largest number ef sales of any f irm in the eounty.

the famons julia marlow shoe for Ladies sold br the CRockett. Qverstreet Mercantile Co

shoes for men and boys

$125 to $4.00

sub scrique foR the democrat and hell p the couse along

— *Perry (Okla.) Daily News.*

GOT THE WINNER.

Cook — My dog took first prize at the cat show.
Hook — How was that?
Cook — He took the cat.— *Journal of Zoophily.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

WHAT is supposed to be the smallest newspaper in the world is the *News Letter*, published by W. P. Wilson at Townsend, Delaware. It has four pages, two by three inches.

FOUR thousand boys and girls enjoyed the annual picnic given by the Cleveland (Ohio) *Press* to the newsboys of that city. These outings for the "newsies" are becoming more and more popular in the larger cities and are considered profitable enterprises by the circulation managers.

THE independent carrier system is blamed by the receiver for the Trenton (N. J.) *True American* for its failure to pay expenses. Through this system each carrier has full charge of his own list, making it impossible for the publisher to know the names and addresses of subscribers. If this be true it behooves the publisher to retain control of his carrier routes.

AUSTRALIAN newspapers made much of the visit of the United States battle-ships to their waters, printing supplements on supercalendered stock containing large photographs of the scenes attending the reception of the vessels and their officers, both on land and water. In nearly every instance these photographs depicted scenes of the previous day and were remarkably well executed, notwithstanding that they were printed on fast presses from stereotypes.

WHO WANTS TO START A NEWSPAPER? — There are undoubtedly a host of young men with the ability to conduct a country newspaper, and who know of a promising field where one could be established, but who are deterred from making a move in the much-desired direction through only one cause — lack of capital. THE INLAND PRINTER would like to have on file a list of the names of young men who have an earnest desire to become proprietors of country newspapers, with full details regarding their experience and other qualifications. A plan is under contemplation whereby the needed financial assistance may be given, providing the man is capable and the field he wishes to enter is a promising one. Let every young man with ambition to become a publisher write the editor of THE INLAND PRINTER freely — he will have nothing to lose and possibly much to gain. It is not necessary for him to divulge the name of any particular town or city which he may have in mind, if he fears by so doing some other man might get ahead of him, but he can rest assured that whatever information he gives will be held in strictest confidence. There may be readers who know of territories where newspapers might be paying investments, and this information will be gratefully received also. THE INLAND PRINTER wishes to have as complete a list as possible of promising fields and capable young men for such fields. There are not too many newspapers in the country, although there are many published in communities not suitable for papers. THE INLAND PRINTER desires to bring the suitable field and the capable man together and devise a means to procure the capital for the enterprise. The editors of the magazine, with their experience and knowledge of proper localities and conditions, will be glad to give advice to aspiring young men. At least send your name for our files — this may be *your* opportunity.

"MARTIN MAIL DAY" was a great day for the Martin (Tenn.) *Mail* and for the people of Martin and vicinity. Three thousand people were reported to have visited the city for the occasion, which was the second annual "day" conducted by the *Mail*. Of course "Martin Mail Day" is now a fixed annual event and Editor Turner announces that next year it will be "an old-fashioned, country-basket dinner, held some time in July or August, when the farmer is not so busy with his crops." This enterprise of the *Mail* is a little different from the correspondents' annual picnic described and advocated in this department a few months ago — it is a much larger event and one which advertises a paper beyond computation, and that, too, with little or no cost to the publisher beyond the time and energy expended. The people are invited to bring the edibles and these may be placed on large tables where everybody gathers, or smaller tables may be provided and each family have their own layout. Ice water, lemonade, and even ice cream may be provided, together with prizes for athletic sports, all without expense to the publisher, providing the matter is placed in the proper light before the merchants. This crowd of three thousand was far the largest that Martin had had in more than a year, and the merchants did a tremendous business and were well satisfied with the small financial investments they made toward the success of the occasion. In the program for the day don't forget to set aside a few hours for "shopping." To the wide-awake publisher it is hardly necessary to point out the many angles for a profitable increase in business. For several weeks preceding the event the merchants will wish to announce their special bargains for "Martin Mail Day" and after it is over the people will want to subscribe for the paper to read about it. The merchants will be more than ever convinced of the profit to be derived from advertising and more of them will become regular advertisers and the others will be using larger space. But aside from these direct results the prestige given the paper is worth all the effort.

"BUILDING AND MAINTAINING A CIRCULATION." — In an article on this subject in the *Circulation Manager*, F. O. Edgecombe, publisher of the Geneva (Neb.) *Signal*, tells of successful plans he used in increasing circulation:

Three general plans were followed for getting hold of new patrons. As fast as possible every nook and corner of the county was organized for a country correspondence service and every correspondent was paid in cash for his or her contribution. Every correspondent was a business agent and was paid for that class of work also. This brought the news service of the paper up to a high standard. Local agents handed out sample copies and took subscriptions while they also collected the news.

The second plan was a house-to-house canvass and an individual write-up. This particular county had good roads and a young man on a bicycle visited every house in the county, cleaning up one six-mile square at a time, until the whole sixteen townships had been thoroughly worked. Every family received favorable mention. The sample copy with the write-up of that family would come later. But the sample copy would whet the appetite of every member of the family and it was a safe bet that some member of it would borrow a *Signal* somewhere to make sure that the "red wheel" man had done the right thing. The "red wheel" man, as he styled himself, is still talked about in that county. He had some odd experiences, but he sowed the seed of prosperity for the *Signal* and escaped alive. Some townships are always harder to break into than others. Since the original canvass, five of the sixteen townships, the hardest ones, of course, have been recanvassed with great care and fine results. A quitter has no place in the newspaper business.

The third plan followed was the use of different forms of contests. These must be suited to local conditions. The publisher without experience

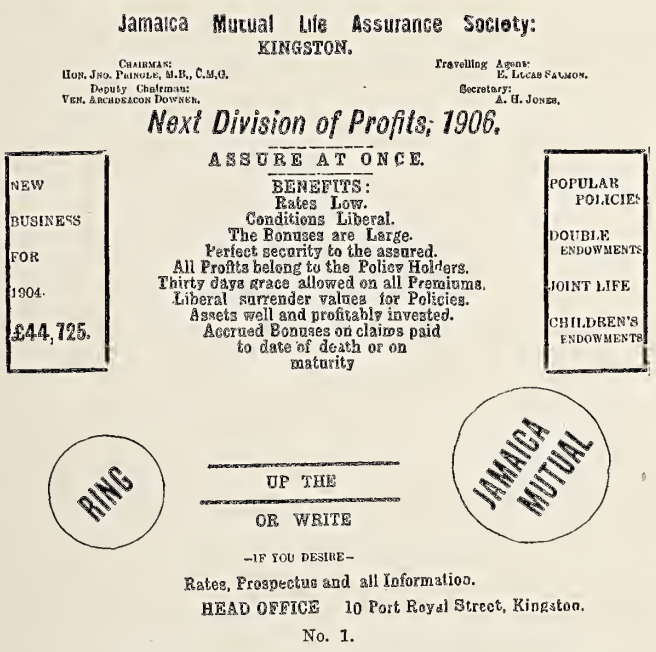
should begin in a small way or secure the services of some honest and experienced person to assist him. To be successful a newspaper publisher must have enough pessimism mixed with his optimism to cause him to examine the bottom of every circulation proposition as well as the top. Sometimes the bottom is hard to find. In this case the publisher decided that conditions were favorable or could be made so and proceeded to make preparations for a strong subscription contest. A number of prizes were decided upon and lists of names of possible contestants were secured from the paper's correspondents. A circular letter was addressed to these and the "red wheel" man who had written up the county in a previous house-to-house canvass was hunted up and employed to spend a week looking up the contestants' prospects that had been secured in various ways. Voting cards were issued to every person paying money on subscriptions and for no other reason whatever. The first announcement of the contest was a full-page advertisement in the paper. This first public notice brought into the contest several of the best contestants, including the winners of the best prizes.

The actual results from this work is what interests every publisher. Note how Editor Edgecombe sums these up:

Practically all of the new subscriptions brought in were for from one to five years. A few delinquents did not like the persistence of the contestants in making collections and stopped the paper, but the contestants secured renewals in a much more peaceful manner than the publisher could have done in any other way. The contest was a great success because it added a large number of new subscribers, made many permanent new friends for the paper, advertised the paper thoroughly among the merchants of the county and among the people generally, and brought in a large sum of money. About eighty per cent of the new subscribers were held. The *Signal* paid no commissions to its contestants, although it may sometimes be profitable to pay commissions.

A publisher once boasted to me that he had never asked anybody to take his paper. His subscription list looked like it. Those who feel like that will not be interested in voting contests or house-to-house canvasses.

A CORRESPONDENT sends what he terms a "horrible example" (No. 1), which he secured from a paper printed on the island of Jamaica. It is quite a study, as it shows in nearly every respect just the opposite of correct display. The compositor's lack of appreciation of correct whiting



No. 1.

out and of the proper lines to be brought out prominently is marked. The panels and the matter between them were evidently all set in the same stick and he concluded it was impossible to change the spacing of the lines after removal therefrom. Note the magnitude of the thought which recognized the sameness between a "ring" and a "circle," and the supreme effort with which the thought was worked out to "a logical conclusion," as the second-class postal authorities would say.

BREVITY.

A newspaper man was thunderstruck on reading a telegram which ran:

"Twins this morning — more later. Sadie."

Book Review

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"A DICTIONARY OF ENGRAVING," by William Henry Baker, Cleveland, Ohio, is a "reference book for advertising men," according to the author, but there are many in the printing business who, if called upon for a prompt definition of some of the trade terms by a nontechnical inquirer would be glad of the aid of the little book before us, though the definitions on occasion are given a jesting turn, well enough suited to the confessedly superficial character of the compilation. The book is attractively made, printed on laid antique paper of a rich brown color, with the illustrations and diagrams printed on inserts of coated stock, and bound in decorated boards. There are one hundred and eight pages exclusive of the illustrations. The handy size of the work, 3¼ by 5¾ inches, also commends it. Price, 75 cents.

TRAVEL has been rightly regarded as the most illuminating and broadening influence in the development of the mind. Our intense activities to-day give little opportunity for that reflective study of old-world scenes, fraught with historic incident; and all too frequently the wealth of association which is inherent in the monuments and scenes of the past, unfortunately not self-revealing, has no more meaning for us than the "primrose by the river's brim" had for Peter Bell. The charm of the "Old World Travel" series (London: J. M. Dent & Co.; New York: The Macmillan Company) is searching. "Venetia and Northern Italy," the most recent of the works issued, describes concisely, yet in an easy, flowing style, rising at times to a fervid but restrained enthusiasm, the glowing richness and beauty of that favored land. The aim of the series, as the publisher announces, is "to describe both by pen and brush those parts of the old world which travelers find most worthy of their attention." The author of the work before us, Mr. Cecil Headlam, becomes at times lyrical in his description of the scenes and in his interpretation of the actors who left an enduring impress on the world they quitted so long ago. The numerous illustrations in color and line by Gordon Thorne are satisfying. The color-plates by the three-color process are excellently printed, and while brilliant are of sufficient restraint to convince those who have not seen the intense actinity of the Italian skies that they are of true interpretative value. Typographically the book is excellently done. The type is a full-bodied old style, the presswork of a rich and even color throughout. The paper is a heavy, rough plate and the binding is a light-brown buckram stamped in the Italian colors of green and red, the title in gold. It is a work altogether satisfying. Price, $2.50.

JESS IS AUTOCRATIC.

NOTICE TO THE PUBLIC — You are hereby notified not to credit or give credit to any one, without a written order from me. JESS ROBERSON.— *Topeka Newspaper.*

Written for THE INLAND PRINTER.

ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. II.—BY O. F. BYXBEE.

HAVING demonstrated that the only equitable basis for a rate card — in fact, the only possible basis — is the number of inches in each contract, we have next to decide how much shall be charged per inch. In other words, we have decided the basis for *grading* the card, and we must next decide the basis for the *price* to be charged.

The basis of *cost of production* enters into the question only as ascertaining how low a price it is possible to accept, no matter how small the circulation may be, and still not conduct business at a loss.

Beyond this minimum cost the basis is the *service rendered*, and this price is fixed by a custom which is found to be almost universal, particularly so far as the big monthly and weekly publications are concerned. Where circulations are large, advertising is charged by the agate line (four-teen lines to the inch) instead of by the inch, and the basis is one-half cent a line per thousand circulation, or 7 cents an inch. Daily papers, on account of the frequency of issue and the comparatively short life of the advertisement, are usually obliged to accept business at a slightly lower rate.

Some publications are able to command a higher rate on account of having a particularly desirable class of subscribers, but these are principally trade papers, and such a condition rarely extends to daily or weekly newspapers.

This price of 7 cents an inch per thousand can thus be taken as a basis for weeklies of one thousand or more circulation, but it is very evident that the small weekly of only five hundred subscribers can not afford to accept advertising at 3½ cents, as this would be below the cost of production. It is possible and probably advisable for these papers to go slightly below the 7-cent rate, but rather than make any material reduction they should make strenuous efforts to get in the one thousand class.

In the rate cards which are advocated in these articles the 7-cent rate is applied to the average contract, the rate on the larger contracts being a trifle lower, while the figures for contracts calling for a small number of inches are higher and carefully graded, starting at figures which the various circulations can command.

The lowest rate advocated, as an example, starts at 25 cents an inch for one inch one time. For the next four inches a reduction of twenty per cent is made in the price per inch to be added, bringing it down to 20 cents an inch, two inches costing 45 cents, three inches 65 cents, four inches 85 cents, and five inches $1.05. After reaching five inches another reduction of twenty per cent in the price per inch is made, reducing it to 16 cents; and thereafter, as the number of inches in each contract is doubled (or as nearly so as round numbers will permit) a reduction of twenty per cent in the price per inch to be added is made.

The table on this page, "Basis of Charges for Compiling Rate Cards," more clearly explains this. The figures in the second column (indicating the size of contracts) it will be noticed, are practically doubled at each change — 5, 10, 25, 50, 250, 500, 1,000, and so on. The figures in the following columns indicate the price per inch to be added, and these are reduced twenty per cent as the number of inches in each contract doubles. This same ratio applies to any card that is compiled, no matter whether it is a daily, semi-weekly or weekly. The figures in the column headed 25 cents are to be used in compiling a card for a newspaper with the smallest circulation, and those in the following columns for papers with larger circulations. Cards will be published to correspond with the figures in each column.

The prices in the last line in this table do not indicate the total charge per inch, but simply the price per inch *to be added* to the previous total for *additional* inches.

As an example of how the ratio of increase (in the number of inches in each contract) and the ratio of decrease (in the price per inch to be added as the size of the contract increases) works out in figuring the cards, one specimen table is shown below. A table of this kind should be prepared in figuring every card, as otherwise there would be nothing to prove that the multitude of multiplications and additions were correct.

For 1 inch 1 time, charge	$ .25	$ .30	$ .35	$ .40	$ .45	$ .50	$ .60	$ .75	$1.00
" contracts of 2 to 5 inches, for each additional inch add	.20	.24	.28	.32	.36	.40	.48	.60	.80
" " " 6 " 10 " " " " " "	.16	.19	.22	.25	.29	.32	.38	.48	.64
" " " 11 " 25 " " " " " "	.13	.15	.18	.20	.23	.25	.31	.38	.51
" " " 26 " 50 " " " " " "	.11	.12	.14	.16	.18	.20	.25	.31	.41
" " " 51 " 100 " " " " " "	.09	.10	.11	.13	.15	.16	.20	.25	.33
" " " 101 " 250 " " " " " "	.07	.08	.09	.10	.12	.13	.16	.20	.26
" " " 251 " 500 " " " " " "	.05½	.06¼	.07¼	.08	.09½	.10	.13	.16	.19
" " " 501 " 1,000 " " " " " "	.04½	.05	.05¾	.06½	.07½	.08	.10	.13	.15
" " " 1,001 " 2,500 " " " " " "	.03½	.04	.04¾	.05¼	.06	.06½	.08	.10	.12
" " " 2,501 " 5,000 " " " " " "	.02¾	.03¼	.03¾	.04¼	.04¾	.05¼	.06½	.08	.09¾
" " " 5,001 " 10,000 " " " " " "	.02¼	.02½	.03	.03½	.03¾	.04¼	.05¼	.06½	.07¾

BASIS OF CHARGES FOR COMPILING RATE CARDS FOR NEWSPAPERS OF VARIOUS CIRCULATIONS.

	Amount per inch to be added.	Total amount to be added.	Total charge for the higher number of inches.
For 1 inch charge	.25	.....	.25
" 2 to 5 inches add	.20	.80	1.05
" 6 " 10 " "	.16	.80	1.85
" 11 " 25 " "	.13	1.95	3.80
" 26 " 50 " "	.11	2.75	6.55
" 51 " 100 " "	.09	4.50	11.05
" 101 " 250 " "	.07	10.50	21.55
" 251 " 500 " "	.05½	13.75	35.30
" 501 " 1,000 " "	.04¼	22.50	57.80
" 1,001 " 2,500 " "	.03½	52.50	110.30
" 2,501 " 5,000 " "	.02¾	68.75	179.05
" 5,001 " 10,000 " "	.02¼	112.50	291.55

With the information thus far given it is possible for any one to compile a card, beginning at any figure for the first inch; but in order to make the task as simple as possible it is advisable to prepare a table showing the number of inches in each contract usually encountered in selling advertising. The following six tables show the number of inches in practically every order received on six and seven column weeklies, semi-weeklies and dailies:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	1	2	3	4	13	26	52
2 inches	2	4	6	8	26	52	104
3 "	3	6	9	12	39	78	156
4 "	4	8	12	16	52	104	208
5 "	5	10	15	20	65	130	260
6 "	6	12	18	24	78	156	312
8 "	8	16	24	32	104	208	416
10 "	10	20	30	40	130	260	520
20 "	20	40	60	80	260	520	1040

SIX-COLUMN WEEKLY.

	1 Time	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	1	2	4	6	8	26	52	104
2 inches	2	4	8	12	16	52	104	208
3 "	3	6	12	18	24	78	156	312
4 "	4	8	16	24	32	104	208	416
5 "	5	10	20	30	40	130	260	520
6 "	6	12	24	36	48	156	312	624
8 "	8	16	32	48	64	208	416	832
10 "	10	20	40	60	80	260	520	1040
20 "	20	40	80	120	160	520	1040	2080

SIX-COLUMN SEMI-WEEKLY.

	1 Time	2 Times	3 Times	1 Wk.	2 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year
1 inch	1	2	3	6	12	26	78	156	312
2 inches	2	4	6	12	24	52	156	312	624
3 "	3	6	9	18	36	78	234	468	936
4 "	4	8	12	24	48	104	312	624	1248
5 "	5	10	15	30	60	130	390	780	1560
6 "	6	12	18	36	72	156	468	936	1872
8 "	8	16	24	48	96	208	624	1248	2496
10 "	10	20	30	60	120	260	780	1560	3120
20 "	20	40	60	120	240	520	1560	3120	6240

SIX-COLUMN DAILY.

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mo.	1 Year.
1 inch	1	2	3	4	13	26	52
2 inches	2	4	6	8	26	52	104
3 "	3	6	9	12	39	78	156
4 "	4	8	12	16	52	104	208
5 "	5	10	15	20	65	130	260
6 "	6	12	18	24	78	156	312
8 "	8	16	24	32	104	208	416
10 "	10	20	30	40	130	260	520
10¾ "	10¾	21½	32¼	43	139¾	279½	559
21½ "	21½	43	64½	86	279½	559	1118

SEVEN-COLUMN WEEKLY.

	1 Time	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	1	2	4	6	8	26	52	104
2 inches	2	4	8	12	16	52	104	208
3 "	3	6	12	18	24	78	156	312
4 "	4	8	16	24	32	104	208	416
5 "	5	10	20	30	40	130	260	520
6 "	6	12	24	36	48	156	312	624
8 "	8	16	32	48	64	208	416	832
10 "	10	20	40	60	80	260	520	1040
10¾ "	10¾	21½	43	63½	86	279½	559	1118
21½ "	21½	43	86	129	172	559	1118	2236

SEVEN-COLUMN SEMI-WEEKLY.

	1 Time	2 Times	3 Times	1 Wk.	2 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	1	2	3	6	12	26	78	156	312
2 inches	2	4	6	12	24	52	156	312	624
3 "	3	6	9	18	36	78	234	468	936
4 "	4	8	12	24	48	104	312	624	1248
5 "	5	10	15	30	60	130	390	780	1560
6 "	6	12	18	36	72	156	468	936	1872
8 "	8	16	24	48	96	208	624	1248	2496
10 "	10	20	30	60	120	260	780	1560	3120
10¾ "	10¾	21½	32¼	64½	129	279½	838½	1677	3354
21½ "	21½	43	64½	129	258	559	1077	3354	6708

SEVEN-COLUMN DAILY.

We are now ready to compile the card. Next month the first series will be shown and instructions given for compiling other cards, and for ascertaining the prices for any contract not given in the tables.

EARLY ENVELOPES WERE FRENCH.

According to a note by Mr. Fournier, archivist of the Bouches du Rhone Prefecture, the oldest known envelope bears the date of 1692. It is ornamented with the arms of Mr. Castagnères, the French Ambassador at Constantinople, and contained a report on the loss of the bark "Notre Dame de Misericorde," addressed to the Lieutenant-General of the Admiralty at Marseilles.

SUBSTITUTE FOR WOOD-PULP FOUND.

The benefits derivable from cheap paper are so great that several governments have busied themselves in attempting to discover some cheap raw material for its manufacture. The British, French, German and Dutch experts have been experimenting and investigating, and from time to time we have been informed by some group of investigators that the desired substitute for pulp-wood has been found. Our own Department of Agriculture, after testing some five thousand promising materials, announces that it has solved the problem of cheaper paper by using ordinary cornstalks, which are now practically wasted.

The Government chemists predict when the manufacture of the new kind of paper is started on a large scale it will be at least fifty per cent cheaper than the print-paper now made from wood-pulp.

It also will put an end to the danger of a pulp famine, which, it is claimed, already has begun to assume alarming proportions. Prodigal extravagance in cutting down forests, forest fires, and the increased demand for wood of the spruce tree caused by the growth of newspapers all over the world have made great drafts on the world's supply of paper material.

The chemistry bureau of the Department has been one of the most earnest workers in this matter for years, but not until recently have the results been so positively successful as to permit any announcement. The first practicable samples of the new paper have been manufactured by Dr. H. S. Bristol and his assistants.

Doctor Bristol has carried his experiments to the point of making the paper in five shades. The white paper is made from the hard outside shell of the stalk and the yellow grades from the pith. The yellow grades have much longer fiber and resemble the paper made from linen rags or cotton. This kind of paper is soft and pliable.

The process of manufacturing the new invention is much easier than that involved in reducing wood-pulp to paper. The chemists say they have used in their experiments the "soda cooked" process, which they found to be the best for making the finer grades of wood-pulp papers. But the cornstalks require only about two and a half hours of cooking in this process, against thirteen or fourteen hours needed to soften the wood-pulp.

So far the new paper has been made in a laboratory without special machinery or the wholesale production necessary to insure cheapness, but the Department is going to experiment at once on a larger scale and the officials believe the price of white paper as well as other grades will be reduced to a startling degree.

The estimates of the Department are based on the present cost of wood-pulp paper, which is $13 a ton. With wood costing $8 a cord, that is the price of the paper. With cornstalks costing about $15 a ton, adding in the cost of bringing the bulky material to the Washington laboratory, the cost has been about $14 a ton. There is no doubt in the minds of Department chemists that increased production will cut this cost in half.

"No special growth of corn is needed," said one of the chemists. "We have used the ordinary stalks from the Virginia fields, and the kind which is destroyed in wasteful quantities each year can now be turned to use. Not only will the cost of paper be greatly reduced, but the farmer will have an added asset in a by-product that ought to net him a neat sum each year."

DO IT NOW.

Lives of some great men remind us
That we will, if we are wise,
Leave our modesty behind us
And get out and advertise. —*Judge.*

Pressroom

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

METALLIC OVERLAY (330).—"I would like to know where I can learn to use the metallic overlay." *Answer.*—Gilbert-Harris Company, 188 Harrison street, Chicago, teach the use of their metallic overlay to the purchasers of the rights. The unauthorized users of their method are liable to prosecution.

REDUCING OF STRONG VARNISH (324).—"What medium will reduce a strong varnish?" *Answer.*—Add thin varnish, methylated spirit, or turpentine. A better plan is to carry several grades of varnish rather than doctor one kind. A small can each of thin, medium and heavy varnish should be found in every pressroom.

COMPOSITION FOR MAKING HALF-TONE OVERLAYS (317).—"Can you inform me through your journal where I can secure a composition for making half-tone overlays directly upon a press?" *Answer.*—If you will communicate with the Perfect Overlay Company, York, Nebraska, we believe you will be able to secure the composition you desire.

INK FOR SILK RIBBON (329).—"Is there any special ink necessary for printing silk ribbon for book-marks? I used a common ink on silk ribbon — satin on one side — and it showed through." *Answer.*—A good grade of ink in black or colors should be used. Do not make the ink too thin. If reduction is necessary, use a regular reducing varnish. Do not use any nondrying oils. For colored inks such as vermilion, use an essential oil with balsam copaiba. Print on a hard tympan and do not carry too much ink.

INK-FOUNTAIN BLADE (328).—"How far from the roller should the ink-fountain blade be when the screws are turned out?" *Answer.*—We are unable to give the distance, but you can determine the normal distance by measurement. Turn out all of the screws, the tension of the blade will move it to the proper distance from the roller unless it has been buckled or an obstruction interferes. Should you find the space irregular it may be necessary to remove the blade and clean out the ink which is lodged beneath the blade. The edge of the blade, if found beveled or worn unevenly, should be squared up. If you send it to a printer's machinist he will know just how to remedy such defects. Your local machinist will be able to do the work, however. Have the edge of the blade parallel with its back and square with its face or upper side. If the blade has received similar treatment before it may be so short that the set-screw will slip off the edge when turned high. This condition does not apply to all fountain blades.

BRIGHT GREEN INK (326).—"I wish to use a bright green ink. What mixture of colors will produce it? I have light, dark and medium greens, but I find that white ink or yellow will not give me the desired color. I want to use the ink on rough-surfaced stock. The absorbent nature of the stock leaves a solid impression somewhat weak looking when it has dried. What would you recommend?" *Answer.*—It is possible that you are endeavoring to mix a green ink, which is not readily produced, from a mixture of yellow and blue. This color is a green lake; a very brilliant green. The ink is named differently by the various inkmakers, but it can be readily recognized in their color sample-books. A number of inkmakers carry what is termed a cover ink, which has a heavy body with excellent covering capacity. It is well suited for the numerous grades of rough cover-stock. However, in the absence of that grade, the printing twice of a solid form or line will cover uniformly. In such case, the first impression given is really a priming coat and is not to be printed full color, but is to be laid on with firm impression. The second impression may be with less impression and with full color. This impression may also carry some gloss varnish mixed with the ink, which will impart a more brilliant finish to the work, if such a thing is desired. If a matte finish is wanted, do not use a gloss varnish but add a small quantity of turpentine to the ink. A mixture of lemon yellow and bronze blue will produce a bright green, but it will not closely match a green lake ink.

TO SET GRIPPERS (322).—"How can grippers on a —— two-revolution press be set so that each will bite the same distance on the sheet and with the same pressure?" *Answer.*—Prepare the correct number of sheets and attach them as tympan, having the top sheet drawn tight. Turn the press until the grippers close; mark the position of each gripper on the top sheet. Loosen the gripper screws and move all grippers to the center of the gripper rod. Examine and correct such grippers which do not have a normal curvature and bite. Care should be exercised in this matter. If the work of straightening or curving the grippers requires more skill than the pressman possesses it will be advisable for him to call in a machinist. When the grippers have their proper bite on the tympan, they may be moved to their respective positions. The gripper cam may be moved with a screw-driver and a piece of drawsheet folded double placed between the said cam and its stop. Begin with the middle grippers and work to the outside, pressing them firmly to the tympan one by one and tighten the set-screws. This manner of setting will insure equal pressure. Place a small strip of paper under each gripper and draw out to test the relative bite of each.

BLACK-BORDERED ENVELOPES (325).—Submits two No. 5 white-wood envelopes printed with an eighteen-point black border, two lines of eighteen-point text being centered in the white space. One envelope is printed twice and has a glossy finish. The other presents a fairly solid appearance with one impression. The printer's query reads: "In printing the enclosed samples I find it very difficult to loosen the envelope from the form before the rollers get it. Kindly advise the best way out of it, as the run is a long one." In part the following reply was sent: "There are two ways in which the envelopes may be printed with a small per cent of spoilage and with reasonable speed. Open the envelopes so that the flap is flat; lock the form near enough to the top of the chase so that the feeder may take hold of the flap immediately after the impression is taken and before the rollers come near the top of the chase. Set the guides, which will probably be pica quads, and use a good black ink — a policy black or some similar grade. Carry plenty of ink and as the envelopes are printed place them in suitable racks to dry. Another way is to print the envelopes closed, using but half of the rule form with the type for the first impression and the same rule form without the type for the second impression. The feeding is to be to the same guides in both instances. Lock up the type with the left side and top rule. This leaves the bottom and right side open. Two short grippers may be used, which will prevent the envelopes adhering to the solid rules. When one impression is taken on all envelopes and they

are dry enough to handle, remove the type lines, leaving the rules in the same position, and feed the envelopes the other side down. This will put the border all around the edge of the envelope. In this manner the border may come to the edge without allowing any white to intervene."

MAKE-READY ON A LARGE FORM (327).— Submits a sixteen-page monthly publication, printed on machine-finished book-paper. The matter is arranged in four columns, thirteen ems wide, with twelve-point white space between each column. The pages contain line and half-tone cuts, together with a number of department headings which occupy the full width of several pages. These headings appear worn and damaged, presumably from long use. The type and cuts present a uniformity of color, but a number of weak places are noticeable in many pages. This may be the result of an extended run without the addition of a finishing spot-up sheet. The query is as follows: "How much time should it take a pressman and assistant to make ready one side of this magazine form? The working conditions are ordinary. How much and what kind of tympan do you think will give the best results on a run of thirty-six thousand?" *Answer.*— Judging from the appearance of the sheet the form could be made ready in seven hours. The cuts are small and appear to be printed without cut overlays. However, a pressman and assistant with experience on this class of work could materially shorten the time. The amount of tympan you require must be gauged by the space you have for it between the hard packing and the radial line of your cylinder bearers. In no case is it considered practical to exceed this line more than the thickness of one draw-sheet. The choice of material for a tympan is usually dictated by the nature of the form and the grade of stock to be printed. For a magazine form such as this one, printed on medium-weight, machine-finished book-paper from type and electros with a cheap book-ink, a tympan composed mainly of light-weight S. & S. C. book and a few sheets of thin print-paper will give uniformly good service. As this tympan is not altogether unyielding, it may be necessary on long runs to add a finishing spot-up sheet after the run has continued for five or six hours. At this time the tympan has about reached its normal state of compression. In the form referred to the weak places which appear in the type and cuts can be corrected by adding a finishing sheet spotted up with tissue, and by removing a sheet of similar weight from the tympan. This practice of adding a spot-up sheet after the run has been on a time will maintain the appearance of the work.

SLURRING ON A PLATEN PRESS (323).— Submits specimens of letter-heads printed on bond paper in one, two and three colors respectively. The sample printed in black ink is set in Cheltenham series, the largest line being twenty-four point, the smallest six-point. The make-ready is incomplete and shows weak spots in the six-point, which a few patches of tissue would correct. The slurring appears stronger in the small type, and this condition is due partly to the abundance of color carried. A number of commas and periods punch through, which suggests that the form is sprung — a possible cause of the slurring. The specimens printed in two and three colors are neatly done. The use of excellent inks is noticeable throughout. There is a tendency to print with too light impression, thus making it necessary to carry a surplus of color, which usually causes the filling in and thickening of the fine lines. The pressman inquires: "The samples herewith are for criticism. They were printed on a platen with the form locked straight up and down in the chase. The one marked 'slurred' was printed in the same manner as the others. What might have caused the slurring? The blotter enclosed shows a picking on the solid letters. I used vaseline to thin the ink but it seemed to kill the gloss. What would you recommend as remedies for the aforesaid troubles?" *Answer.*— The form should be locked head down a little below the center of the chase. The feeder can easily acquire dexterity in feeding sheets with the form locked in that manner. The inking will be more uniform and there will be no rollers damaged by date-line rules. Bearers should be used, as they will cause the rollers to rotate and prevent them skidding over the form, thus obviating the filling in of the first and last lines of a form. A sprung form will invariably cause slurring, especially if it contains but a few lines and is run with light impression. Another condition will develop in such forms; periods and commas will punch through the stock. Enameled blotters should be printed with soft inks; for black, use common book inks. The colored inks if found too strong may be reduced with light varnish, balsam copaiba or any of the commonly used reducers. The use of vaseline in any considerable quantity is not recommended, as it is of a nondrying nature. The combination of black ink and red in one form is found to be the common place for error on the part of pressmen. No thought is given to the selection of the most suitable red. In this instance, a lake red is used with the black; the printing occurring on a light-blue blotter naturally degraded the red ink. Had an orange red been used or a vermilion, which has a yellow tinge, the red line would appear more striking, and the choice would have been correct. The same error is made in printing the other blotter, which is in bronze blue and lake red ink. In this case, one part of lemon yellow added to twenty parts of vermilion will furnish a suitable red. A knowledge of the proper use of colors may be gained by reading the series of articles which commenced in the November, 1907, number of THE INLAND PRINTER under the heading "Design and Color in Printing."

ON THE "CONGRESSIONAL RECORD."

The hour for going to press was near,
The forms awaited the make-up,
The managing editor dropped a tear
And longed for a good old shake-up.
"Newspaper life is hard," said he,
"When it comes to running a sheet
That hasn't a notion of policy,
Nor even a ten-line beat.
Never a line of telegraph,
Never a stick of 'mis,'
Never a cub to get the gaff —
Never a sheet like this!"

The editor yelled for a copy boy,
But never a boy came nigh.
He looked for a copy-desk slave to annoy,
And mournfully heaved a sigh.
"We haven't a wedding, a smash-up, a crime,
Railroads, markets or weather,
We're scooped on politics every time,
And our ads. are light as a feather.
Never a line of local news,
Never a stick of State,
Never a change of type to use —
Pity the editor's fate!"

He gnashed his teeth in impotent rage
And groaned in his deep dejection,
"We haven't a book or a theater page,
We haven't a sporting section;
A half-tone cut, a Sunday story,
A woman's page or an office cat,
How can a journalist hope for glory
Running a sheet like that?
Never a sparkling paragraph,
Never a bit of verse,
Never a devil, never a staff —
Could editor's lot be worse?" —*Troy Reporter.*

THE INSECT ENEMIES OF BOOKS.

BY JACQUES BOYER.

(This article with accompanying illustrations is printed through the courtesy of the publishers of the *Scientific American*.)

MORE books and manuscripts have been destroyed by insects than by fire, water, rats and mice combined.

For many centuries librarians had observed depredations due to insects without knowing their precise cause. In 1721 Frisch of Berlin found in a crust of dry bread the larvæ of an insect (probably *Anobrium*) which bored holes in books, manuscripts, and paintings. In 1742 Prediger suggested methods of protecting books from the ravages of insects, and in 1754 the *Gentleman's Magazine* of London recommended dusting the shelves and the fly-leaves of books with pepper, pulverized alum, and other insecticides. These palliatives proving insufficient the Göttingen Academy of Sciences, twenty years later, offered a prize for the discovery of injurious species and methods of destroying them. The subject has been thoroughly investigated by modern entomologists, but no universal remedy has been discovered.

One of the most formidable of the insect pests is the bread borer (*Anobrium paniceum*) which is found in all climates, not only in libraries but in rye bread, whence its specific name. The beetle is one-twelfth inch long, downy, light brown, and striped lengthwise. The eggs are laid between the edges of the leaves, in scratches in leather



Silver Fish *(Lepisma saccharina)*.
(Magnified about 3 times.)

bindings, chinks due to imperfect pasting of backs and fly-leaves, etc. They hatch in five or six days, in summer, and the larvæ at once bore through the bindings, following the lines of paste. The worm is brownish white, cylindrical, slightly arched and has thirteen segments. The head is brown, scaly, and armed with mandibles which "only cast iron can resist," according to one naturalist. The worm bores long narrow tunnels through paper, leather and wood, leaving a trail of sawdust mixed with white excrement. The sixteenth century beechwood cover, herewith illustrated, is a fine specimen of this bookworm's work. Growing rapidly and molting repeatedly, the worm finally enlarges its tunnel to the size shown in the cardboard covers of the "Valerius Maximus." Pupation occupies twenty days and takes place in enlargements of the tunnels very near the surface so that the perfect insects have to bore through only a thin shell, leaving the large round holes so common in old bindings. Pairing takes place in early summer in the tunnels, which are not abandoned until the supply of food fails, when other quarters are sought. Sometimes not a single worm or beetle is found in a volume riddled with holes — a fact that has puzzled many a librarian.

Of the various methods that have been recommended for ridding libraries of borers the only effective one consists in exposing the infested volumes to the vapor of carbon disulphide, by putting them in an airtight metal-lined box



Psoque or Book Louse.
(Magnified about 60 times.)

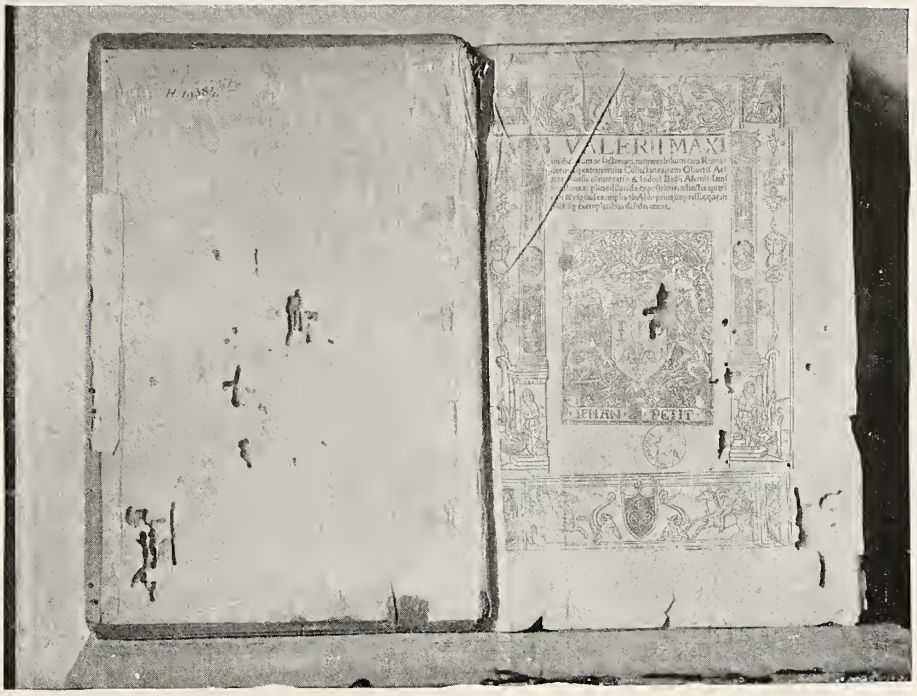
with a saucer of that liquid. Thirty-six hours of this treatment suffices to kill beetles, pupæ, larvæ and eggs. The unpleasant odor of the disulphide disappears after brief exposure to the air, and the only objection to the use of this substance is its inflammability and the explosive character of its vapor when mixed with air. Hence the fumigation should be done in the daytime in a well-ventilated room, and the box should not be opened near a flame. On the other hand, the process possesses the merit of cheapness, as the disulphide costs only 9 cents a pound and an ounce suffices to fumigate a box of seventy cubic feet capacity.

Another species of *Anobrium*, the striped borer, found commonly in houses, bores through the shelves and furniture of libraries but does not injure the books directly, unless they are bound in wooden boards.

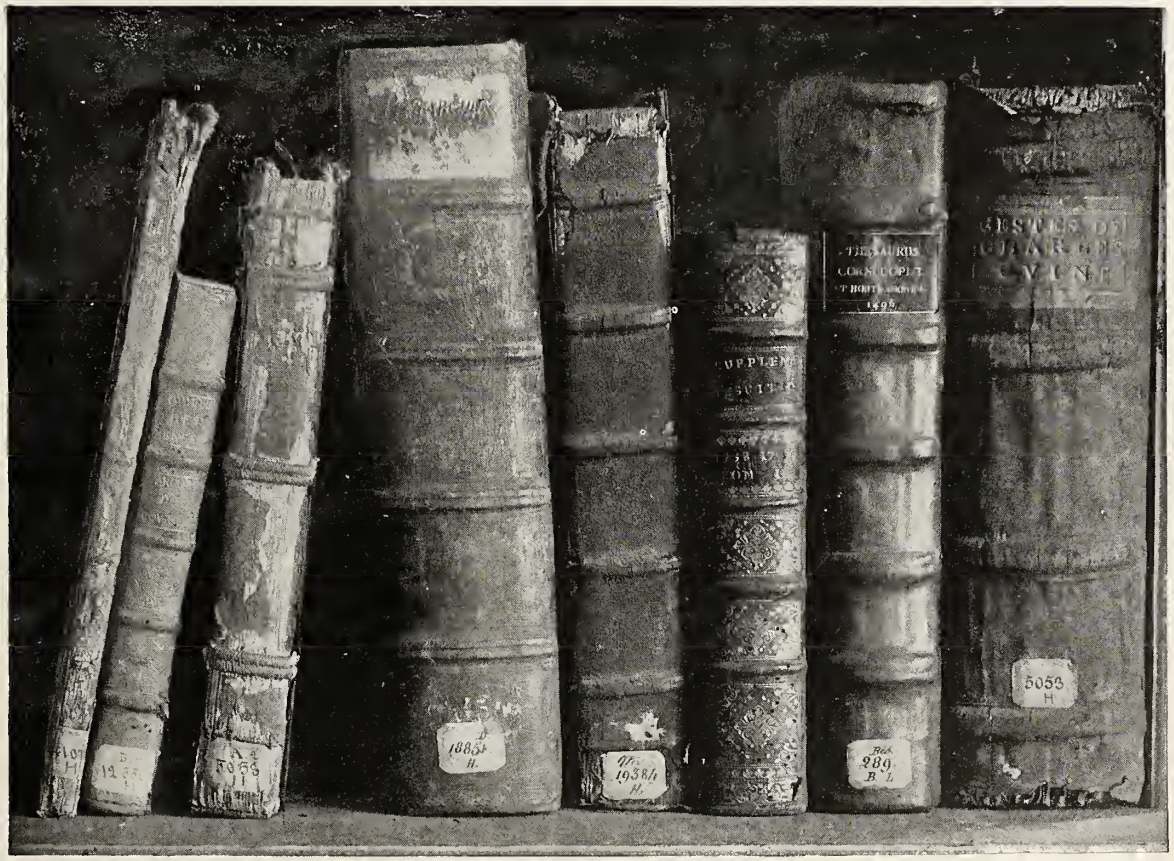
The larva of the *Dermestes*, on the other hand, has a particular fondness for bindings of leather and parchment. In May or June the females enter the library and lay their eggs, usually, on the edges of books in contact with the wall. As soon as the larvæ are hatched they begin their work of destruction, not making long regular tunnels like the borers, but going in all directions and gnawing and disintegrating the bindings in an extraordinary manner. Sprinkling with benzine and fumigation with carbon disulphide have been recommended for their destruction.

Doctor Hagen, of the Museum of Cambridge, Massachusetts, has found traps baited with cheese very efficacious.

Another beetle, the *Anthrena*, is occasionally very destructive to books, though it prefers skins, furs and "stuffed" animals.



Fly-leaf and title-page of a "Valerius Maximus" in the Library of the Arsenal, Paris, ruined by insects.



Books injured by Book Lice, "Silver Fish," etc.

Far worse is the *Lepisma*, or "silver fish," so-called from its shape and shining scales. It is a little wingless insect of the order *Thysanura*, which undergoes no metamorphosis, and infests wardrobes and kitchen pantries as well as libraries. The most destructive species may often be seen scurrying away from a book suddenly opened in summer. It has a large head, from which the body tapers to a pointed tail, terminating in three bristles. Its favorite food is paste or glue, to obtain which it destroys titles, labels and heavily sized paper, respecting only the parts that are covered with ink. It may be caught by cutting notches in the edges of a small box, and inverting the box on a plate containing paste spread on paper. This trap should be placed in the darkest corner of the room. The insects enter through the notches and are easily surprised and destroyed at their banquet. Pyrethrum powder also destroys or stupefies them, but perhaps the best way to get rid of them is to move and air the books frequently, and kill every insect discovered.

Psoques, or book-lice, are often dislodged from old books kept in damp places and may be seen on library shelves in summer. They are almost omnivorous, but especially fond of paste and mold, in search of which they perforate bindings. Their depredations are often erroneously laid to the charge of the bookworms. Pulverized camphor has some effect in driving away the book-lice, and they have a natural and formidable enemy in the *Cheyletus eruditus*. This blind acarian, or mite, which Latreille unjustly denounced as a bookworm, has an oval body, a soft skin, relatively large jaws, and long legs terminating in hooked claws. It swarms in old volumes, but it destroys the book-lice, not the books.



A recent book (1834) injured by destructive insects.



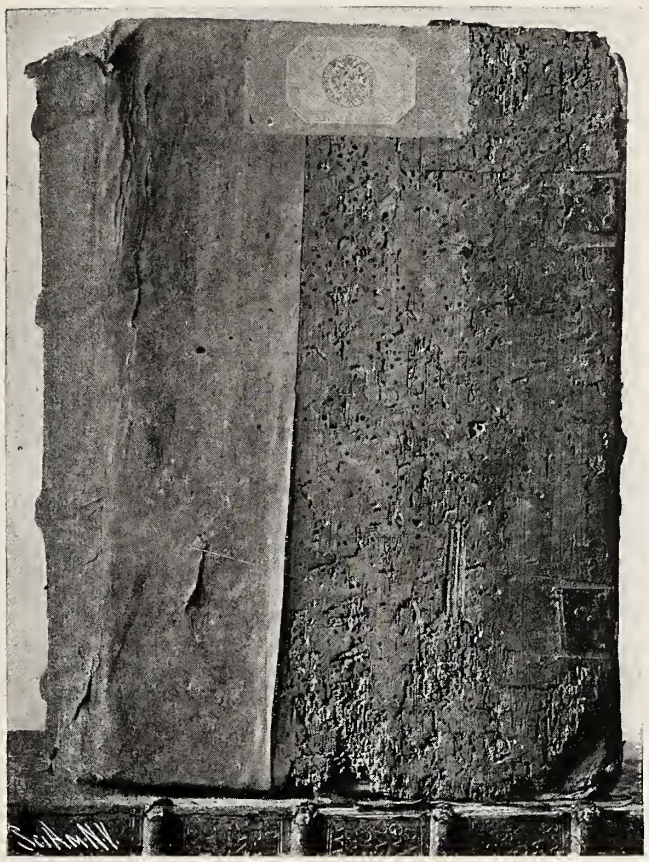
Bread Borer *(Anobrium paniceum).*
(Magnified about 4 times.)



Chyletus eruditus, a Useful "Bookworm."
(Magnified about 10 times.)

The familiar cockroach attacks and devours in its nocturnal raids the paper and bindings of books as well as flour, sugar and other provisions. The species best known in Europe is the Oriental cockroach (*Blatta orientala*) of Asiatic origin. In the male the true wings are well developed, but the wing cases do not cover the abdomen. In the female both wings and elytra are rudimentary. The head is short and bent sharply downward. As in all Orthoptera the larva closely resembles the perfect insect, but is wingless. The female lays her eggs in April or May, and then dies. The larvæ grow slowly, undergoing six or seven changes of skin. Although the cockroach produces only one brood a year it increases rapidly, especially in the tropics. In the State library at Albany, New York, the bindings of a hundred volumes were destroyed by cockroaches in a short time.

Another species, the American cockroach, has become acclimated chiefly in hothouses and well-heated dwellings



Wooden binding of sixteenth century riddled by larvæ of Borers *(Anobrium).*

in France and England, but it has long ravaged libraries in Brazil, Peru and Mexico, where its depredations were mentioned by a missionary friar as long ago as 1654.

Among substances inimical to cockroaches we may mention, first, pyrethrum powder. The powder, in as fresh a condition as possible, is strewn on the shelves. In the morning the cockroaches are found paralyzed, and may be swept up and burned. In Germany the gases produced by the combustion of gunpowder are used. The process, as described by Pergaude, consists in compressing slightly moistened gunpowder into cones like those used for Bengal lights, and igniting them, when dry, in the fireplace — a favorite resort of cockroaches. The poisonous gases drive the insects out of the cracks in which they pass the day, and suffocate them, so that they can be gathered and cremated. The process was devised for the purpose of destroying the cockroaches that infest fireplaces and chimneys, but it has also been applied, with excellent results, to libraries with cracked walls.

Traps for cockroaches have long been in use. They are of various forms, but all are based on the same principle. The simplest is a glass tumbler or other vessel with smooth vertical walls, baited with a little flour. The insects easily reach the edge of the vessel from the floor by crawling up inclined flat strips of wood, placed there for that purpose. Then they fall into the vessel, from which they can not escape by climbing its smooth walls. In the south of France regular cockroach traps are used. These are square boxes about two inches deep with the outside painted roughly to facilitate the ascent of the insects, the inside finely polished, and the edge curved inward. A saucer of flour and sugar is placed in the box as bait, and a hole in one side, closed by a cork, permits the game caught during the night to be emptied into the fire or a bucket of water in the morning. The destroyers of books that we have described have been selected, as the most important, from the sixty species which, according to Doctor Houlbert, live upon the productions of the human brain.

EARLY PRINTING IN HAWAII.

Bound in turtle-shell covers, the first book of hymns printed in the Hawaiian Islands on the Mission press, 1823, was exhibited at the library in Honolulu recently by Rev. W. D. Westervelt, who is gathering data on early printing there for a story. The book is a very small one, and the fact that it has turtle-shell covers is reason enough for its excellent state of preservation.

But there was another specimen of early printing that was even more interesting. This consisted of a few pages of lessons printed in the Hawaiian language, and these were the original pages of the very first set of printing ever done in the Hawaiian or "Sandwich Islands," as they were then called. This was on January 7, 1822, on the Mission press, which was the first one ever set up in Hawaii, and consequently the first ever set up west of the Rocky Mountains, or possibly of the Missouri river. This was the set at which the Governor of Oahu took a hand in turning off the press.

Then there is another little book, in which is a handwritten memorandum of all the printing done on this Mission press. The first item that meets the eye, in quaint, old-style penmanship, the ink of which is yet clear and bright, is as follows:

"January 7, 1822. First printing done in the Sandwich Islands; card of first lessons."

The same press, used at Lahainaluna, printed many important documents, and in Honolulu just subsequent to the printing of the hymn books, leaflets were printed and signed by masters and mates of whaling ships relative to the conduct of their men.

THE COMING SUPERMAN.

Can rules or tutors educate
The demi-god we await?
He must be musical,
Tremulous, impressional,
Alive to gentle influence
Of landscape or sky,
And tender to the spirit-touch
Of man's or maiden's eye;
But, to his native center fast
Shall into Future fuse the Past,
And the world's flowing fates
In his own mould recast. —*Emerson.*



GEORGE W. PRESCOTT.

The death of George Washington Prescott at Quincy, Massachusetts, on September 9, at the age of seventy-three, removed from the craft a follower who had a rather unusual career for these days of enterprise and change. His parents objected to his going to the trade, for they feared the influence of the roving, devil-may-care printer on the youth. He did not heed Greeley's advice to go West or succumb to the lures of near-by Boston, however. Entering the office of the *Quincy Patriot* in 1853 as devil, he remained until the end came fifty-five years later, when he was editor and publisher. He had reached that position, after serving in every capacity, acquiring an interest in the business in 1869. Mr. Prescott left a widow, two sons and three daughters.

CHARLES W. SEAWARD.

Charles W. Seaward, known in almost every Linotype office in the country, died at home, in Malden, Massachusetts, on October 6, from malarial fever, which he contracted during a Southern business trip. Deceased was for many years an inspector of the Mergenthaler Linotype Company, and on leaving that concern established the C. W. Seaward Company, for the manufacture and sale of Linotype parts and supplies. He is reputed to have built up a profitable business for the Seaward Company, but owing to internal dissensions terminated active connection with it about a year ago.

LYCURGUS P. M'CORMACK.

Lycurgus P. McCormack, former Labor Commissioner of Indiana, died at his farm in Hamilton county, Indiana, on Sunday, October 11. Deceased was sixty-two years old and had had a varied career. He was lawyer, civil engineer, farmer and printer, but mostly printer. Mr. McCormack was among those who built the foundation of the unions of the printing trades, and four decades ago was considered a "dangerous" man by many who afterward regarded him as a safe guide. When the Indiana Labor Commission was instituted, Mr. McCormack permitted his name to be presented to Governor Mount as an applicant. Much to his surprise he received the appointment as the representative of organized labor, and his disposition of the delicate problems laid before the commission was so uniformly satisfactory that he was in demand over the State as a mediator in labor disputes, and his views commanded the respect of all classes. D. G. Reid, then the "tin-plate king," now a Wall-street magnate, said that Mr. McCormack had saved the people of Indiana many millions of dollars. He was reappointed for several terms, but finally retired to his stock farm, which is said to be worth about $20,000. To the last he maintained a warm interest in all matters pertaining to the craft in which he had played all parts from devil to employer. Mr. McCormack was a genial companion and always willing to aid the unfortunate to the limit of his ability.

TYPOGRAPHICAL UNION'S WAR ON TUBERCULOSIS.

An Associated Press dispatch from Washington, D. C., says the exhibit of the Union Printers' Home at Colorado Springs, Colorado, attracted much attention at the International Tuberculosis Congress. The short time at the disposal of the board of trustees prevented it from making the display it had hoped — a plaster model of the buildings and grounds — but the tent and its equipment, designed and constructed by the Home management, won the admiration of the experts.

Doctor Livingston Farrand, of New York, executive secretary of the National Association for the Prevention of Tuberculosis, asked Superintendent Charles Deacon to present the model tent to his association, so that it may be added to the traveling exhibit shown by the national association in the various cities of the country in connection with illustrated lectures designed to educate the people to the necessity of engaging in a crusade against tuberculosis. It is said more than three hundred consumptives have been benefited as a result of the establishment of the Home. President Lynch in an address said the union had enlisted and would strive to be a leader in the war against the White Plague.

The multiplex cabinet on the left-hand side of the cut contained views in and around the Home. The committee in charge assisting Mr. Deacon was composed of Drs. DeWitt C. Chadwick and J. F. Atkinson, and Attorney Jason Waterman, of Washington, D. C., former printers, who were appointed by President Lynch.

In a leaflet distributed at the Congress, President Lynch stated the union's position on this subject as follows:

"In addition to its Home and Tuberculosis Sanitarium at Colorado Springs, the International Typographical Union has been in the forefront of the battle against tuberculosis that is now being waged for the elimination of this curse on the white race.

"Through the *Typographical Journal*, the official organ of the International Typographical Union, the membership is advised each month of the progress that is being made in the prevention, treatment and cure of tuberculosis, and the editors are diligent in searching for the latest and most approved thought on this subject. The *Typographical Journal* reaches each one of the fifty thousand members of the International Typographical Union, and is thus an effective agent in the campaign against tuberculosis.

"Local unions of the International Typographical Union, of which there are nearly seven hundred, are working through tuberculosis committees, and aim to get before the local members the great danger of working in filthy and poorly ventilated composing-rooms, and to also urge upon employers the necessity for reforms in this respect. Where employers refuse to act, our local unions are advised to instruct their tuberculosis committees to go direct to the boards of health and insist on action by these official bureaus. As a result, the physical character of the composing-rooms is improving, and employers are realizing that healthy workmen are a good business asset. This may be a selfish view, but if selfishness will accomplish the object sought, it will all redound to the benefit of the wage-worker, in that it will secure for him healthy, pleasant and comfortable quarters in which to earn his livelihood.

"The various conventions of the International Typographical Union, held annually, have considered the prevention and cure of tuberculosis, and the committee reports on this subject have been given wide circulation. The 1908 convention was held in Boston in August, and the report of the Committee on Promotion of Health, adopted unanimously by the convention, contained the following:

"'In the opinion of your committee, vigorous efforts by the International Typographical Union along lines that will

conserve the health of our members in their daily employment are a rational sequel to the eight-hour struggle. Now that we have shortened the hours of labor in the book and job branch to a number which allows relaxation and recreation, we should take the necessary steps that will remove the calling of the compositor from the odium of being one of the three notoriously unhealthy occupations.

" 'Fortunately at this time there exists a world-wide movement to stamp out tuberculosis, a scourge that has levied heavy tribute on our craft, together with an appreciation by the membership of the value of personal hygiene and healthful surroundings. It is vital that the one we work therein, and the rapid installation of the typesetting machine and its unchecked pollution of the air.

" 'In several of the larger cities, notably Philadelphia, New York, Washington and Chicago, the heavy mortality among printers has become a subject of grave concern to the numerous organizations of physicians and laymen who have banded themselves in societies for the prevention of tuberculosis. It behooves us, therefore, to evince our primal interest in the health of printers by spreading the propaganda of decent working conditions throughout our jurisdiction. And, in addition, to quote from President Lynch's last report, " We are justified from every stand-



EXHIBIT OF TYPOGRAPHICAL UNION AT INTERNATIONAL TUBERCULOSIS CONGRESS, WASHINGTON, D. C.

should learn before disease has nullified it, and that we should enforce the other in every composing-room in North America. Free ventilation and sunlight are the most powerful agents medical science has discovered in the struggle with tuberculosis, and it is a cruel commentary on present civilization that for lack of these simple aids the International Typographical Union is paying such a frightful price in lives and money.

" 'According to statistics gathered by the various State labor departments and the United States Commissioner of Labor, the country printer is as susceptible to the ravages of tuberculosis in proportion to adults employed in other occupations in his locality as his fellow workman in the larger cities. This is due in great part to the inhumane custom of many years of deeming any dark, insanitary corner good enough for a printing-shop and those who must point in demanding that the employer shall do his share to aid in stamping out tuberculosis." '

" We are vitally interested in the movement for the prevention of tuberculosis, and we will do our part in disseminating the best thought and making public the best methods that tend toward the attainment of this object."

THE GOVERNOR'S PASSWORD.

A visitor desiring to enter Governor Haskell's private office recently was accosted at the door by an attache of the office, who acquainted the visitor that he could not enter until he gave the password. " You don't have a high sign here, do you? " expostulated the visitor. " Yes, we do," insisted the assistant. " You're a liar! " exploded the visitor. " Correct," echoed the attache; " walk in." — *Perry (Okla.) Daily News.*

Question Box

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

PORTABLE PRESS (334).—"I would be obliged if you would give me the name of a firm handling small printing-presses such as are used for printing calling cards." *Answer.*—Write to the Kelsey Press Company, Meriden, Connecticut.

RUBBER FOR ENGRAVING SIGNS AND LARGE FORMS (333).—"Please inform me where I can procure a substance resembling hard rubber such as is used for engraving signs and all large forms?" *Answer.*—W. H. Salisbury & Co., 166 Wabash avenue, Chicago.

MOLDS FOR LEAD CASTINGS (336).—"Can you give me the name of a manufacturer of molds for casting of very thin lead castings, about 10 by 12?" *Answer.*—The White Brass Castings Company, 527 Austin avenue, Chicago, Illinois, manufacture molds such as you require.

RIBBONS SUITABLE FOR BOOK-MARKS (331).—"Please give me the address of a maker of ribbons suitable for book-marks. What is a suitable paste for a Horton mailer?" *Answer.*—(1) The Phœnix Silk Manufacturing Company, Paterson, New Jersey. (2) Flour paste thinned to a working consistency is recommended by a mailer of experience.

AMERICAN AND DIDOT SYSTEMS OF PRINTERS' MEASUREMENTS (332).—"Will you kindly inform us as to what the exact difference is between the American and Didot systems of printers' measurements?" *Answer.*—This information was given in THE INLAND PRINTER of January, 1907, page 515, but we supplement it as follows: The American point is equivalent to .0351 centimeter; Didot point equals .0376 centimeter. The Didot Cicero (twelve points) is 1 1-14 American pica (twelve points). American point equals .013837 inch; Didot standard is stated to be 2660 points in one meter, which is .01480075 + inch. A steel standard of Didot system recently imported and made by one of the leading European typefounders gives a point of .01481562 +.

GLUE FOR MOUNTING EMBOSSING DIE ON BLOCK (335).—"Do you know what kind of glue is used to mount an embossing die on the iron block?" *Answer.*—Where much embossing is done the blocks should have two holes near the center and be countersunk on one side. Machine screws are inserted through these holes into corresponding holes drilled and tapped, made in the backs of the dies. Thin zinc dies, and thicker ones also, may be secured to iron blocks by applying glue to both sides of a piece of manila paper, which is inserted between die and block, after which a weight should be put on top. Fish-glue, sold at all hardware stores, is about the most convenient to use. Care should be taken to have both die and block sandpapered clean, because if this is not done the glue will not hold securely. Use very little glue, for if too much is applied it will take a long time to harden. To remove the die after using, insert a knife-blade between the die and the block and then pry them apart.

HENRY JAMES' ENGLISH.

In a sentence of rare lucidity, for him, Mr. Henry James depicts the difficulty of one who wishes to generalize about American life:

> He doesn't know, he can't say, before the facts, and he doesn't even want to know or to say; the facts themselves loom before the understanding in too large a mass for a mere mouthful: it is as if the syllables were too numerous to make a legible word.

These words aptly characterize the difficulty which seems to beset Mr. James, whatever he is writing about. The facts crowd upon him, and he seizes each in turn; the resultant phrases are too numerous to make an intelligible sentence.

Mr. James criticizes the English spoken in the United States. As a critic he often has good ideas, but should beware of those topics where the rejoinder is certain and deserved. No writer of the day so does violence to the spirit of the language or the canons of taste. He uses words which are not current or which are strange new compounds of current words. He accumulates details in a sentence until the meaning gives way under the strain. He delights in an elusiveness which might be expected to add airy grace but really results in ponderous clumsiness. He likes to leave unspoken the word which is the clew to the enigma. This is not English. The Latin peoples supply the place of the missing word by a gesture or a glance. Being accustomed to such speech the Latin can imagine the gesture or the glance when he is reading. The thought does not suffer. It may be unfortunate that the Englishman or the American likes the meaning more definitely stated in words, but it is true. On the other hand, Mr. James approaches the formlessness of inferior German prose rather than the lucidity of the French when he attempts to elaborate his thought.

A sentence or two from the last published articles by Mr. James illustrates his conception of English:

> That satisfaction does represent, certainly, much of his quest: all the more that what he misses, in the place — the comfort and support, for instance, of windows, porches, verandas, lawns, gardens, "grounds," that, by not taking the whole world into their confidence, have not the whole world's confidence to take in return — ranges itself for him in that large body of American idiosyncrasy which contains, unmistakably, a precious principle of future reaction.

Or —

> That so familiar circumstance, in America, of the completion of the good thing ironically, and, as would often seem for the time, insuperably baffled, meets here one of its liveliest illustrations. It at all events helps to give meanwhile the mingled pitch of the whole concert that Columbia college (to sound the old and easier name) should have "moved up" — moved up twice, if I am not mistaken — to adorn with an ampler presence this very neighborhood.

Mr. James can write enigmas, but not good English. He criticizes the style of others, but his own is execrable.—*Chicago Tribune.*

IN DOUBT.

Some years ago Henry James reviewed a new novel by Gertrude Atherton. After reading the review Mrs. Atherton wrote to Mr. James as follows:

> DEAR MR. JAMES,—I have read with much pleasure your review of my novel. Will you kindly let me know whether you liked it or not? Sincerely,
> GERTRUDE ATHERTON.

—*Everybody's Magazine.*

PRESENTATION TO MR. JOHN MARDER.

The printers of Chicago and vicinity were unanimous in their desire to signalize in some way Mr. John Marder's retirement from business. The veteran is very popular with the craft, and a banquet fitting the man and the occasion was uppermost in the minds of his friends. On being approached, Mr. Marder, in keeping with characteristic modesty, deprecated any formal display, though deeply appreciating the tribute of esteem his fellow citizens were anxious to tender. He consented to accept some slight token if it were presented in a quiet, informal manner. It was decided to give Mr. Marder a gold-headed cane, and Editor Herbert of the *Printer-Journalist* collected the money, which was an easy task, and with a few friends called on Mr. Marder. A sketch of that gentleman's career appeared in THE INLAND PRINTER for October, and the following *extempore* presentation address by P. F. Pettibone, the well-known Chicago printer, is a fair epitome of the craft's estimate of the veteran typefounder:



MR. JOHN MARDER AND PRESENTATION COMMITTEE.

MY DEAR MR. MARDER,— Until this moment I had not the slightest intimation that to me was to be given the high honor and privilege of making the formal presentation of this little gift on behalf of your many printer friends in whose name and as their representatives we are gathered.

There are some things, however, which it is very easy to say. I only regret that I may not say them better.

It is a great thing to have established a most useful industry and to have carried it on through so large a part of your business life along ever-progressive lines and with such strict observance, not only of ordinary business rules and principles, but of the highest code of business ethics as to be able to review the whole career from its small beginning through years of constantly increasing success, to the proud position which it has so long occupied; and to know that upon the whole record there is not only no stain of dishonor but a long history of generous treatment of customers and rivals and a fair deal to everybody.

This is the verdict that your friends, after so many many years of close business relation, pass upon your work as at this hour of farewell their minds go back over the years of kindly relationship.

You have taken a justifiable pride in your business. Everybody ought to be proud of his business because it is related to the onward progress of the world. And the printing guild to which you have so faithfully ministered is certainly second to none in its effective promotion of everything good.

There are great satisfactions often in farewells as well as in greetings. You, sir, in looking over all these years of useful work can justly feel that you are justified now in retiring to the quiet enjoyment of the evening of a well-spent life. We can not but regret that that retirement takes you away, not only from this business relation, but from the community in which your active life has been spent. You have been a power for good here. You have faithfully served in church and civic relations. You have been a good neighbor and friend, and our hearts go out to you in strongest hope that in the many years of comparative leisure which we covet for you, you may not only enjoy your freedom, but may remember with deepest pleasure all that you have been able to accomplish, and the assurance which you must have that the love of a host of friends follows you wherever you go. May this cane remind you of that, and be brave support when days of weakness may come and a guide to your steps through whatever dimness of light may come.

We congratulate you upon all that you have done. We welcome you to this period of rest so nobly earned, and with memories of many kindnesses and constant friendliness and good fellowship we ask you to accept this gift as our testimonial and farewell.

NOTHING HAPPENED.

A Denver paper is responsible for the following:

A miner's wife entered a local dry goods store and asked to see some shirtwaists.

"What bust, madam?" inquired the salesman.

"Land, I dunno," responded the lady, with a nervous look around; "I didn't hear anything."—*Inland Stationer.*

Written for THE INLAND PRINTER.

NEW, OLD, AND PERTINENT POSTAL INFORMATION FOR PRINTERS AND ADVERTISERS.

BY HENRY LEWIS BULLEN.

THE printer will be specially interested in Sections 2, 4, 10, 11, 12, 13, 14 and 15, but from the point of view of his customers all should interest him. Everything that tends to enlarge trade that is procured chiefly by means of printed matter is of vital importance to printers. The new "McKinley postal cards" (Sec. 11), printable on both sides, open a new avenue for advertising in connection with postal acknowledgments of orders and other commercial announcements. It will pay many merchants to print their advertisements on the face of these new cards and sell the cards to their customers at a discount.

1. DISADVANTAGES OF BEING AN AMERICAN.— In the United States merchandise is mailable in packages not exceeding four pounds' weight at the rate of 1 cent per ounce. One may mail in one parcel eleven pounds from Bangor, Maine, to Peking, China, for $1.32, but to mail eleven pounds from Chicago to Indianapolis, three packages must be made and the postage is $1.76. If the article weighs more than four pounds (unless it is a single book) it can not be mailed from one point to another in the United States. The American citizen in the Philippines is at a disadvantage as compared with a resident of Singapore. The selfish interests of express companies and short-sighted merchants who wish to localize trade are responsible for millions of excessive exactions every day on merchandise in transit. In Great Britain and Germany almost every package that an American express company will accept for transmission by rail may be sent through the post. In Germany the postoffice not only delivers packages but collects on C. O. D. packages. In those countries the net profits of the postal systems are quite large. In the United States the loss is very large.

2. THE PRINTERS SHOULD ACT.— The increased use of the mails increases correspondingly the demand for printing in the form of labels, bill-heads, catalogues, letter-heads, envelopes, cards, etc. The effectiveness of advertising by means of types is increased by facilitating the economy of transmitting merchandise, and the demand for advertising will increase in proportion to its effectiveness.

3. OPPORTUNITIES FOR FOREIGN TRADE NEGLECTED.— Many manufacturers and merchants appear to be unaware of the advantages offered by the postoffice in dealing with foreign countries. These advantages have recently been increased, and further favorable changes in rates and by removing restrictions may be expected in the near future. A ten-pound parcel which to-day costs $4 to express to coastal cities in Chile and $2.25 to coastal cities in Jamaica may be mailed to any postoffice in either country for $1.32. In shipping to remote points in foreign countries the economy of shipping by post is greatly increased. There is undoubtedly an uncultivated profitable foreign field for retail business open through the postoffice to the enterprise of ingenious merchants and manufacturers.

4. REDUCTION OF LETTER POSTAGE WITH GREAT BRITAIN.— Commencing October 1, 1908, the letter rate is 2 cents per ounce or fraction of ounce. This reduction does not as yet affect rates on other classes of mail; therefore, postal and souvenir cards require the same postage as letters. Ireland is post-officially included in Great Britain. This reduction will largely increase the demand for printed advertising matter.

5. EXTENSION OF PARCEL-POST PRIVILEGES.— Great Britain and Germany now receive and deliver parcels not exceeding eleven pounds, without limit of value. The limit of weight was previously four pounds, of value $50. Any article of any value admissible to the United States mails, not exceeding eleven pounds in weight, three feet six inches in length, six feet in length and girth combined, may be mailed at the rate of 12 cents per pound or fraction of a pound, to Bahamas, Barbados, Bermuda, Bolivia, British Guiana, Chile, France, Germany, Great Britain, Guatemala, Honduras, Italy, Jamaica, Leeward Islands, New Zealand, Newfoundland, Nicaragua, Salvador, Danish West Indies, Trinidad, Tobago, Uruguay, Venezuela, Windward Islands and (except that the limit of value is $50) to Ecuador and Peru. Admissible articles in parcels not exceeding four pounds six ounces in weight, with restrictions of size as above, and not exceeding $50 in value, may be mailed at the rate of 12 cents per pound or fraction of a pound to Australia, Belgium, Denmark, Hongkong (including a number of other Chinese cities), Japan (including Formosa, Korea and several Chinese cities), Norway, Sweden, The Netherlands. Parcels for Colombia, Costa Rica and Mexico must not exceed eleven pounds or measure more than two feet in length, the postage being 12 cents per pound or fraction of a pound.

6. CHINA.—Anything mailable in the United States may be sent to the United States postal agency at Shanghai at U. S. domestic rates for delivery in Shanghai *only*. The United States has no means of forwarding any mail matter to other points in China. All in Section 5 that relates to Hongkong applies also to Shanghai, Canton, Amoy, Swatow, Foochow, Hankow, Haikow, Ningpo, Liu Kung Tau, and Cheefoo, all in China, and parcels can be sent of greater weight and at lower rates by the Hongkong schedule. All in Section 5 that relates to Japan applies also to Peking, Tientsin, Cheefoo, Shanghai, Nanking, Hankow, Shasi, Soochow, Hangchow, Foochow, and Amoy, all in China. The American citizen doing business with China will save money by availing himself of these foreign facilities rather than of those provided by his own country.

7. REGULATIONS RELATING TO PARCELS.—A parcel may be registered for 8 cents, and a receipt signed by consignee will be returned without extra charge if the envelope or wrapper is marked "return receipt requested," except in France, Great Britain and Ireland, Barbados, The Netherlands and Uruguay. In addition to address the words "parcel post" must be put on upper left-hand corner. Parcels must be unsealed, but the presence in an unsealed parcel of sealed receptacles containing mailable articles which can not be transmitted safely in unsealed receptacles does not render the parcel unmailable, provided the contents of the sealed receptacle are plainly visible or are unmistakably indicated by the method of packing or by a precise statement on the covers. Such sealed receptacles must, however, be enclosed in an outside wrapper or cover, open to inspection. Articles can be mailed in boxes the covers of which are fastened by a screw at each end and further secured by cord or rope. A customs declaration, furnished by the postmaster, must be properly filled out and firmly attached to the cover of the package in such a manner as not to prevent the easy opening of the package without injuring the declaration. Letters must not be enclosed in parcels. Customs duties can not be prepaid.

8. THE UNITED STATES POST-OFFICIALLY.— Domestic rates and regulations apply in Hawaii, Porto Rico, the Philippines, Guam, Tutuila (one of the Samoan Islands), Panama Canal Zone, and in the United States postal agency in the city of Shanghai in China, and United States stamps are effective, coming and going in these places, except the Philippines and Panama Canal Zone, each of which has its own stamps valid only in their own territory.

9. OUR NEIGHBORS.— Canada, Cuba, Mexico and Pan-

ama are reached by mail at our domestic rates, with exceptions. United States postage stamps are of no value in these countries. Commercial papers not in the nature of personal correspondence are mailable for 5 cents for ten ounces or less, and 1 cent for each additional two ounces or fraction. (The U. S. rate is 1 cent for two ounces.) Bona fide trade samples are mailable for 2 cents for four ounces or less, and 1 cent for each additional two ounces or fraction. (The U. S. rate is 1 cent per ounce.) Packages of printed matter, other than single volumes of books and second-class matter, must not exceed four pounds six ounces in weight. (In the U. S. the limit is four pounds, with the same exceptions.) Sealed packages, other than letters in usual and ordinary form, are not mailable. (In the U. S. anything not exceeding four pounds in weight may be sent sealed if letter postage is paid.) Parcels at the rate of 12 cents per pound or fraction of a pound up to eleven pounds in weight and not more than two feet in length may be mailed to Mexico. (In the U. S. the rate is 16 cents per pound and the weight limit four pounds.)

10. Facsimile Letters.— In the United States "typewriting and carbon and letter-press copies thereof" pay letter postage. These may be mailed to foreign countries for 1 cent for each two ounces or fractions, provided they are mailed at a postoffice window in lots of not less than twenty perfectly identical copies. It would seem, therefore, that when such letters are personally addressed on their face they must pay letter postage.

11. Postal-cards.— The Department has issued a new style, known as "McKinley postal-cards," 3¼ by 5½ inches, on which one-third of the face is available, in addition to the back, for correspondence or printing. For advertising purposes this gives one-quarter more space for printing. These cards may be purchased in sheets containing sixty cards, five cards wide by twelve cards long, size of sheet 27½ by 39½ inches. The issue of sheets containing forty cards has been discontinued. In trimming postal-cards after printing the regulation size must be maintained or they may be rejected. Uncanceled and unserviceable postal-cards, not treated by any process of coating, are redeemable at a postoffice at seventy-five per cent of face value when presented by original purchaser.

12. Printed Matter That May Be Mailed Without Stamps.— Third and fourth class matter mailed in lots of not less than two thousand identical pieces may be sent through the mails, without being stamped after making a

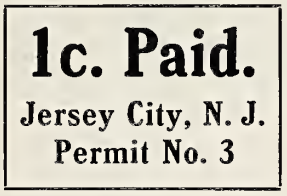


Fig. 1.

cash payment of the postage. In the place where the postage stamp is usually placed on a wrapper a notice similar to Fig. 1 is printed. This provision, which went into effect in April, 1904, saves the Government the cost of the stamps and the consignor the cost of affixing them.

13. Mailing Proofs and Manuscripts.— Proofs accompanied by the manuscript copy used in setting them, with or without corrections, additions, instructions to printer written on them are mailable at the third-class rate, 1 cent for each two ounces or fraction thereof. Manuscript copy unaccompanied by proofs requires letter postage, whether sealed or unsealed, and manuscript copy for one article can not be enclosed with proofs of another article, except at letter rate.

14. Return of Undelivered Mail Matter Facilitated by Printing.— Postmasters are required to return undelivered letters to senders. All other mail matter is returnable only after new prepayment of postage, but postmasters may use their discretion about notifying the senders of non-delivery, unless the wrapper or envelope has printed or written on it: "If not delivered within —— days, postmasters will please notify ———, who will provide return postage." In the case of letters they will be returned at the time specified in a printed notice, thus: "After —— days, return to ———," but the time must not be less than three days. If this notice is omitted the letter is held for thirty days. "Unclaimed letters bearing the card of hotel, school, college, or other public institution, which has evidently been printed upon the envelopes to serve as a mere advertisement, will not be returned to the place designated unless there is a request to return added" — they go to the dead-letter office.

15. Foreign Return Postage.— How many know that when addressing an inquiry abroad one may enclose the equivalent of our addressed stamped envelope? Reply coupons may be purchased for 6 cents each, which are exchangeable in almost all important countries for stamps equivalent in value to 5 cents. These were first put on sale on October 1, 1907. They are *not* valid in Canada, Russia, Brazil (where they soon will be), Argentine, Colombia, Venezuela, Uruguay, Peru, Bolivia, Jamaica, Guatemala, Nicaragua, Panama, Portugal, Salvador, Turkey, Servia and a few other countries with which American correspondence is limited. This the printer will note may increase the demand for return-address envelopes.

16. Postal Amenities.—A large proportion of letters sent abroad by American merchants carry insufficient stamps. This discourteous practice has come to be accepted abroad as conclusive proof that American business methods are sloppy. Many merchants abroad keep printed protests against this careless practice which they include in letters addressed to Americans. The foreigner who receives a short-stamped letter is required not only to pay the deficiency but is fined or taxed. In Great Britain this fine is double the deficiency. This fault is traceable to the buoyant conditions in the "land of opportunity." We can not hire bright lads to do mail-clerk's work for any satisfactory length of time. If they are bright we must quickly advance them or they leave us. Consequently the average lad who handles the mail is stupid or dissatisfied with the work. The common practice is to throw all letters into one receptacle; the mail clerk then proceeds to put domestic postage on all, seldom reading an address. I have found only one effective remedy, which is to require the stenographer to write "F" on the corner of the envelope where the stamp goes. If American business men knew how severely this short-stamp imposition is condemned by foreigners they would give it personal attention. It is particularly aggravating when the letter contains merely a request for information.

PRSRVYPRFCTMNVRKPTHSPRCPTSTN.

To show the importance of the vowel "E" in all writings, one needs only to refer to the above which was an inscription over the decalogue in a country church. It is stated that this was not read in over two hundred years. If you will insert the letter "e" in a good many spaces, you will be able to read,

"Preserve, ye perfect men; ever keep these precepts ten." — *Graphite.*

WHEN CORN PAPER COMES.

Every cornstalk in the field is at liberty now to consider itself the agricultural column of some newspaper.

Trade Notes

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.— President, Herman Ridder, New York *Staats-Zeitung;* Vice-President, Medill McCormick, Chicago *Tribune;* Secretary, Elbert H. Baker, Cleveland *Plain Dealer;* Treasurer, W. J. Pattison, New York *Evening Post;* Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.— President, D. Williams, *Bulletin,* Collingwood, Ont.; First Vice-President, L. S. Channell, *Record,* Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe,* Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star,* Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer,* Galt, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.— President, Will H. Mayes, *Bulletin,* Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository,* Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate,* Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal,* Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter,* Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat,* Athens, Ala.; Treasurer, Will Curtis, *Star Courier,* Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist,* Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald,* Hallettsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist,* Chicago, Ill.

FEDERATION OF TRADE PRESS ASSOCIATIONS.— President, David Williams, *Iron Age,* New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer,* New York city.

UNITED TYPOTHETAE OF AMERICA.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

PRINTERS' LEAGUE OF AMERICA (New York Branch).— President, Charles Francis; Vice-President, Henry W. Cherouny; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, William L. Murpby, Butte, Mont.; Second Vice-President, John G. Warrington, St. Louis, Mo.; Third Vice-President, Peter J. Breen, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705, Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

INTERNATIONAL STEREOTYPERS' AND ELECTROTYPERS' UNION.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News,* Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

BROTHERHOOD OF WOOD ENGRAVERS No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

SHOW PRINTERS' ASSOCIATION.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

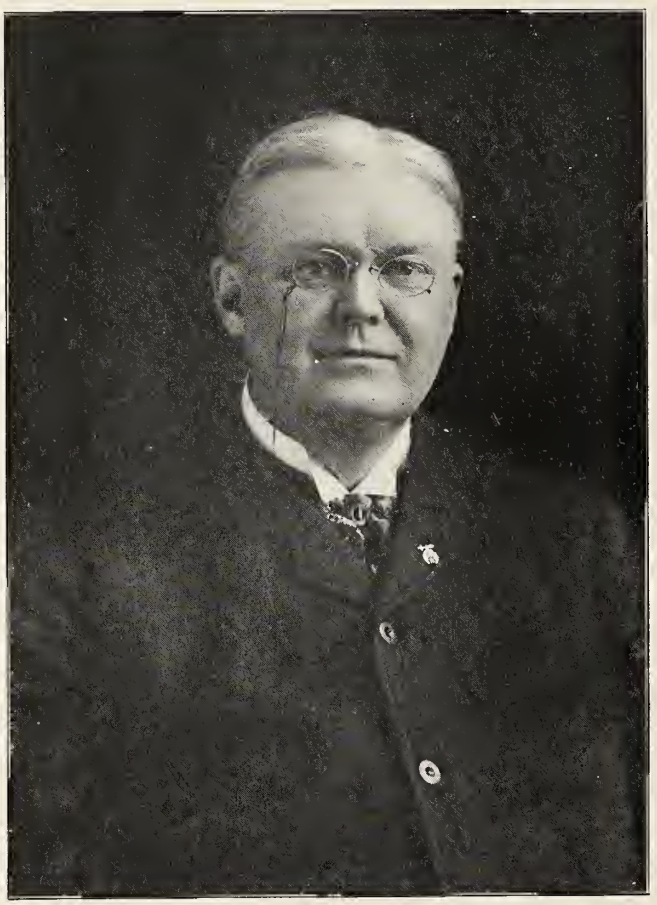
BEN FRANKLIN CLUB OF CHICAGO.— President, W. J. Hartman; Vice-President, T. H. Faulkner; Treasurer, George Seton Thompson; Secretary, F. I. Ellick, 1327, Monadnock Block, Chicago, Ill.

FRANKLIN CLUB OF WISCONSIN.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

WESTERN MASTER PRINTERS' ASSOCIATION.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

ASSOCIATED BILLPOSTERS AND DISTRIBUTORS OF UNITED STATES AND CANADA.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Bernard, Suite 609, Rector building, Chicago, Ill.

AD.-MEN HAVE HOT ELECTION.— Col. William A. Stiles, of the advertising agency of that name, was elected president at the October meeting of the Chicago Advertising Association after the most strenuous campaign in the history of the association. Mr. Stiles headed the "original members' ticket," and was opposed by Charles E. Raymond, leader on the "regular ticket." With three exceptions the "original members" won in the exciting battle of ballots which waged from 3 to 9 P.M. and created much interest among Chicago advertising men.



WILLIAM A. STILES.

U. T. A. MOVES HEADQUARTERS.— President Fell being a resident of Philadelphia, he desired the offices of the organization moved to that city so he could be in closer touch with the work of Secretary Macintyre and his aides. Not wishing to put obstacles in the way of the administration's success, it is said, the executive committee approved the proposition to close up the New York office. Accordingly quarters have been engaged in the Bourse building, Philadelphia, and Messrs. Macintyre, Heath and Mead are now located there. The change has caused considerable comment, it being generally considered that New York

offers unusually good opportunities for carrying on the work which the National Typothetæ is undertaking.

PHOTOENGRAVERS' BULLETIN.— While the prime purpose of the "Secretary's Bulletin" is to promote the interests of the International Association of Photoengravers, Editor Clark succeeds in making it a medium to convey much information that is of value to the trade. This clean little publication aims to uplift by advocating modern, live-and-let-live methods.

NEW STYLE BOOK FOR G. P. O.— The "Revised Manual of Style of the Government Printing Office" has been issued. It was prepared under the direction of Public Printer Leech by a board of employees of the office, and is a convenient thumb-indexed volume of ninety-one pages. While it can not be recommended as an authority for commercial offices, the manual contains much information of value to those to whose lot falls the thankless and criticism-provoking job of compiling a style book.

OSCAR RICKETTS TO MANAGE NEW PRINTING CONCERN. — The National Tribune Printing and Publishing Company, of Washington, D. C., has consolidated with the Globe Printing and Publishing Company of the same place. W. H. Lynn, of New York, is president of the new company, and former Acting Public Printer Ricketts, who is well and favorably known to the trade, will be manager. It is said the company is going after business on a comprehensive scale, and contemplates erecting a large building especially designed for its purposes in the center of the capital city.

METAL THIEVES.— G. Lasher, an employing printer of Camden, New Jersey, and the police charge that one Messick, of that place, stole $1,500 worth of type from Lasher by using his lunch receptacle for a "dis." compartment. In a few weeks he had collected and privately removed sufficient of the intelligent lead samples to buy a house and lot. A similar offense is reported from Albany, New York, where the Brandow Printing Company lost $800 worth of type. It was later discovered in a junk-shop, and Henry Simpson, a shipping clerk, was arrested on suspicion. — *Printing Trade News.*

PRINTERS' RUMMAGE SALE.— "The Riggers" is the somewhat equivocal name chosen by a group of good fellows engaged in the printing trades in New York. The objects are "pleasantry, practical philanthropy and to popularize the union label." Bronx Crew No. 2, with much mixed metaphor, "nautically" announced as a "curtain-raiser" for the "festive season" a "rummage raffle benefit" on October 17, on behalf of an eighteen-year-old member of the typographical union who has been ill of a fatal malady for eighteen months, and is down and out. This self-styled "party of piratical but peaceful prints" asked their friends to buy tickets at 25 cents and to donate articles to be sold at auction, and promised attendants a large time. The Riggers are courageous as well as enterprising, for the last line of their invitations to the "fellows" was "Proofreaders keep off," which suggests the old printing-office tag that a good compositor has no grudge against the reader.

TEACHING ADVERTISING.— The Twenty-third street branch of the New York Y. M. C. A. opened its classes on "The Theory and Practice of Advertising" on October 13 and 14. The senior class began on the earlier date, the junior on the latter, and both will continue until April 1. Frank L. Blanchard has charge of the course, and has as assistants a number of the leading advertising men of Greater New York. Instruction in both courses will be given in the form of lectures supplemented by practical work. The juniors will take up advertisement writing, the preparation of catalogues, booklets, folders, car cards, posters, etc., the study of mediums, rates, follow-up system, the laying out of an advertising campaign, the work of the advertising manager, the solicitor, the advertising agent and the press agent. The advanced course will deal with advertising problems of different lines of business, the value of trade-marks, the marketing of a new article, the law and the advertiser, etc.

BRITISH UNEMPLOYED AND COPYRIGHT LAW.—A record-making number of persons are out of work in the printing trades across the sea. Many are the reasons given therefor, and almost as numerous are the remedies suggested. One of the minor unions of the trade concluded that the provision in the law requiring the work to be done in the United States before an American copyright can be secured had much to do with the depression. Its officers wrote Hon. Winston Churchill, president of the board of trade, asking that the Government introduce a measure making the principle of the new patent law apply to copyrights. The purpose was to compel holders of copyrights to have the books printed in the United Kingdom. It was said that the enactment of such an act would result in immediate and lasting benefit to the "printing, paper and allied trades of Great Britain." The board of trade, which is a governmental department, did not directly oppose the proposition, but contented itself with the politic observation that it "feared the proposal is not a practical one."

W. B. CONKEY AND CHICAGO TYPOGRAPHICAL UNION.— For many years there has been war between these parties, Mr. Conkey being recognized as one of the leaders in the anti-union crusade. The trade was surprised when it was announced on October 1 that on and after October 4 the composing-room of the company would be conducted as a union office. It was given out that all but two of the old employees were discharged to make room for the new force. On behalf of Mr. Conkey it was said that inability to secure a desirable class of workmen was responsible for the change. The Conkey Company's works are located at Hammond, Indiana, twenty-five miles from Chicago, and an incident of the "unpleasantness" was the extension of the jurisdiction of Chicago union to cover that somewhat distant point. When the concern was moved from Chicago to Hammond it was generally believed that a desire to escape from the exactions of the unions of the large city was an important determining factor.

FEDERATION OF TRADE PRESS ASSOCIATIONS.— The third annual convention of this organization, which is composed of the trade-press organizations of several cities, was held at the Chicago Beach Hotel, on October 13 and 14. Besides the discussion of subjects tending to increase the usefulness of trade papers, the association went on record as approving the recent rulings of the Postoffice Department, and appointed a committee to urge their incorporation in the statutes. There was on exhibition an almost complete collection of British and American trade and technical papers. These were elected to fill the offices for the current year: President, David Williams, *Iron Age*, New York; vice-president, C. V. Anderson, of the Root Newspaper Association, St. Louis, Missouri; secretary-treasurer, John Clyde Oswald, *American Printer*. The retiring officers — J. N. Nind, of Chicago; Henry G. Lord, of Boston; and Emerson P. Harris, of New York — did not seek reëlection and were heartily thanked for services rendered the organization during the year.

THE PASSING OF JOURNALISTIC LANDMARKS.— It is not so long ago that the *Worcester Spy* was one of the best-known papers in printerdom, and not unknown among the reading public. When the old-time tramp lapsed into song or poetry, his drawling "come-all-ye" usually mentioned the *Worcester Spy* or some other Eastern paper that is no

more. To have "held cases" on one of the historic sheets, or to have refused to accept a "sit," made the grimy relator a hero in the eyes of gaping apprentices. One by one these papers are going the way of all worldly things. The latest one to succumb was the Salem (Mass.) *Gazette*, which ceased to appear a short while ago. The *Gazette* did not enjoy the reputation of some other papers down that way, for until 1892 it had been a humble weekly or semi-weekly. Under one name or another it had an existence of about one hundred and seventy-two years. Though it numbered among its readers such literary lights as William Hickling Prescott and Nathaniel Hawthorne, the most energetic striving on the part of its recent owners could not make it appeal to the present-day newspaper reader, and it fell a victim to the competition of the great city dailies which can print a Monday edition on Saturday night without elevating an eyebrow.

A Persistent Printer-poet.— It has passed into things proverbial that printers are lacking in enterprise and novelty in their advertising — that is, when they use printers' ink for that purpose. Thomas Todd, printer, of Boston, is a name known to the trade for so many years that one dislikes to count 'em on account of the venerable owner's activity in craft affairs. If it were the necessity of getting a fair price for the work or the proper treatment of apprentices that was being discussed, a timely and helpful word might be expected from Mr. Todd. All these years he has kept his name before the printing-buying public by means of a small desk calendar issued monthly, the charm of which was a versified comment on passing events. In the good-natured way that befits the reflective, philosophical mind, he has kept on "hitting off" events and men in the public eye. A taste of the quality of these advertisements is given in the following verses taken from a calendar issued as the presidential campaign was about to begin:

The Democrats the third time come
And bring their little Bill
Which Uncle Sam has twice refused —
They're very hopeful still.
He'll think it over till the third
Of next November comes,
And then his final answer give
Which crowd shall have the plums.

For only one Bill will he take
At any given time;
If you and I could live that way
Delight would be sublime.
But common folks like you and me
Can only take good care
To deal with men like Thomas Todd,
Whose Bills are always fair.

Boston Lecture Course.— The Printing School of the North End Union has announced its second series of lectures for apprentices and printers, to be given at the school hall on alternate Tuesday afternoons from 4:30 to 5:30. The successful lectures last year were confined to composing-room subjects. This year the board of supervisors decided to make the course of more general interest, as will be seen by perusing the list of subjects, which, with dates and speakers, follows: November 4, "The Printer and His Apprentices," John Clyde Oswald, editor *The American Printer*, New York; November 17, "A Practical Talk on Presswork," James Berwick, Berwick & Smith, Norwood Press; December 1, "Stonework and Imposition," Charles L. Dunton, superintendent the Barta Press; December 15, "Paper — Its Composition and Manufacture," William Bond Wheelwright, George W. Wheelwright Paper Company, Boston; December 29, "Composing-room Wrinkles," J. Stearns Cushing, the Norwood Press; January 12, "Design in Printing," Henry Turner Bailey, editor School Arts Book; January 26, "Pressroom Wrinkles," Martin P. Higgins, ex-President International Printing Pressmen's and Assistants' Union; February 9, "The Printer as an Advertiser, Nathaniel C. Fowler, Jr., advertising specialist; February 24, "A Knowledge of Drawing —An Important Asset," Walter Sargent, director of drawing, Boston public schools; March 9, "How the Outside World Judges Printing," George French, editor *Profitable Advertising*.

SELLING PAPER TO PRINTERS EXCLUSIVELY.

It has been and still is the pet theory of some printers and a few paper-dealers that a paper house organized and conducted on the theory and practice of ignoring the consumer and dealing direct with the printer only opened a profitable, exclusive and congenial trade field, says *The Paper Dealer*.

This theory and practice in Chicago has been specially advocated and sustained verbally at least by the Ben Franklin Club, the membership of which is composed of active and practical printers, some two hundred and eighty-five firms.

About a year ago the Knox & Wolcott Paper Company, Chicago, had in actual operation this system of dealing direct and only with the printer. The manager of the firm, Mr. H. A. Goff, is not ready to admit the proposition is entirely a failure. Rather, he attributes present conditions — quite unsatisfactory as to general results — due to lack of promised coöperation.

"We deal direct with the printer and have sold no consumer so far," said Mr. Goff. "We have not received the support expected and promised. This may be due in part to the average business depression. The Ben Franklin Club have been very enthusiastic in advocacy of this dealing-direct proposition, but we have found that a great many printers prefer to have the consumer buy their own paper and stand for the bills. The printer does not have to carry the paper account in addition to his own. We have found that other paper houses will sell the consumer paper just as low as the printer can buy it, hence removing one of the inducements for the consumer to buy through the printer.

"We have stuck to the new idea so far, but I am not prepared to say what will be done at the end of the year. We may change our plans entirely. We have really turned down some good business we might have had if we had cared to deal direct with the consumer.

"Some members of the Ben Franklin Club have done practically nothing to establish this method of trade. As a matter of fact, we have fully as good customers among the printers who are outside of the Ben Franklin Club as we have with those in it.

"It is an accepted fact, demonstrated in our experience, that the consumer can buy paper from the jobber as cheap as the printer can. Some jobbers, as a matter of fact, sell the consumer, say five thousand envelopes, have the printing done and the completed job delivered to the consumer for, say, according to the quality of paper, $2.25 per thousand. Under these conditions dealing direct and only with the printer becomes problematical in relation to adequate returns."

THE PROLETARIAT AT THE ART SHOW.

"Sye, Bill, wot d'yer call that?"

"Well, I should say as 'ow it's a droring."

"No it ain't, stoopid, hit's an itching."

"Get along with yer, do — ye're both wrong — it's a pastille." — *Fun*.

PERMANENT PRINTED RECORDS ON LINEN.

A recent number of the *Scientific American* contains an article by Dr. William J. Manning, of the Government Printing-office, on the permanence of printed records, which furnishes much material for reflection. He says that perhaps nothing can be more interesting in a way, to the general historian, scientific and literary man, than the certain knowledge of the fact that his writings and printed records on all subjects, inclusive of even photographic reproductions in the form of "half-tones," may be handed down to those who will come after us thousands of years hence. "In the course of a study of various materials suitable for the permanent preservation of valuable literary works," says Doctor Manning, "I investigated, among other fabrics, the linen wrappings used by the ancient Egyptians to incase the bodies of their dead. A specimen of such linen was obtained from the Metropolitan Museum of Arts, New York city, by the writer, and the age of the fabric is certified by the curator of Egyptian antiquities of the museum. Of interest possibly to the historian and Bible reader as well as those who reverence and love the work of the ancients, is the fact that the wrappings in question were taken from the body of King Merenptah, whom the Bible mentions as being the Pharaoh who ordered the exodus of the Jews from Egypt. The age belongs to the Nineteenth Dynasty, which would approximate the age of three thousand four hundred years, a tremendous space of time when one stops to consider the matter.

"The writer, while obtaining the fabrics and looking over the various specimens submitted to him, was very fortunate to obtain by mere accident a piece containing pitch or bitumen spots, with which latter agent the Egyptians affixed the body to the inner coffin and which procedure is described by Pliny and Herodotus. The spots appealed rather strongly to the writer from the fact that they would seem to constitute conclusive proof of the lasting and nonfading properties of printing-ink manufactured and used to-day the world over.

"The basis of all black printing-ink is lampblack or carbon (soot) to which is added and blended boiled linseed oil, to serve as a vehicle, the oil being thoroughly mixed with the lampblack, or "milled," as it is known technically to the printing-ink industry. Varnish, glycerin, and a volatile dryer are sometimes added to meet the various requirements of the printing trade, but the basis is, or should be, always carbon (lampblack) and boiled linseed oil for black printing-ink. The lampblack is obtained from a resinous material similar to the bitumen of the ancients that left the spots or impression on the linen.

"The manner of receiving the ink impression as obtained on paper or even linen fabric is made up of both a mechanical and a chemical union. By a chemical union I mean the fact that the linseed oil carries a certain proportion of the carbon or lampblack into the agent printed upon, thus staining the parenchyma of the cellulose cell. By a mechanical union, I mean the excess ink that may lodge on the surface of the agent printed upon by virtue of its adhesiveness.

"In the Egyptian mummy wrappings to which I have already referred the bitumen stain or chemic union has remained unto this day, as would the stain or impression of printing-ink had it been so received, beyond all doubt. As a further proof of this statement and the unchanging color of carbon (lampblack) note should be taken of the color of coal, almost pure carbon, which for ages has retained its color.

"Lehner has called attention to the lasting properties of linen fabrics as used by the ancients, and urges a better quality of printing-paper containing a larger proportion of linen fiber. The objection to paper, whether it is composed of cotton, linen, or wood fibers, as concerns printed records for a long period of time might be thus summarized:

"The fact that all paper is composed of very short fibers held together by a glue or size and the initial pressure given by the heated cylinders on the paper-making machine may be urged. Certain kinds of blotting-paper may be mentioned as an unsized or glueless paper, the fibers being held together by pressure only. The best grade of book-paper may be cited as an engine-sized or glued paper. Long periods of time or exposure to dampness may disintegrate the size or glue that holds or binds the fibers together. If you are sufficiently interested, wet a piece of paper and note how easily the printed sheet drops to pieces.

"The bleaching process to which the paper-stock is subjected would seem to form a very important feature in connection with the lasting properties of paper also. Chlorin and bleaching powders are used extensively for this purpose, and the difficulty seems to be that when the elements are removed which go to make up the various colorings, both natural and artificial, of the paper-stock before being bleached, the chlorin probably combines chemically in the form of a chlorid or a hypochlorous oxid indirectly, from the fact that the chlorin will unite with nearly all elements directly save oxygen and a few others. Very likely for this reason it later exists as a weak acid in the paper-stock, probably as hypochlorous, when the finished paper is acted upon by the moisture of the atmosphere. It is known that hypochlorous oxid will unite with water to form hypochlorous acid. It is therefore a difficult matter to neutralize the bleached paper-stock because of this chemical combination.

"The effect of the process just described is noticed when the average book printing-paper is exposed to the air, even under cover, for any length of time. Note, if you are interested, the light yellow tinge that makes its appearance, followed in due course of time by a dark yellowish green hue. This condition is followed later by an increasing brittleness to such an extent that one hesitates, in some instances, to turn a leaf down for fear of cracking the sheet. The yellow tinge is not noted so early in papers whose surfaces are sized, because the film of the size very likely protects the hypochlorous oxid from the air. Sooner or later it makes its appearance as a slight discoloration. This chemical action, as the result of bleaching, must necessarily go on until the sheet is disintegrated. Although we have no positive proof of this latter statement, yet it is known that the slow continuous chemic action, once in motion, must continue as long as there is material left upon which to perform its work.

"The first papermakers used the sun to bleach their paper-stock, and while they were never enabled by this method to obtain the extreme whiteness obtained by the use of chlorin by modern papermakers, yet their product does not show the chemic action just described, and the bleaching appears to have been accomplished in a perfectly natural and harmless manner.

"In linen fabric of a very fine mesh and texture and of an unbleached variety, the objections raised against the paper, it would appear, are easily overcome. The fact that one can be always sure of the absolute purity of the linen so used as compared with the uncertainty of even linen paper and its composition, is very important. The printing impression so received upon the fabric is beautifully clean cut, and stands out as distinctly, if not more so, than on paper. Even half-tone cuts can be printed on linen.

"There is also the added fact that the fibers of linen are very long, and as such are twisted into threads and these threads woven in such a manner that each succeeding thread locks the other in place in a mechanical manner, as in the ancient Egyptian wrappings which have defied time

itself, even when exposed to the elements and the careless usages of ages.

"The further fact that the linen may be used in its unbleached state unacted upon by chemicals used for bleaching purposes, and the very important feature that the printing-ink impression can not be removed from the fabric, which is possible with comparative ease even when parchment is used as the substance printed upon, are two excellent reasons why linen should be used for documents which are intended to be permanent.

"It has been proposed, and the matter is now before the joint committee on printing of Congress for action, to print upon linen sheets precisely the same as a sheet of paper, at the expiration of the regular paper edition, two copies of the more important Government publications. It is further proposed to encase each volume so printed in a bath of paraffin wax and thus to seal the volume hermetically from extraneous or atmospheric influences.

"Taking the year of 1907 as a basis it will cost, approximately, to print two linen copies of the revised edition of the *Congressional Record*, constituting some five thousand pages, not over $65 for the fabric so utilized. No change in existing printing machinery is necessary and it is but the work of a few moments to produce the printed linen sheets."

NEW ZEALAND'S GOVERNMENT PRINTERY.

New Zealand's Government Printing Office has become a huge publishing house, and some particulars which Mr. John Mackay (Government Printer) has given for publication emphasizes this fact. *Hansard* looms largely in the production of the office. It is increasing yearly, and this year runs to over 4,200 pages. In 1905 it made 3,994 pages. Ten thousand copies of this interesting publication are turned out twice a week during session, and are sent broadcast over the Dominion. The parliamentary papers, too, varying in issue according to departmental requirements, ordinarily reach issues of 1,500 copies. Railway tickets have been increasing in numbers, and are turned out by machines doing 9,000 an hour. The numbers printed last year were 6,568,466. New steel plates have been made for the 6d. and 1/- postage-stamps from the original die. The postage-stamps during the past year have reached 109,865,900, penny stamps predominating. The postal notes printed amounted to 1,395,000, but the denomination of other stamps and notes is not yet available. The whole of the main electoral rolls of the Dominion are now in type, and are undergoing the revision necessitated by the new subdivision of electoral districts. This work alone involves the use of over thirty tons of metal. The rolls will be "kept standing," and alterations made in them from time to time as necessity arises, in order to bring them up to date. New rolls for any electoral district will be obtainable in a few days, should any unforeseen vacancy occur. The work of the Government Printing Office is increasing very much every year; and, although 450 hands are employed, more are required, especially girls. The want of accommodation is a most pressing one. Work has to be done both day and night owing to want of space, and this must continue until provision has been made for more floor space to carry additional machinery, and to house more work people. It was proposed to equip every machine with its individual motor, and several of these are already installed in the office.— *Cowan's.*

A FRIENDLY VISIT.

A friendly visit is a term used in diplomacy to indicate the dispatch of a fleet to the harbors of a doubtful friend. It is like going over to a grouchy neighbor's to show him your new gun.— *Chicago Examiner.*

Written for THE INLAND PRINTER.

MISSIONARY PRINTING AND PUBLISHING HOUSES IN THE FAR EAST.

BY W. M. KELLY.

THE managers and stockholders of American printing machinery, dealers, typefounders and inkmakers can well afford from a business point of view to reach into their Prince Albert pockets for their check-books when the good parson exhorts them in his Sunday sermon to help the missionary cause in foreign lands. Their contributions will earn goodly interest in both a spiritual as well as a worldly way.

The missionary publishing houses of the far East are good buyers, and many large orders are sent to America, and no doubt more would be sent if the American machinery dealer could see the wisdom of pouring a few extra tons of iron into their product — not that the iron is at all needed for serviceable wear — but just to be on an equal appearing and weight footing with his German and English competitor, and to stop the harping of the other fellows that "the American machines are good enough perhaps for light use, but they are too frail."

Fortunately for the American dealer, however, the larger missionary presses are managed by Americans, who give little consideration to these criticisms and pay our high tariff prices, and get their returns in larger output and better work.

The Baptist Mission Press, Rangoon, Burma, is one of the large religious presses, giving employment to upward of four hundred people. All branches of the printing arts are embodied and publications are turned out in ten languages. Two hard-working American missionaries manage and superintend the plant, which is a model of neatness.

The Methodist Publishing Company of Singapore is now in the hands of one of New York's leading printers. An American Linotype plant has recently been installed, together with other American machinery and American type.

The Methodists have large publishing houses in India located at Calcutta, Bombay, Madras and Lucknow. While American printing machinery is not very well represented in these plants, American type is largely used. In addition to the publication of religious books, the Methodist publishing houses do their share of the commercial work. The Calcutta branch has several American agencies, such as typewriters, stationery supplies and office equipment. THE INLAND PRINTER can always be found on file at their office.

The Baptist Mission Press, Calcutta, is of large proportions and is well equipped with modern machinery and type. A Lanston Monotype is one of the late additions. The manager, while not an American, spent some time in "the States" and is thoroughly practical.

THE DIVINE LAW OF REWARDS.

There is a divine law of rewards. When the Creator gave us the earth, with its fruitful soil, the sunshine with its warmth, and the rains with their moisture, he proclaimed, as clearly as if his voice had thundered from the clouds: "Go work, and according to your industry and your intelligence, so shall be your reward." Only where might has overthrown, cunning undermined or Government suspended this law, has a different law prevailed. To conform the Government to this law ought to be the ambition of the statesman; and no party can have a higher mission than to make it a reality wherever Governments can legitimately operate.— *W. J. Bryan.*

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

REMOVAL OF H. HINZE.

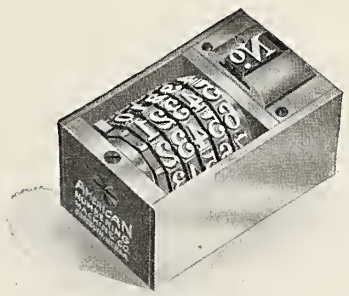
H. Hinze, dealer in printing machinery, including high-grade embossing presses, agent for the National Perforating Machine Company, of Kansas City, Missouri, and sole American agent for the Automatic Knife Grinder, has moved his offices and salesrooms to the Tribune building, New York city.

DIRECTORY OF CHICAGO PAPER TRADE.

The Darrow Printing Company, 121 Plymouth place, Chicago, has issued a useful booklet of sixty-eight pages containing an alphabetical list of cover-papers, also bond, linen, ledger and flat papers, with prices and the names of dealers carrying them in Chicago. Its handy size and convenient arrangement will recommend it to the buyer of paper.

A NEW TYPOGRAPHIC NUMBERING MACHINE.

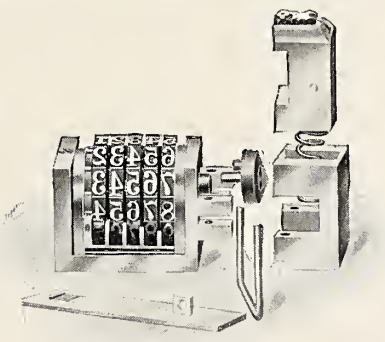
A new typographic numbering machine has recently been placed on the market by the American Numbering Machine Company with offices at 293 Essex street, Brooklyn, New York. This new business has been started by Mr. B. B. Conrad, who for many years was connected with the Bates Machine Company, and after the death of Mr. Bates succeeded him as president until shortly before the incorporation of the new company.



№ 12345

Impression of Figures.

The new machine (Model "A"), of which we show a cut, embodies many valuable improvements and is a radical departure in construction. All parts are made of steel including the case, a departure from the old-style nickeled brass case being found desirable for the reason that the wall supporting the shaft at the plunger end (being necessarily thin) frequently showed signs of weakness when subjected to severe usage. The drop ciphers, one of the most vital parts of the machine, are made of tool steel, a feature which will be found to be of great value, preventing all possibility of these parts wearing or becoming low. The drop ciphers fall straight down, well below the printing surface. The point system is also a new feature, this machine being the only one on the market made to conform with standard printers' measurements. Where there are a number of machines to be locked in one form, the saving of time effected by this innovation is very great. All parts are quickly released for cleansing and oiling, by removing the staple located underneath the machine. This operation also releases the side plates, which are locked to the machine, as well as the plunger and plunger case, these being removable. Machines may be quickly reassembled in half a minute. In connection with the plunger there is



Parts released for cleaning and oiling.

a new slide bolt and a slide-locking device absolutely positive, allowing the slides to be removed without unlocking the form. Special machines are designed to meet almost any requirement, and complicated problems are solicited by the manufacturers. A full line of machines are also made for high-speed rotary presses of any make.

AUTOMATIC PLATEN PRESS COMPANY.

The Automatic Platen Press Company has moved into its new quarters, Broadway at Thirty-fourth street, New York, the change being made to provide better facilities for handling the business of the Kavmor Automatic Press. This press has a capacity, we are informed, of five thousand impressions an hour. It automatically feeds, registers, prints and delivers stock of varying weights, ranging from French folio to the heaviest cardboard, and does so with remarkable accuracy. It will also automatically feed and print envelopes and paper bags. Other advantages of the Kavmor press are set forth in a descriptive pamphlet which may be obtained from A. E. Davis, sales manager of the company, at the New York address.

STEVENS REDIRECT MAILING FOLDER.

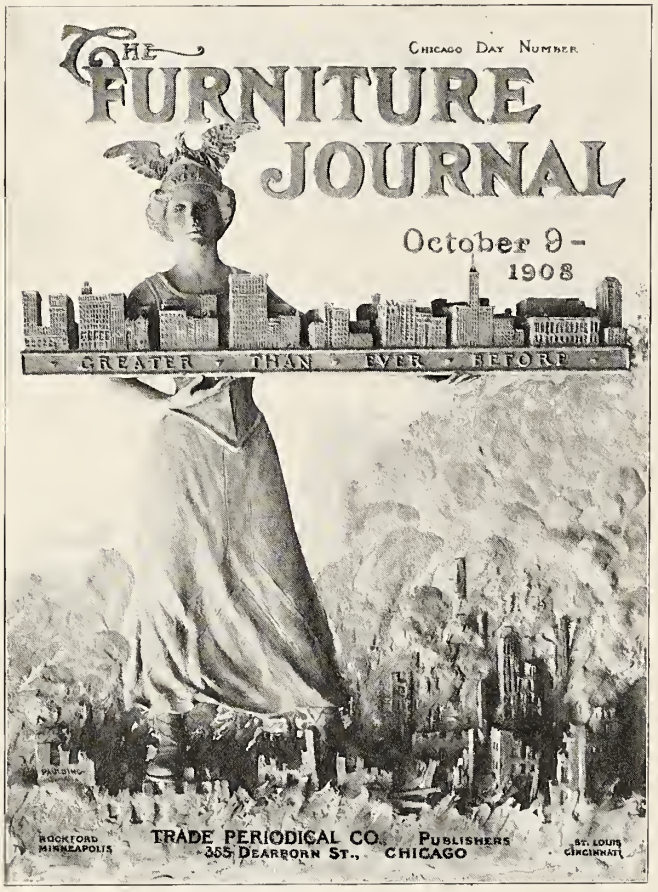
A new mailing device, which is termed the "Stevens Redirect Folder" by the inventor, Roderick G. Stevens, of Chicago, embodies many practical features. It consists of a sheet of cardboard or cover-stock about 7 by 11 inches, so as to form three sections, or a central section and two leaves or wings. The main section has two parallel slits which permit the insertion of a post-card and exposing a portion thereof to view when the folder is closed. The dimensions of the folder and the manner in which the post-card is inserted prevent both lateral and vertical displacement of the post-card.

Instead of addressing the folder in the ordinary way, the advertiser signs the reply or post-card before placing it in the folder, the name and address of the party to whom

it is sent showing through the aperture in the main section of the folder, this forming the address. If the recipient wishes to reply he does not have to go to the trouble of writing his name and address, this being the psychological feature of the device. The Stevens Redirect Folder is very aptly named, and while obviously a novelty, it embodies so many practical features that it is likely to become very popular. It mails for 1 cent postage.

A STRIKING COVER-DESIGN.

The Furniture Journal of Chicago celebrates the anniversary of the great Chicago fire with a striking cover-design in colors modeled by Mr. John Paulding, whose work has at various times been shown in these columns. A reproduction of Mr. Paulding's design is shown herewith, though it suffers a good deal from the very considerable reduction we have been compelled to give it. The number of the *Furniture Journal* which it so fittingly embellishes is



MODELED COVER-DESIGN BY JOHN PAULDING.

Original printed in colors.

replete with valuable information and an array of enterprises in the great furniture interest which is a revelation even to those well informed in the development of this trade.

NEW COUNTING MACHINE.

The larger and higher types of counting machines, known as revolution counters, have always been constructed with full gears and positive action, as their accuracy and durability is frequently a matter of great importance. This has not been the case with printing-press counters until the appearance of the new Model B Durant Counter, which has just been placed on the market by the W. N. Durant Company, 317 Milwaukee street, Milwaukee, Wisconsin, as essentially a job-press counting machine. The makers are pioneers in manufacturing these useful machines, their ratchet counter, now called Model A, having been on the market for thirty years and has become favorably known.

In introducing the Model B machine the object has been to provide a smaller, lighter and more compact counter than was heretofore made, and which can be more readily applied to job presses. This counter is constructed entirely of steel, except for brass bearings and unit gear. The case is neatly finished in black enamel and is perfectly dirt-proof, while the figures are very prominent black characters on a pure white background. The working parts are few and simple, with only a single spring (used to retain the lever in position) and the wheels are all locked at every



NEW DURRANT COUNTER.

stroke, thus insuring absolute accuracy even at a very high speed. All parts bearing any particular strain are of hardened steel and the elimination of screws in the working parts leaves no chance for anything to get out of order.

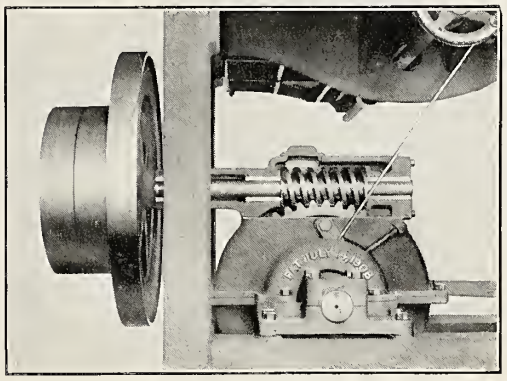
One of the particular features of this counter is its general adaptability. The lugs, or feet, can be used at the bottom or the back, thus making it easy to secure it to a vertical or horizontal surface. The operating lever may be placed in any one of four different positions at either the right or left-hand end of the case. Resetting is accomplished without the use of a key, according to simple directions noted on the inside of lid. The makers also advise us that they have developed simple, practical attachments for applying the Model B Counter to Chandler & Price, Challenge, Colt's Armory and Universal presses, any of which can be quickly set up with the aid of only a wrench. Both the counter and attachments have been received with much satisfaction wherever shown and can be obtained from any printers' supply house.

CHANDLER & PRICE POWER CUTTERS.

There are many marked improvements in the new power cutters recently introduced by the Chandler & Price Company, of Cleveland, Ohio. We give an illustration of the power mechanism, comprising the worm and gear drive, the most powerful known in mechanics.

A deep throat and ample table permit the printer to cut thick "jogs" of large-sized sheets. There is said to be less danger in operating than with any other power cutter, as the controller knob must be pulled forward and then given a quarter turn before the clutch engages with the gear and the knife descends. It never repeats, as the mechanism is so arranged that the knife can not fall, thereby preventing possibility of accident. Either belt or motor may be used to furnish power. The worm is keyed to the worm-shaft, which ends in belt wheel. The worm drives the gear-wheel, so that this terrific power is back of the knife when the operator throws in the clutch. The worm-wheel runs in oil, being thus abundantly lubricated at all times, besides making the cutter noiseless and easy running. The knife is made of fine steel and is readily adjustable, the knife bar

being hand-fitted to housings, which are three inches deep, to insure the knife bar against any deflection caused by wear. Clamping is easy by reason of an extra large hand-wheel, and the clamp fingers have a broad surface to avoid creasing of stock. The back gauge and clamp interlock, clamping as narrow as three-quarters of an inch. All gauges are accurately squared with the knife, and the back gauge extends within one inch of side gauge, so that small



WORM AND GEAR DRIVE OF NEW POWER CUTTER.

stock can not slide by. Legs, braces, table, and knife bar, being of very heavy pattern, do not spring under the strain of the deepest cuts. The cutters are self-contained, and leave the factory ready to install. The workmanship is guaranteed to be up to the Chandler & Price standard.

A HUMORIST'S SYSTEM OF ENGLISH GRAMMAR.

Among the pieces which made up the *Phoenixiana* of Captain Derby — whose too early death deprived America of one of her most original humorists — was one entitled, "A New System of English Grammar." It seems never to have attracted much attention; but though there are in the volume containing it articles more broadly amusing, there are none in which wit and wisdom are more fully blended. After the lapse of years the exact words and the particular illustrations employed escape me in part; but the line of reasoning adopted will not vary materially from what is about to be given.

This defect of language the humorist — or, as I prefer to call him here, the satirist — proposed to remedy by having all descriptions and epithets marked on a sufficient scale of comparison — not the beggarly three to which we are now limited, but to a number large enough to indicate every variation of character in the object under consideration and every possible degree of human conception in regard to its nature. The lowest conceivable amount of any human quality consistent with its being at all would be indicated by *one*. Its maximum would be represented by *one hundred*. Here, then, would be a wide range between the perfection of the idea expressed by the one number and its bare existence merely implied by the other, as well as the feelings of the speaker about it, in which all shades of thought and feeling would be fittingly represented. By prefixing to each epithet a figure between one and one hundred the precise truth in regard to it, as it appears to him uttering it, would be conveyed to him hearing it. For example, you are asked about your health. Instead of replying pretty well, tolerably well, very well, or some other ambiguous expression, you would say, bearing in mind that one hundred indicates perfect health, I am 15, or 50, or 75, or 90 well, or any other number, as the case may be. By this means the inquirer learns definitely what he wants to know. He has not been put off with formulas of speech whose general applicability to different conditions of bodily health conveys nothing precise to the mind. The moment this method of expression comes into general use we shall speedily become exact, mathematical, truth-telling in the highest degree.

How well the rule would work can be best illustrated by the narrative of a simple incident of news communicated by a man to his friend in some such words as these:

"On a 76 fine morning I was 55 slowly walking down the 33 clean avenue, when I chanced to meet the 22 young and 85 charming Miss Smith about whom you ask. We at once exchanged the 91 usual meteorological observations. 'It is a 76 beautiful day,' I remarked. 'Indeed, it is a 95 beautiful day,' she replied, 'and I am 97 glad to have met you, for it is a 99 long time since I have seen you.' I felt 77 flattered by words like these coming from a 79 lovely girl, but proceeded to make the 71 usual inquiries about her health, for I knew that on that point you had been 89 anxious. She told me in reply that it had been 78 poor, but she was 100 glad to say that it was now 87 good." — *Professor Thomas R. Lounsbury, in Harper's Magazine.*

AN ENGLISH VIEW OF SOME NEW DEVICES.

There certainly is "a sound of a going" just now in the world of mechanical type composition. Hubert Burg and Doctor Max Von Jannez are bespeaking approval of their new plan for mechanical typesetting and distribution — for assembling letters into a line of any length, by key depression; for dividing the matter at a point near a given length (say fifteen ems); for bringing a line forward and removing it "at any time from the rest of the matter in a direction parallel to the axis of the types." There is an arrangement for "transferring types from stationary parts to parts moving at uniform speeds"; and, for the dissing, there are means for moving the types "in a circular or rectilinear path," toward, "devices" which "select" the types "before they reach the distributing channels." We await the drawings before we will claim fully to grasp the *modus*.

The Stringertype — the one-man, single typecaster and composer — is to the fore just now, somewhat more aggressively. It is sometimes spoken of as an attachment to the Linotype rather than a separate and independent machine. Suppose, for argument's sake, that is conceded. It invites the response from the new Stringertype proprietors: "Call it so, if you like. Only let us convert your Linotype. So that henceforth you can save in your corrections; and can reinforce your cases with single types to any extent."

Another contrivance which was to facilitate any Linotype user's casting single types from single matrices seems to be lying low for a while. But Mr. Bhisey is well to the front with his Bhisotype process for casting a series of letters in a row and composing them. I hear he has made a good impression in the last few days on one of the most case-hardened critics in the trade.

And that marvelous affair to which the *Daily Chronicle* gave such a startling headline — at probably 1 A.M., when any practical man was becoming a little sleepy — what of that? It was to save ninety per cent of the cost of composition! And all through stamping a flong! Well, well — it was a welcome variant upon the sea serpent, anyhow. And the average reader about this Vienna wonder in the *Chronicle's* foreign news, would not know that a similar contrivance was brought to this office of the *British and Colonial Printer and Stationer* twenty years ago, and did not impress our editor. After all, there are such things as corrections which are not best made by plugging flongs, which are not generally type-high either. We do plug a wood or other type-high block for a correction; but it takes time.— *Frank C. Colebrook.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions, or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

LINOTYPE OPERATORS — Stubbs' Manual, by the holder of the world's competition speed record, gives full instruction on how best to operate the keyboard; diagrams and finger movements; how to increase speed and secure accuracy; what the operator should know about the machine, etc.; no operator (advanced or beginner) with an ambition to become a swift should be without this book; price, $1. W. H. STUBBS, Box 375, Baltimore, Md.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila, and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

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Must have its time to germinate,
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F. J. Trezise,
Instructor Inland Printer Technical School and
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLII. No. 3. **DECEMBER, 1908.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

THE EVOLUTION OF THE BOOK.

BY VIRGINIA FISH.

IN THE TWENTIETH CENTURY.



AN inquiry into modern conditions respecting the production of literature and books reveals a phase interesting and encouraging. During the century and a half that has elapsed since the Colonial period, printing, at that time in its infancy, has developed, with the assistance of improved presses, almost into an art, and coincident with the book's growth in America has been the formation of an American literature which to-day has distinct national characteristics.

The improved mechanical devices of the nineteenth century, a century of scientific discovery, furthered the evolution of the book by making possible its production at a minimum of expense, thus thoroughly popularizing it. Books in their past history had never been democratic — their possession had been the insignia of education or wealth. In America, it can be said that books are within reach of all classes, and that this is a nation of readers. The mechanical perfection of books assured, there was room for improvement on the artistic side.

At the close of the nineteenth and the beginning of the twentieth centuries, artistic book production began to evidence itself in connection with a general movement in favor of hand-made articles for home and personal use — furniture, wearing apparel, jewelry, being made in pleasing forms. Naturally this spirit manifested an appreciation of hand-made books. This demand for craftsmanship products, which at first seemed superficial and faddish, was in reality the first evidence in America of a general desire for beauty in the home. In the past eight years hand-binding of books has evolved from a mere vogue, a pleasant form of entertainment for a few people of independent means, to a serious occupation followed by artisans possessing expert skill and much taste. The books offered by these binderies and even some produced by the better class of machine binders, suggest somewhat of the beautifully garnitured books of the Middle Ages, when the most expensive and rare materials were employed and when craftsmen lavished their work on cover, title-page and content. The best examples of hand-bound books in America, it is gratifying to note, are not sold to the wealthy, but to those people of taste who love a book for its own sake and who would have their favorites becoming attired.

Progressing on regular lines of development this craftsmanship movement in America, which has resulted in a general elevation of the standards of good taste in matters of home decoration and personal adornment, will be succeeded by activity in all the arts — painting, literature and

music — and at present the signs of such progress are not wanting. The most superficial analysis of political and economic conditions in America discloses its place with reference to the arts. It has now completed the storm and stress period of its existence, of civil dissensions, of political strife and of strenuous money-getting. It is populated by a people bred from the best stock of European civilization, living in a country of almost limitless material resources. Its wealthy class would be the most despotic in the world were it not restricted in its power by a popular form of government — a form of government that fosters the development of a democracy. It is only where a cultivated democracy exists that true art conditions can flourish, and America is the obvious field for such conditions. Its educational facilities are practically free and comprehend in their scope the elevation of the lower class, as well as the education of the middle and upper castes; it has a system of laws formulated on the needs of a whole people, rather than of any division; and it recognizes a standard of morality to which its men of position must conform. The civilization of America in the latter part of the twentieth and the beginning of the twenty-first centuries will be the highest yet known. Political, educational and economic equality will result in a widespread moral tone. The arts, in their most useful manifestations, are based on morals, which in turn are grounded on economic conditions. The America of the immediate future will afford to the painter, writer and musician an environment in which he may give expression to his gifts under circumstances superior to those of any civilization of the past or present, and the men who do their work in the American artistic field will be of religious minds, although not didactic; virile, but not unmoral.

Speaking directly of books with reference to their place in the American art commonwealth, there is much reason to believe, from prevailing indications, that the book in some of its numerous incarnations, will be a universal medium for all artistic forms of man's creative genius. No medium is as popular as the book, if we include under that name magazines and newspapers, to both of which it is parent. Since speech is a gift common to all mankind and its most natural form of expression, the spoken or written word gains favor where other means of expression are excluded. Since the apprehension of words is general, and the book the most adequate vehicle of literature, it would appear that in the book we have man's most comprehensive medium. In it painter, writer and musician may exercise their powers without the negation of any of the three. An example of the successful combination of two artistic factors has already taken place in the synthesizing of illustrative art with literature. Occasionally, especially of late, poetry has been well interpreted by illustrators, and poetry is in reality the highest form of music. In Lanier's fine phrase, "Music is Love in search of a word."

When artists unite in the belief that any art is but part of all art, that the three fine arts are but adjuncts to and interpreters of life and of each other, the true purpose of art will begin to manifest itself in broad work.

Worthy of mention in a discussion of this nature is the part played by the women of America in the arts in the present and future. Heretofore women have been almost entirely appreciators of painting, literature and music, rather than creators. American civilization alone has offered full opportunities for educating her creative faculties to the utmost. In a certain sense, America is a woman's nation as well as a man's, in that it tacitly abrogates to her intellectual capacities equal to men's abilities. In consequence of this atmosphere of freedom, American women are showing artistic powers of rank. A glance at the artistic output of America finds women worthily sustaining their share. Literature of insight and imagination, of close observation and deep experience is being written by women of to-day. More than this, men and women are recognizing each other as collaborators in the arts and even in the industries, tending toward a complete realization on the part of both that there can be no true expression of art that does not embody the distinctive characteristics of each.

The final purpose of evolution is the development of the type to a harmonious whole which shall hold in balance the several elements of the type. The imagination of man comprises all his other artistic faculties and is therefore his highest artistic gift. To master the technical difficulties of art so that the imagination may have free expression, should be the aim of every artist. There are many who regard present day art indications as discouraging, who believe that commercialism is a permanent phase of our civilization, but we may with license hold the view of the ablest of America's literary prophets who predicts that "the return of summer is not more certain than that the day of the creative imagination in literature is coming." So much can be foretold — it should be enough for any writer or artist to know that we are living in a time when, as writers or artists, we can do much toward fulfilling the prophecy.

EFFECT OF ENVIRONMENT.

"Men become false," says Charles Kingsley, "if they live with liars; cynics, if they live with scorners; mean if they live with the covetous; affected, if they live with the affected. They actually catch the expression of each other's faces."

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. I.— BY CHARLES E. DAWSON.

JUST as the operator to-day in letterpress process engraving considers little the long series of changes and onward steps which have led up to his present facility, so, to a still less degree, does the intaglio or photogravure expert recall by what paths and by-ways his daily practice has been perfected. Intaglio work in any form save one, the Pretsch method, could hardly be carried through to a facile and regular result without the autotype tissue, therefore the greater mastery of the intaglio branch of photogravure dates from the time when pigment tissue of trustworthy quality was generally supplied.

The simplest form of photogravure from gelatin molds of the pigment tissue class is that of growing in the copper bath a plate upon a pigment tissue mold. This method admits of the most refined treatment — an ordinance most delicately engraved has been made by this method into a plate at one-eighth and even one-tenth scale, with perfect ease. But many precautions are needed to produce a nice plate from a fine line engraving of the type popular three or four generations ago.

The first desideratum is to secure a reversed negative which shall not be overdense. All the lines should be clear, even the darkest. This should be printed just enough to secure the finest parts, after which it is to be transferred to a plate or gelatinized glass, the gelatin having been sensitized with bichromate, fixed in the light and then washed. The plate may be similarly prepared to advantage, though good results were secured from plates well silvered with a cyanid silver solution. The plate can be made conductive by a very fine pellicle of rubber in pure benzole and then well leaded, after which it is soaked until it swells properly, when it is put into a neutral bath for electro-deposition. If it is on gelatin, it may be bathed in weak ammonia nitrate of silver and reduced in phosphorus vapor, then bathed in weak gold — about a tube of fifteen grains to a pint and a half of water. This gold bath gives the plate a bronze appearance and excellent conducting power. The finished plate usually requires much skilled labor expended upon it to make it print well, but if properly cared for it will go through a long edition splendidly.

Toned plates may be treated after this manner if they are light in style: Roll tallow and stiff oil finely on the unprinted tissue, and upon this, with a fine roller of flannel or velvet, distribute very carefully a coat of bronze powder. This will cause the tissue to print as usual, but the plate will be full of minute holes. These holes, in turn, cause the copper to be covered with points corresponding in sharpness and depth with the thickness of the mold at the place.

The defect of plates so made is that they are too sharp and give a black tone when only gray should be given, and when a black tone is desired it does not stand out as it should. This method also entails too much labor on the finisher, which, from a commercial side, should be avoided.

A beautiful modification was later brought into practice. A plain mold or picture (a positive) was first obtained. This was sensitized with an alcoholic solution of bichromate of ammonia and dried. When dry it was rolled up in the fatty matter previously described and the bronze powder put on, as before. This was then fairly exposed in a good light for fifteen or twenty minutes, after which it was cleaned off with benzole and dried. If put in water, it all rises up in a rough manner. This will yield a good, velvety mold by soaking for about twenty minutes in rather warm water. The plate is then made conductive, as before, and deposited over with copper to the proper thickness. Plates secured by this method yield the most delicate gray tints, but they require considerable labor in getting them up, as they too are addicted to too much depth in the grays, which are liable to become like dull black, and need much skill to finish them up properly.

The defects of such plate treatment make the Pretsch method worth study, and the results of the process will now be set forth for the first time in print.

The principle of the Pretsch process is that a fine, smooth layer of sensitized gelatin will, if printed with shades on the one hand and a grain running through the shades, yield a surface of varying roughnesses in proportion to the depth of the shades and lights of the subject.

The method, as advocated by its inventor, Pretsch, in the fifties, was never made quite clear, but it consisted of a mode of causing the gelatin to take on a wrinkled condition, and this wrinkled surface was molded by electro-deposition of copper. We did not stay to study this point, as we were conversant with the many ways of gelatin wrinkling, but we proceeded to produce at once a fixed and reliable grain by artificial means, which, described briefly, amounts to the printing of the picture well into the gelatin film, preferably prepared on a thick piece of glass, a quarter or three-eighths inch plate.

When the picture is printed thus from a positive, which should be reversed, and of a good strong quality to bear printing an hour if needful, it is time to attend to the grain. This is done precisely as previously set forth — bronze powder is used and the mold is prepared with tallow and oil.

Before this is done, of course the mold film requires to be brought into the darkroom and examined on a sheet of white paper as to its strength. It should appear well if laid down on a sheet of white paper. If it seems to be printed well, so that the sky and its lights come out, then it may be prepared for the grain as above, by rolling it with the fatty preparation. It should then be well plied with the flannel roller and somewhat strong bronze powder, until an even coat is obtained, of a density that shuts out about three-fourths of the light. It is then printed opposite a window or skylight for about one-fourth of the time required for the picture. We gave a plate this amount of time with excellent results.

Thus the plate is twice printed from one sensitizing, and when this second printing is done, the plate is carefully cleaned with benzole to remove the grease and bronze powder. This cleaning is made thorough by two applications of the benzole. This being done, the plate is without delay put in cold water in the dark, and the salts are washed out while the picture is developed. Soon a little warmth, up to about 80° F., is allowed, and the plate will swell up high and crisp with a charming frosted effect, which can be accurately judged by drying off with a clean towel, carefully dabbing it. The effect of the subject may be judged by inspecting the other side, which should give a brilliant, silverlike image.

The mold is now dried and either waxed down into an electrotyper's molding-box, or otherwise fixed up for battery; then made conductive, after well leading the wax contacts around the edges. An easy mode of making it conduct is to pour over it a very thin solution of rubber, and, when dry, to lead it with the rest. The phosphorus method, however, is best, by which it is soaked for a while with a ten-grain solution of silver ammonia nitrate and dried; then the mold is laid over a solution of phosphorus in bisulphid of carbon which has been poured over a tile and evaporated, and while a little damp steam is allowed, the phosphorus reduces the silver, which is afterward bathed with weak chlorid of gold. It is then safe for conduction, but like all gelatin molds it must be put in a perfectly neutral copper bath, neither acid nor alkaline. The finishing and proving are of course routine work. These plates give a wide range of tint — indeed, with good management, they may be gotten without any touching whatever, and they never need more than a little.

The reader will ask, why, then, discontinue so good a process? The reason is that, although the Pretsch method is very good for landscape, where texture is of advantage on the whole, yet it is very bad for portraiture, and since a large proportion of the copperplate work in books is portraiture, a better-adapted method is necessary. About 1880 all other processes were superseded by the improvement on Fox Talbot's intaglio method, known, after the inventor, as the "Klick" or "Kliché" process, and is now practically universal.

SOME NEWSPAPER DON'TS.

The newspaper should not only not transcend the bounds of its legal liability, but the obligation to keep within the lines of its moral responsibility rests as heavily upon it as does the ministerial robe upon the shoulders of its wearer or the oath of the lawyer upon his conscience. Being such a factor in the education of the people, in the preparation of its news columns, it should be as intellectually honest as a lawyer should be in the interpretation of the law, as skilful and honest as the physician should be in the treatment of his patient.

A newspaper should not violate the law any more than other persons, and yet it is constantly receiving and printing advertisements which are contrary to law. It is not necessary to go into particulars. If an individual makes a statement of fact or facts which he does not know to be true and another relies upon the same to his disadvantage, there is a legal liability. If a newspaper writes and prints a story concerning another which it does not know to be true, or if it colors or exaggerates it for the purpose of making it more readable, it commits a moral wrong and more than likely does an injury to some one as well as deceives its readers. In the report of important news it should be accurate and correct. If the writer is careless and incorrectly reports facts, statements or circumstances, there is more negligence which more than likely causes embarrassment to some citizen. The headliner who sometimes frames glaring and sensational headlines which are not a true index to the article should reform.— *Edgar B. Kinkead, in an address delivered before the Associated Ohio Dailies.*

WELDING COPPER.

The Brass World says, relative to the discovery of a method of welding copper, that it may be of interest to know that copper may be successfully welded by the use of microcosmic salt as a flux. This method is not new, but it is not generally known.

Copper oxidizes when heated and the oxid which is formed prevents the union of the two pieces which are to be welded. The same obstacle is encountered in welding iron, but borax is used to dissolve the oxid, and produce a clean surface so that the two metallic surfaces may unite. Borax, however, although particularly suited for welding iron and steel, melts at such a high temperature that, at the temperature of melted copper, it does not fuse. Some flux is needed, therefore, which melts at the welding temperature of copper, and this flux is found in microcosmic salt. This is a phosphate of soda and ammonia, and contains a large percentage of water. In this condition it is unsuited for welding and the water must be driven out of it. For use the salt is heated until the water has been driven off, and the whole melts to a clear liquid. Pour it out on a flat surface and break it up when it is cool.

This flux should be pulverized and sprinkled upon the surface of copper to be welded in the same manner as borax is used on iron. A coal or coke fire must not be used for heating the copper, as the carbon of the coal reduces the phosphorus in the microcosmic salt, which combines with the copper to make it brittle.

The copper to be welded is treated at the joint in the same manner as iron or steel is treated for welding. The scarfed joint is the best and the surface must be clean.

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

HAVING the comfortable understanding that these papers are not expected to constitute a regular treatise, of course we are free to consider our subject in more or less independent parts or aspects as they seem fitted to present or impress a helpful idea. Such an idea may even better serve our purpose when separated from the formal consecutiveness of a treatise, since the purpose is merely to arouse a lively interest in the subject. What that interest should involve has already been told, but it will bear repeating. Proofreaders can never know too much about words and their ways, and it is hoped that these papers may induce some of them to study words systematically with the aid of certain books, of which a few good ones have been named. It has been thought necessary to warn our readers against accepting statements blindly simply because any certain person has made them. What is to be said here will partly show why that warning was uttered.

Evolution in general is a tremendous affair — almost as vast in language as in biology. Many analogies might be exhibited between these two kinds of evolution, and perhaps very profitably. But it would take another Darwin another lifetime to make the necessary comparisons and formulate the results. One very broad analogy, however, is manifest without elaborate comparison, and it consists in the existence of a fact that has not been noted in the books, so far, at least, as language is concerned. This fact is that the history of language is incomplete, both with respect to form, sense, and construction, without including some note of the currency at various times of actually erroneous usages; for certain forms and collocations that have been practically universal can be accounted for as absolutely nothing more than errors, if tested by the fixed rules of grammar. That last sentence contains one locution to which precisians of the present time might emphatically object, the word both being applied to three things, not to two, as is its common habit to-day, and the use here made being somewhat archaic. The position of the word in our sentence is also uncommon now, but correct. Both of these slightly quaint phases of construction are entirely within the legitimate choice of a writer, and no proofreader should venture to alter them.

Many critics, and even historians, have this lesson in history still to learn, and when they have learned it they will not so readily assert lack of historical knowledge on the part of others who have not really shown such lack. Many books have been written about errors in the use of words, and they have often been subjected to such criticism as this, uttered in writing of one of the best of them, "The Verbalist," by Alfred Ayres:

"Use breeds a habit in a man, and to works like 'The Verbalist' we have attained to the habit of patient resignation. The gross blunders they make, the absurd opinions they advance, have long ceased to irritate; they even fail to amuse. They are all alike; at least, the main difference is in the degree of their worthlessness. None of them has the conception that correct usage is a fact to be ascertained. . . . None of them seem to be aware that it is the business of the grammarian merely to search out and record what is good usage. . . . Where everybody is poor, however, there is a certain distinction in being the poorest. To this it is perhaps fair to say that Mr. Ayres has attained. He parades, in his preface, a number of authorities; but he has not mastered his subject sufficiently to know which of them are worth anything and which are not. He has all the impartiality of ignorance, and to him one man is as good as another. . . . No discussion of usage or grammar is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers, as exhibited in their practice."

This is from an article in the *Century Magazine* of July, 1882, which contains much more that might well be quoted did space permit, for nearly every sentence in it would serve to strengthen the impressiveness of what is meant by our use of part of it. Its writer evidently did not realize that he was throwing stones from a glass house, but that is just what he was doing. He scored the other man's work as utterly reprehensible, and did something much more reprehensible himself. He assumes that the other man knew nothing of the history of language, with the implication, of course, that the critic did know the history. The case chosen is remote enough to be so impersonal that a close and frank analyzation of the circumstances is justifiable.

The first sentences of the quotation, intended to assert something that unfortunately is only too true, are made to apply unreservedly to all the work reviewed instead of some portions only, which must be more than any sane reviewer could mean. Every book of the class under censure in those sentences contains some assertions that are nearly as absurd as they possibly could be, and yet no one of them is properly liable to such wholesale condemnation. The reviewer shows plainly that he is not such a man as the one of whom Dryden wrote (as we are told in a dictionary quotation), "He knew what to say; he knew also

when to leave off — a continence which is practiced by few writers." As to the other assertions following, it may be best merely to say here that they are not to be accepted without due consideration of the fact just noted, and to add that the book criticised shows no evidence that its author did not know history as well as the critic did.

What we want to reach is indicated in the last sentence quoted, " No discussion of usage or grammar is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers." This led the reviewer to a historical test of some things said in the book, and this historical test reveals an utter failure to realize that history includes error; that is, that many things are historical without being thereby justifiable. The writers of such books as " The Verbalist " professedly aim to show the best present usage, and that often conflicts with what has been considered proper, or even best, in some preceding time.

Thus Mr. Ayres, in discussing cases, said that, according to the usage of to-day, " It is I " is correct, and " It is me " is incorrect. The reviewer selected this as evidence that Mr. Ayres knew nothing historically, because he failed to state that there was a time when everybody used the form he called incorrect. As a matter of fact, what Mr. Ayres said is true, notwithstanding the differing usage of a former day, which former usage misled his critic into saying that " It is me " is as correct philologically as " It is I." Philologists and historians practically support this assertion, if, indeed, it is not simply copied from their writings, which, in their absorption in the mere history, fail to note that the usage whose former existence they truly asserted was, even in the time of that existence, ungrammatical. The true history of this case is that there was a time when the people did not care whether they spoke grammatically or not, and when they all did use the ungrammatical form. Consequently, that form was then, on the basis of mere usage, as good as the other; but that it is not so now hardly needs assertion. Failure to tell that our forefathers were content to be ungrammatical does not prove that a writer was unaware of that fact. Nothing in Mr. Ayres's book evinces the asserted ignorance, any more than the assertion proves any more knowledge on the part of the reviewer.

We have here tried to embody some reasoning that may induce readers to think for themselves. All men are liable to overstatement, peculiarly in matters of detail in language, and one who wishes to understand such matters clearly must use his own judgment. A personal experience of the writer's may indicate some of the difficulty that is sure to be met with. An editor under whom he was working doubted the accuracy of one of his statements, which the writer said he knew to be true, and the writer was told he should not be so sure that he knew. Soon thereafter another matter was questioned, and the writer said he thought it was right, and was told that he should know, not think. But there are occasions when one should know, and be sure that he knows, and others when he simply can not assert positive knowledge, mainly because the sources of knowledge — the authorities — disagree.

HOW LONDON TIMES IS MANAGED.

The reorganization of the *Times* under the new proprietary law has begun. It is no secret now that while the new proprietors include Lord Rothschild and Lord Cromer, the controlling interest, as was stated some months back in the *Printers' Register*, is in the hands of Lord Northcliffe, the chief proprietor of the *Daily Mail* and its allied publications. The new proprietors have removed the anomaly of having the paper printed in an office and with machinery which did not belong to them by buying out the interest of Messrs. Walter. New additional rotary machines are on order. Every one employed in connection with the mechanical department of the paper received a printed intimation signed by Mr. G. E. Wright, " printer " of the *Times*, giving them a fortnight's notice as employees of Messrs. Walter, and saying that they might be reëngaged by Mr. Moberly Bell on behalf of the new owners. About thirty of the older employees, including the head of the advertisement printers, the chief reader, and Mr. Wright, whose name has so long appeared on the imprint of the *Times* as the printer, have, the *Daily Chronicle* states, not been reëngaged. Mr. Godfrey Walter, the former manager, is also leaving. A new manager, Mr. Kitchin, has been engaged; while Mr. Bland, formerly connected with the *Daily Mail* and *Daily Mirror*, has been acting as walking manager and recommending changes. With the exception of Mr. Walter and Mr. Moberly Bell, managing director, the board of the *Times* consists of employees of the company; and while it is true that the paper is under the control of this board, the board is, of course, under the control of the dominating shareholders. The management, it is stated, is to be approached with a view to having the composing department conducted under L. S. C. conditions. In the past the men have been prevented from becoming members of the society; But Lord Northcliffe, it is thought, is not likely to allow obstacles to be placed in the way.— *Printers' Register.*

"PUT YOUR EGGS IN ONE BASKET—AND WATCH THE BASKET."

Did you ever see the tent gang at a circus driving the pickets to hold the guy-ropes of the big tent? Four or five men armed with big mauls surround the picket, and each one hits it alternate blows as often and as hard as he can. One man and one maul could drive it down, but it would be a longer job. The bigger and heavier the hammer the quicker and easier will the work be done. Two men, or twenty, with tack hammers wouldn't get the picket driven in five years.

Here is a parallel in advertising. If you're anxious to drive your business, use two or three papers, and make the advertising hammer — the space — as big as possible. If you can't afford two big mauls, then buy only one; use only one paper — the best one — and make the space big enough to be felt. You will accomplish more with one good big hammer than with half a dozen tack-hammers.

Written for THE INLAND PRINTER.

MODERN PRESSWORK.

NO. XII.— BY FRED W. GAGE.

REGISTER AND COLOR WORK.

WITH the increasing use of colors in decorative printing, as well as in regular two, three and four color half-tone work, the pressman finds that the demand on his skill is correspondingly greater. Where formerly the introduction of a few lines or border in color or tint was a sufficient cause for increased care and anxiety, there now comes the most skilful blending of colors, which require not only perfect register but a high degree of artistic color-sense. The pressman who would keep pace with the times must study these newer problems as they are presented, and thus be prepared to acquit himself with credit.

CLOSE REGISTER.

In preceding articles of this series explicit directions may be found for making and testing the adjustments of the press so that its register may be depended on. But the pressman will find that, even with his press registering perfectly, many other factors must be taken into consideration when striving for perfect register. It is a relatively easy matter to so adjust the press that successive impressions on the cylinder will show no variation whatever, but to turn out thousand after thousand of sheets showing two to five printings all in perfect register, is quite another thing.

In the first place, the form for close register work should be prepared with more than usual care, having in mind that all wood will be more or less affected by the changing conditions of the air, and so using furniture and bases of metal as far as practicable. The stoneman of experience can do a great deal in making the work of the pressman easier by choosing such furniture for the form as will facilitate putting it into register on the press. When a particularly fine adjustment of blocked plates may be necessary, the introduction of a few leads and strips of thin bristol board on all sides of each page or section is often a great aid in shifting to secure register on the press.

Of course the all-metal base with its screw-adjusting clamps is for the most classes of register work the nearest to perfection of anything yet devised, but the plates furnished the printer are not always susceptible of handling by this plan, and type or slugs must often be included in the form.

In any event, let the chase fit the form as closely as possible, and see that it is locked on the bed firmly and without "spring," the lock-up of the form being fairly but not excessively tight.

The preliminary operations and make-ready are substantially the same as for regular work, but there should be little work done on the make-ready until the register of the sheet is known to be correct, so that further unlocking of the form may be dispensed with. If the form in hand be the first or "key" impression, with others to follow, it becomes all the more important that nothing in the form may shift its position during the run, even very slightly, and the pressman will be all the more particular in setting guides, sheet-bands, etc., to insure the uniformly correct handling of the sheet. And as has been suggested, it is of prime importance that these conditions be tested every little while during the run by putting additional impressions on sheets which are known to be in register. In this way it is relatively easy, and far less expensive, to detect anything that may be going wrong, without waiting for the completion of the run.

STOCK FOR REGISTER WORK.

Probably few printers appreciate the fact that much of the paper received in their stockrooms is in no condition for close register work. Because of this, some of the more successful producers of three-color work in the country have regular seasoning rooms where stock may be kept for a time before printing, but unless such stock storage affords an opportunity for thoroughly drying out the paper, trouble is pretty sure to result. Our trade cousins, the lithographers, pay especial attention to this feature, having usually an elaborate system of racks for the purpose. In any event it will be readily seen that if the sheet contracts or expands (and it will sometimes do both in very changeable weather) after the first impression is put on it, nothing but trouble will ensue. Hence, it will at all times be wise to select for close register work stock that is not fresh from the mill, but which has had a good degree of seasoning in the warehouse or stockroom. And it goes without saying that the stock should lie flat on the feedboard of the press without wavy edges. Further, the pressman will do well to keep it from the air as much as possible during the run, covering the piles with heavy wrappers, and even wrapping the sides of the piles in very damp weather, to prevent the access of the air.

FEEDING TO REGISTER.

Next to the proper adjustment of the press itself, good register is dependent on careful feeding. It is claimed for the automatic feeders on the market that they will feed to a more uniformly perfect register than can possibly be attained by hand-feeding. Considering the fact that the average pressfeeder is disinclined to exercise the extra care which close register work involves, the claims made for the machine feeders are well founded. Yet it is possible for hand-fed work to be prac-

tically perfect and the degree of skill thereby evidenced is often surprising.

In the first place, the feeder must remember that it is essential that each sheet be placed to the three guides gently, for it is possible, particularly with a light-weight sheet, to crowd it against the guides and, by bending its edges, slightly vary the position.

An ideal procedure in feeding on close register work is to bring the sheet down to the side guides, and then move it gently along until it meets the end guide, taking especial care not to move the sheet farther in any way when disengaging the hand. The feeder must be particularly careful not to disturb the sheet after it is so placed until the grippers have taken it firmly and started toward the impression line. The utmost care in setting the guides, grippers, drop-fingers, sheet-bands and front brush, as outlined in a preceding chapter, will also be found essential to good register. A steady, even speed for the press, well within its capacity, as well as that of the feeder, is an absolute necessity.

COLORWORK.

So extensive are the demands on the color pressman, that a fair-sized volume might well be devoted to this one branch of the art, hence only the more general instructions and suggestions may here be offered.

Fortunately the inkmaker has done his part well, so that there is a great array of fine colored inks to choose from, and the pressman has to but make intelligent selection, according to the work in hand.

Of course, poster-printing and the like require more of quantity in the inks used than of quality, but the finer grades of color-printing demand inks that shall work well and in many instances take additional printings over the first one without spreading or glossing. Trichromatic half-tone printing requires inks which shall in practice yield the three primary colors, or as near them as practical results shall dictate.

Tint inks may be bought all ready for use from the inkmaker in all the standard gradations of color, or may be mixed by the pressman as wanted. Several mediums for carrying the color are available, the ones most commonly used being regular white ink and magnesia, the latter, of course, ground in a suitable varnish. Various tint bases may also be had of the inkmaker, and in their use the shade and depth of color is controlled altogether by the addition of the coloring matter. Tint ink made by slightly coloring white ink is quite opaque, and should never be used when printing a tint over black or another color. It is, however, useful when putting a tint on strongly colored stock.

TRANSPARENT TINTS.

In printing a tint over black, as for instance in coloring the various sections of a map, magnesia or some similar transparent base should be used, so that the black will not be deadened, and in the choice of coloring matter for mixing such tints avoid as far as possible inks with a heavy mineral base. For instance, in mixing a pink tint use a lake red instead of a vermilion, a blue lake rather than ultramarine for a light blue, etc. In this way tints may be laid on in two impressions over black, as for instance a blue and yellow overlapping to make green, without perceptibly dimming the black. It will be noticed, however, that when a glossy effect is desired, the tint should be a heavy base, laid on strongly, and the other color or colors printed on top of it.

GLOSS TINTS.

Quite a striking effect in half-tone printing can be produced by using a tinted gloss varnish as a second impression from the same block over a regular black impression. This has been variously styled "luxitint," "luxotype," etc., and for certain kinds of work and in connection with text printed in plain black it is quite effective. The gloss varnish used must be of fairly heavy body, the color thoroughly incorporated, and just the right quantity applied. Perfect register is absolutely essential, and the greatest care is necessary to prevent offset and sheets sticking together, this last being particularly troublesome during very hot weather.

TRICHROMATIC WORK.

Now that the process engravers have perfected their methods in making half-tones for printing in three or four colors, there is no longer the mystery attendant on this sort of colorwork that at first was a conspicuous asset of the earlier producers of trichromatic printing. Nevertheless it still remains about the most difficult work produced in any pressroom, and hence not to be undertaken lightly. In the first place the choice of stock should be wisely made, for a great deal depends on having a coated paper with a perfectly white and smoothly finished surface. Some papers also seem to possess a chemical affinity for ink that is markedly absent in other sheets, hence careful experimenting and testing should precede the final choice of both paper and inks. These latter may be secured of several well-known inkmakers, much attention to their production along scientifically correct lines having been given in recent years.

All process engravers now furnish progressive proofs with their three-color blocks, so the pressman has very definite results to work for. The yellow impression is of course the first one, and where the red and blue may be run on additional presses

a more perfect blending of the colors may be secured without the annoyance of "glossing" by adding the second and third printings within an hour or two after the yellow has been put on. Often, however, this is not practicable, only one machine being available for the colors progressively. In handling three-color work, the pressman will find that the overlay plays a very important part in the general result. It will often be noticed in examining the engraver's proofs that certain features or details would look better if subdued a little in one color and strengthened in another, and it is well within the province of the pressman to do this.

It may readily be seen, however, that unwise "tinkering" could easily ruin the effect, and unless such varying of color-effect be done understandingly and with a proper appreciation of the spirit of the artist and engraver, a plain "flat" make-ready would be far preferable.

DUOGRAPH PRINTING.

A particularly effective result in two-color half-tone printing has more recently been employed, the two plates being produced by a differing "pitch" in the half-tone screen, and etched for the desired effect. Usually an under color of red, orange or varying shades of light brown, buff, etc., with final printing of black, gives the desired results, but wide variations are possible. It will be found best to do the second printing very soon after the first, thus avoiding any tendency toward glossing the colors, and securing a softer and more pleasing blend.

In general let the pressman remember that to secure satisfactory results in color-printing he must know definitely what results he is striving for, and then work steadily and faithfully to that end. The absolute necessity for care and thoughtfulness is here most apparent, and only the workman who is willing to give the subject his best thought and attention will achieve even a fair measure of success.

AMERICAN LABOR PRESS.

It is said that one hundred and eighty-five monthly and one hundred and seventy-nine weekly journals in the United States and Canada are devoted exclusively to the advocacy of trade-unionism. These three hundred and sixty-four publications do not include socialist periodicals. It is estimated that there are approximately two million five hundred thousand working people organized into trade unions — about eight per cent of the industrial population — and each union has its official organ, a copy of which is sent to each member. The influence of these journals probably extends beyond the enrolled membership of established organizations, as among their subscribers are many sympathizers and nonunion workmen; they are to be found in reading-rooms all over the country, and for every subscriber there are probably two or more readers. Perhaps there are five million readers of this class of literature.— *U. T. A. Bulletin.*

3-4

Written for THE INLAND PRINTER.

THE OXFORD UNIVERSITY PRESS.

NO. II.— BY CHARLES WELSH.

ONE of the great names in the annals of the Oxford University Press is that of Dr. John Fell, canon and dean of Christ Church and Bishop of Oxford, who flourished 1625-1686. When he was dean he set a student as a punishment to translate an epigram of Martial:

"Non amo te, Zabidi, nec possum dicere quare,
Hoc tantum possum dicere, non amo te."

This he rendered:

I do not like thee, Dr. Fell,
The reason why I can not tell;
But this I know, and know full well,
I do not like thee, Dr. Fell.

and these lines are perhaps better known to the majority of the people than are his services to the cause of learning and of the learned Press of Oxford. He enriched the university in 1667 with a complete typefoundry, punches, matrices,



IN 2.
ADVENTVM ILLVSTRIS
SIMI LECESTRENSIS COMITIS AD
Collegium Lincolnienſe.

CARMEN GRATVLATORIVM.

COmiter hoc factum eſt a te(Comes optime)vt iſtis
hoſpes in anguſtis ædibus eſſe velis.
Quò minor hæc domus eſt,bonitas tua maior habenda eſt,
in tenui hoſpitio,gratior hoſpes eris.
O Comes es comis,merito Comes ergò vocaris,
dux tibi ſit Chriſtus,nobilitaſq; comes.
Oxoniæ,Patriæ,Eliſæ,Atlas,Neſtor,Achates,
Creſce,Vige,Perſta,Viribus,Arte,Fide.

OXONIÆ
Ex Ædibus IOSEPHI BARNES
tertio Idus Ianuarij.
1585.

FIRST PIECE ISSUED FROM JOSEPH BARNES' PRESS.
(January 11, 1585.)

fonts of roman, italic, oriental and black letter types and molds and other appliances for type-making. He also introduced a skilled letter-founder from Holland. For two years he carried on the work of typefounding and printing on private premises. On the completion of the Sheldonian Theater, the original idea of which is said to have been his, and with the charge of the building of which he was entrusted, the foundry, etc., was removed to its basement. The first piece of printing work done there was "An Ode in Praise of the Theatre and Its Founder," in 1669. Doctor Fell also gave to the university the first Armenian type used in England, and in 1716 Doctor Wilkins edited a new Testament printed in Coptic type, of which the matrices were presented by Doctor Fell in 1667. He also gave a font of Slavonic and other foreign types. He encouraged the fitting up of the paper mill at Wolvercote, which is to-day in operation. He bore the brunt of the long struggle with the king's printers and the London stationers about the privilege of printing Bibles, prayer books and almanacs, which lasted over a quarter of a century. He was the chief of a syndicate of four who took over the management of the press, paying the university £200 ($1,000) a year and expending about £4,000 ($20,000) from their own resources.

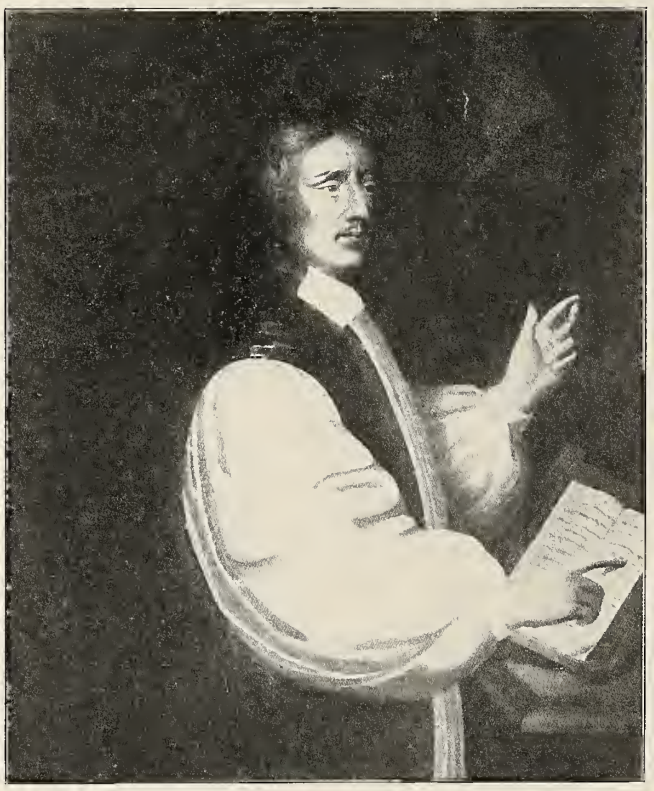


ARCHBISHOP LAUD.
(Chancellor of the University, 1630-41; died 1645.)

Another benefactor of the University Press was Francis Junius, who presented to it in 1667 several collections of matrices and types — Runic, Gothic, Saxon, Icelandic, Danish, Swedish, roman, italic and other sorts, procuring them from Holland and elsewhere. Very little use, however, was made of them before the beginning of the next century.

By the gifts of Fell and Junius the University of Oxford was now in a position to do more varied and better work than any other printing house in England. In 1693 the first of the Specimens of types was issued from the University Printing House and displayed a richer variety of languages and types than any other press in England could show. When an edition of the Lord's Prayer in one hundred languages was published in London in 1700, two of the sheets, containing Hebrew, Samaritan, Syriac, Coptic, Ethiopic, Arabic, Persian, Turkish, Gothic, Runic, Icelandic and Slavonic type had to be printed at the Oxford University Press, for it could be done nowhere else.

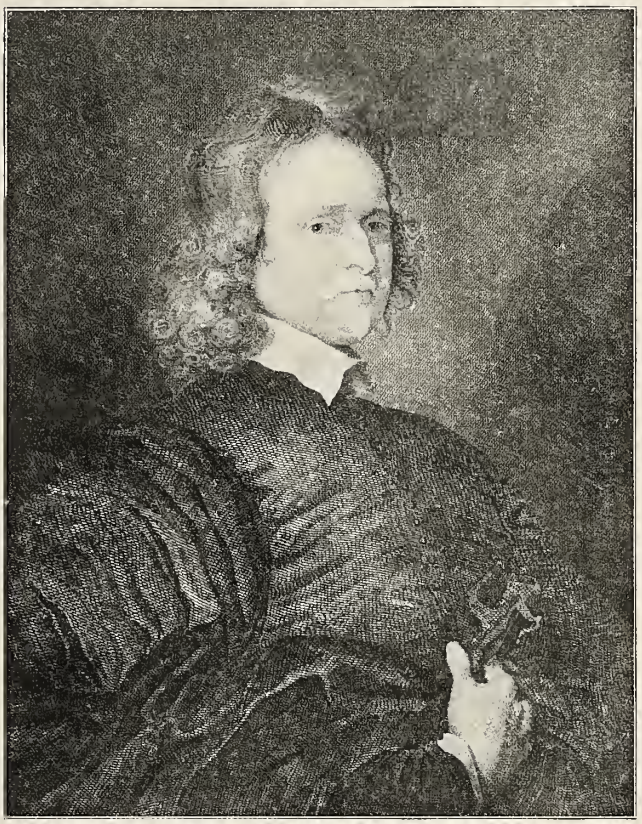
Edward Hyde, Earl of Clarendon, author of "The History of the Rebellion," was another famous benefactor of the Oxford University Press; he presented the copyright of that work to the university and from the profits of its sale "that stately fabric situate on the eastern side of the Sheldon Theatre," as a contemporary calls the new Clarendon building, was chiefly built. This was in 1713, but the imprint of the Sheldonian Press was not infrequently used down to 1783. It is interesting to note that owing to the peculiar



DOCTOR JOHN FELL.
(Dean of Christ Church, Bishop of Oxford; died 1686.)

connection with Clarendon's great work the university is allowed to hold perpetual copyright in it.

The Oxford University Press was the first to recognize the ability of the great English typefounder, John Thomas Baskerville, and in 1758 gave him an order to cut a font of Greek type for £200 ($1,000). But his Greek type was a failure. Some of the punches are still preserved by the Press, and are said to be the only specimens of his foundry extant. Though the eighteenth century was one of comparative inactivity so far as the



EDWARD HYDE, FIRST EARL OF CLARENDON.
(Died 1674; from him the Clarendon Press derives its name.)

number of works put forth by the University Press is concerned, many important books were published with its imprint during this period, and the quality of its work still kept it in the front rank. It was said by Sir William Blackstone, himself a delegate of the press, to be "languishing in a lazy obscurity, barely reminding us of its existence by now and then bringing forth a programme, a sermon printed by request, or at best, a Bodleian catalogue," but what books it did produce were in every way worthy of its high reputation, some of them being among the finest examples of English printing of the period.

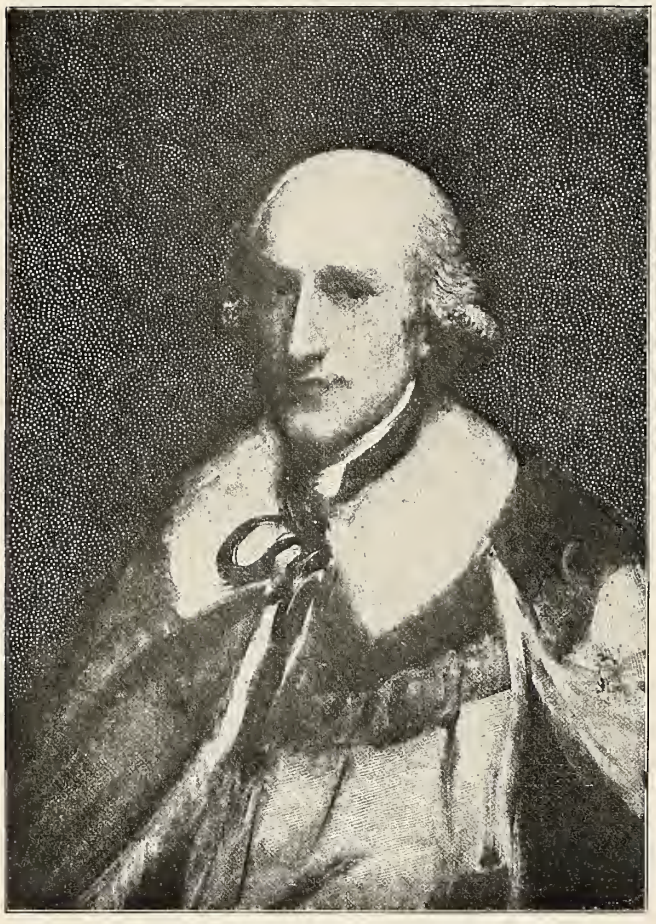
No account of the Oxford University Press should be written without some reference to the life and labors of Charles Earl Stanhope (1796-1825). He was a man of untiring industry, of wide sympathies, of unstinted generosity, and in many ways far ahead of his time. His efforts were directed not to his own advantage, but to the welfare of the public. His versatility is indicated by the fact that he wrote treatises on music, and on steamboats; he invented a calculating machine, and an instrument for performing logical operations. The national finances and the British mercantile marine were the subjects of his attention also, but what is more to the present purpose "he invented," as the present Lord Stanhope writes, "or improved, or encouraged the art of inventing or improving numerous appliances for printing, and placed them at the services of all who practiced the art, especially of the Universities of Oxford and Cambridge, without asking for himself any fee or reward."

His benefactions to the universities began in 1805, when he offered to the delegates of the Oxford University the secret process of stereotyping, for which they paid to Andrew Wilson, Lord Stanhope's foreman and factotum, £4,000 ($20,000). This was the gypsum, or plaster of paris, process, which has now practically fallen into disuse. Of course many others had been working toward this, but it was Lord Stanhope's perseverance, time and money which brought it into practical use, and made stereotyping a part of the general business of the Oxford University Press. In the first book stereotyped by the new process he printed the following rules: "1. Nothing is to be printed against religion. 2. Everything is to be avoided on the subject of politics which is offensive to any party. 3. The characters of individuals are not to be attacked. 4. Every work which is stereotyped at this office is to be composed with beautiful types. 5. All plates to be made after Earl Stanhope's process. 6. Schoolbooks and all works for the instruction of youth will be stereotyped at a lower price than any other."

The next invention of Lord Stanhope was the iron printing-press to supersede the old wooden ones; this was rather an improvement than an original invention, but it was he who made it practical, just as Fulton was not the first to make a steamboat but he was the first to make a steamboat go. His improvements were the use of the compound lever and the introduction of a larger platen to print the form at one impression. This, like his stereotyping process, has been altogether superseded, and the hand-press printer has been almost improved off the face of the earth by the power of steam and electricity and the cylinder printing-press.

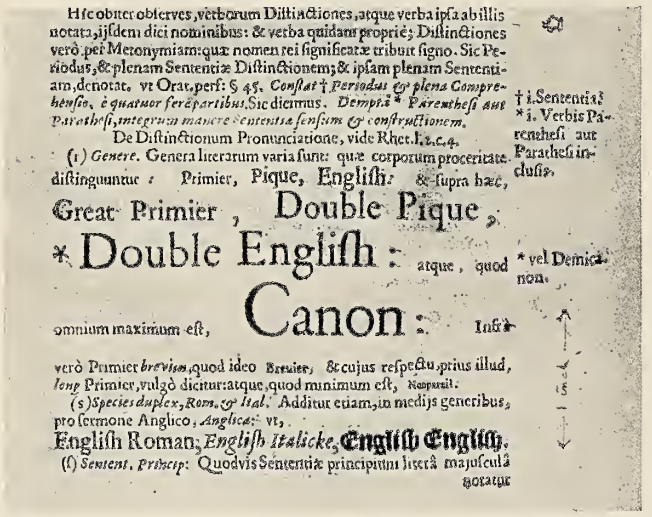
He also invented an inking roller, apparently made of leather, and his recipes for making printing-ink are still extant; the woodcuts in the specimens printed with both, which survive, are as clear, as black, and as even in color, as if printed yesterday.

He then turned his attention to logotypes, and devised an entirely new system, but the type-cases only survive; the types themselves have long since been consigned to the melting-pot. The reader may perhaps recall in this connection the fact that the *Times* newspaper of London owes its origin to the logotypes made by the first John Walker, who founded that journal, among other reasons, in order to prove that newspapers, as well as books,



CHARLES, THIRD EARL STANHOPE.

could be printed far better and more cheaply than by the system then in common use. What would Earl Stanhope and John Walker say if they could see the work of our modern typesetting machinery! He also contemplated a "pantatype" process which was a sort of forerunner of what we now call "process-work," but he never lived to perfect it. The actual work done by Lord Stanhope, however, by his money, his brains, his influence, his power and his position was of solid benefit to the art of printing when it was sorely in need of it, and his association with the Oxford University Press was of considerable value to it for many years, especially in connection with stereotyping, for the papier-maché process was not introduced until 1860. Looking back through the work of the centuries of the Oxford University Press one can not fail to be struck with the fact that its directors and controllers have ever preached by deed, if not by word, the glorious gospel of plain print. They have maintained the standard forms of roman type and the simple but severe methods of printing which have been approved and improved for nearly four hundred years. There are no traces in their work of the "sans-culotte period of typography," as Mr. Theodore L. De Vinne calls it; "that slouchy typesetting done by unlicensed and incompetent printers of the seventeenth century, men who worked secretly, hastily and carelessly in garrets and cellars, with the fear of the pillory or imprisonment forever haunting them, which has been set up recently as models of striking individuality if not of great merit or of good form." The aim of the Oxford University printers has always been high, and the high standard they set for themselves has always been maintained, and in justification of this statement we are led to a brief consideration of some of the types which the Oxford University Press made and employed in their work. The earliest printers in England obtained their first type from abroad, and Caxton printed at Westminster for some time before he began to cast type. The first Oxford types came from Cologne, and not until between 1658 and 1637 did the trade of letter-founder become a distinct one. But the honor of establishing the first high-class typefoundry in England, properly equipped, belongs


Hſe obſerves, verborum Diſtinctiones, atque verba ipſa ab illis notata, iiſdem dici nominibus: & verba quidam propriè; Diſtinctiones verò per Metonymiam: quæ nomen rei ſignificatæ tribuit ſigno. Sic Periodus, & plenam Sententiæ Diſtinctionem; & ipſam plenam Sententiam, denotat. vt Orat. perf: § 45. *Conſtat † Periodus & plena Comprehenſio, è quatuor ferè partibus.* Sic dicimus. *Dempſit * Parentheſi aut Paratheſi, integrum manere ſententiæ ſenſum & conſtructionem.*

De Diſtinctionum Pronunciatione, vide Rhet. l. 2. c. 4.

(1) *Genere.* Genera literarum varia ſunt: quæ corporum proceritate diſtinguuntur: Primier, Pique, Engliſh: & ſupra hæc,

Great Primier, Double Pique,

* Double Engliſh: atque, quod omnium maximum eſt, Canon:

verò Primier *brevior*, quod ideo Brevier, & cujus reſpectu prius illud, *long* Primier, vulgò dicitur: atque, quod minimum eſt, Nonpareil.

(2) *Species duplex, Rom. & Ital.* Additur etiam, in mediis generibus, pro ſermone Anglico, *Anglicæ*: vt,

Engliſh Roman; *Engliſh Italicke*, Engliſh English.

(3) *Sentent. Princip:* Quodvis Sententiæ principium literâ majuſculâ notatur

† i. Sententiâ
* i. Verbis Parentheſi aut Paratheſi inclusis.

* vel Demicanon.

SPECIMENS OF OXFORD TYPE IN 1629.
(A very early example.)

to the University Press at Oxford, owing to the splendid gifts of matrices, etc., by Dr. John Fell, which were procured by him in Holland, France and Germany, supplemented by those of Francis Junius, to which reference has already been made. The first typefounders at Oxford were Dutchmen — Peter Walpergen and his son, and Sylvester Andrews. The burgomaster of Amsterdam gave to the university its font of Coptic type. Musical printing was early introduced at Oxford:

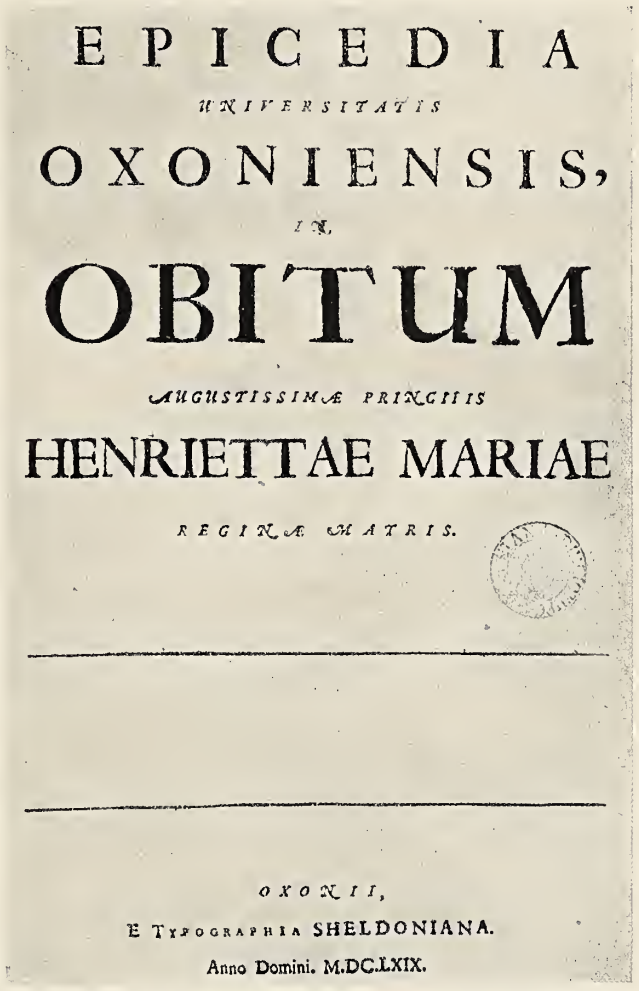
engraved music is found as early as 1609. William Hall printed from musical types in 1660, and the music type of Walpergen, part of the gift of Dr. John Fell, shows a marked improvement on all that had gone before.

Type specimens would hardly be expected in a treatise on the art of oratory, but in Charles Butler's "*Oratoriae Libri duo*" (1629), he employs them to illustrate his theme. He divides speech into words and sentences. Difference in the characteristics of a sentence is indicated by their kind or their shape distinguished by their body, which is either "Primier (long primer) Pique (small pica) English, Great Primier, Double Pique, Double English, or Canon—the largest. The lesser types are Brevier and Nonpareil. Our illustration will suffice for further explanation.

As indicating the position occupied by Oxford as a source of type supply we may recall that in 1632 the University of Cambridge applied to that of Oxford for the loan of a Greek font with which to print a Greek Testament. The Oxford Augustin Greek font comprised 354 matrices. The Great Primer 456, and one font of Greek showed 776 different "sorts."

As we have already seen, the first printed specimen book or pamphlet of types was issued by the Oxford University Press in 1693, and none was issued after 1794. During this period of one hundred years we have examples of eight other issues. Printing houses then, as now, issued type specimens, from which authors and booksellers could choose the characters for printing their books, and typefounders issued impressions from their types to show what characters they had to sell. The Oxford University Press from very early times filled both rôles of typefounder and printer. Mr. Horace Hart, M.A., the genial and worthy successor to the long line of printers to the university, and controllers of the University Press, in his "Notes on a Century of Typography at the University Press, Oxford, 1693-1794," a monumental and painstaking piece of work—to which we are indebted for much of the material in this paper—tells us that "typefounding was not authorized in England before 1637," and, as we have seen, the gifts of Fell and Junius laid the foundation of the university foundry as it now exists. In Holland these benefactors purchased both types, matrices and punches. "The acquisition of the punches," says Mr. Hart, "reveals to the practical typefounder, apart from documentary evidence, that those who had charge of the negotiations lacked technical knowledge, for once in possession of matrices punches were unnecessary."

The sources of these types remained unknown or ignored until Mr. Horace Hart became controller of the press, and the existence of the old types, matrices and punches still remaining in Oxford to this day attracted no attention until his interest was aroused. By ransacking letters and other documents in the Bodleian Library collections he was able to trace them to their places of origin, and when he became aware of the existence of the collection represented in the volume quoted, he set to work to save these ancient printing materials from a state of rust and confusion, to put them in order, to classify and arrange them, and to preserve the records of all that was known about them, with the result that the punches and matrices remaining in the Oxford typefoundry are


EPICEDIA

UNIVERSITATIS

OXONIENSIS,

IN

OBITUM

AUGUSTISSIMÆ PRINCIPIS

HENRIETTAE MARIAE

REGINÆ MATRIS.

OXONII,

E Typographia SHELDONIANA.

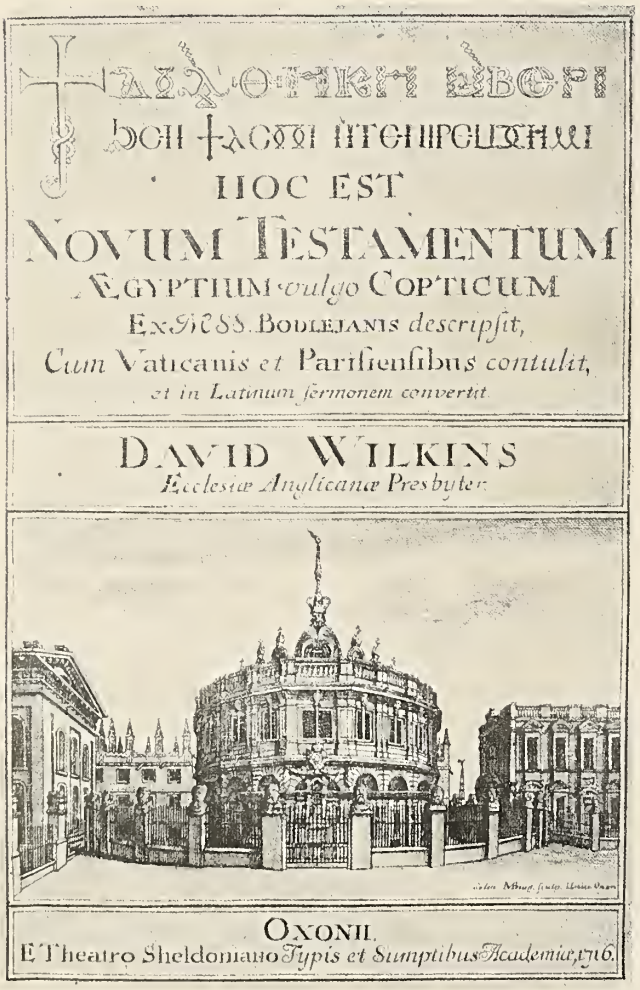
Anno Domini. M.DC.LXIX.

THE FIRST PAGE PRINTED AT THE SHELDONIAN THEATER (1669).

now kept as far as possible in the original boxes of oak. In addition to tracing, classifying and arranging alphabetically the 7,632 matrices and 2,906 punches which he found (a lengthy and tedious task, indeed) all the punches corresponding to matrices still in existence were identified by him by fitting them into the matrices. When it is considered that the whole of the punches were found mixed and tied in confused bundles and covered with rust and that they have been carefully sorted, cleansed, coated with black enamel and the faces dipped in white beeswax to preserve them from damage through damp, or what not, one has a further idea of the magnitude of the

task to which Mr. Hart addressed himself and which he has so successfully accomplished. He also rescued from oblivion and decay many ancient and beautiful copperplates belonging to the university, some of which appear in the magnificent quarto volume of "Notes" already referred to.

Before leaving the subject of the typography of the Oxford University Press, about which a volume could be written, instructive and valuable to every one interested in the art of bookmaking, we must note a modern rarity from this establishment. In 1881 Major-General Gibbes Rigaud, desiring to benefit a lady with failing sight, experimented with various colors and types in order to ascertain what combination could be read the most easily and with least strain to the eyes. He found that the glint of the "Franklin" type printed in dull gold letters on a dark olive-green background best fulfilled the conditions — and he arranged with the press to have one so printed. Three impressions only were made. The one for the lady herself is lost, one copy was reserved by the Press itself, and the other, by one of the partners. This is a representative of the most restricted issue, and is actually the rarest book produced at Oxford since the fifteenth century.



WILKINS' COPTIC NEW TESTAMENT.
(View of the Sheldonian, with the old Ashmolean Museum on right.)

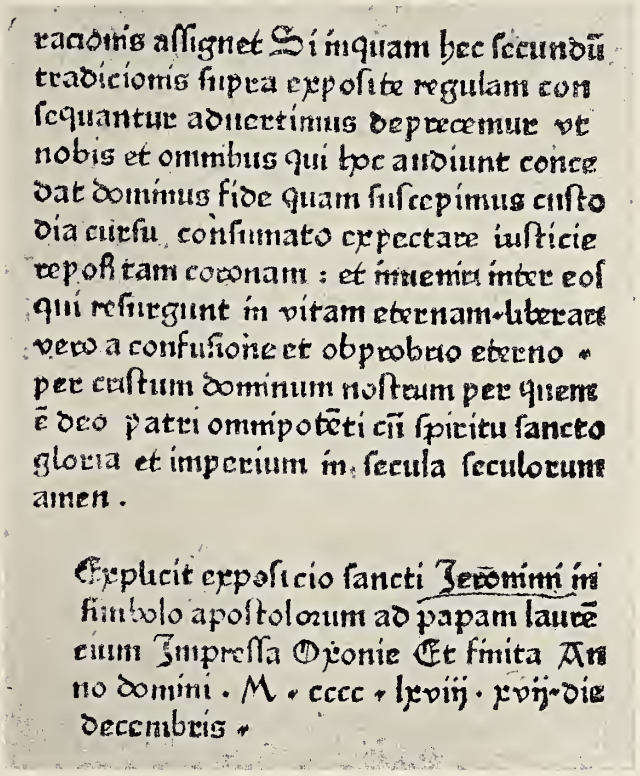


AN OXFORD TITLE-PAGE OF 1640.

Before proceeding to the last stage in this eventful history it may be well to chronicle some of the doings of the Oxford University Press in connection with the Bible (and prayer-book) side of its printing work. It will be remembered that it bartered away its right to the Stationers' Company in 1637. Its agreement with them was renewed from time to time until 1672 and in 1765 it issued a quarto English Bible and a quarto psalter. In 1681 it issued an Oxford folio prayer-book in which the list of prohibited degrees in marriage was first introduced. Again the Stationers' Company acquired the lease for Bible printing for twenty-one years, but it was carried on under the ægis of the University. During the whole of the eighteenth century the Bible Press flourished, while, as we have seen, the learned side was lean and impoverished in its output.

Many notable, curious and interesting Bibles and prayer-books appeared during the eighteenth and early nineteenth centuries. D. J. Mills' Greek New Testament (1707) was the first to provide an *apparatus criticus*. The Vinegar Bible (1717) in

which the word "Vineyard" St. Luke xx, is printed vinegar in the running headline; the first Oxford Hebrew Bible (1750); the folio Bible, edited by Dr. J. Blayney (1769) for many years the standard test until it was superseded by the small pica octavo Reference Bible of 1824; "The Murderers Bible" of 1801 ("murderers" for



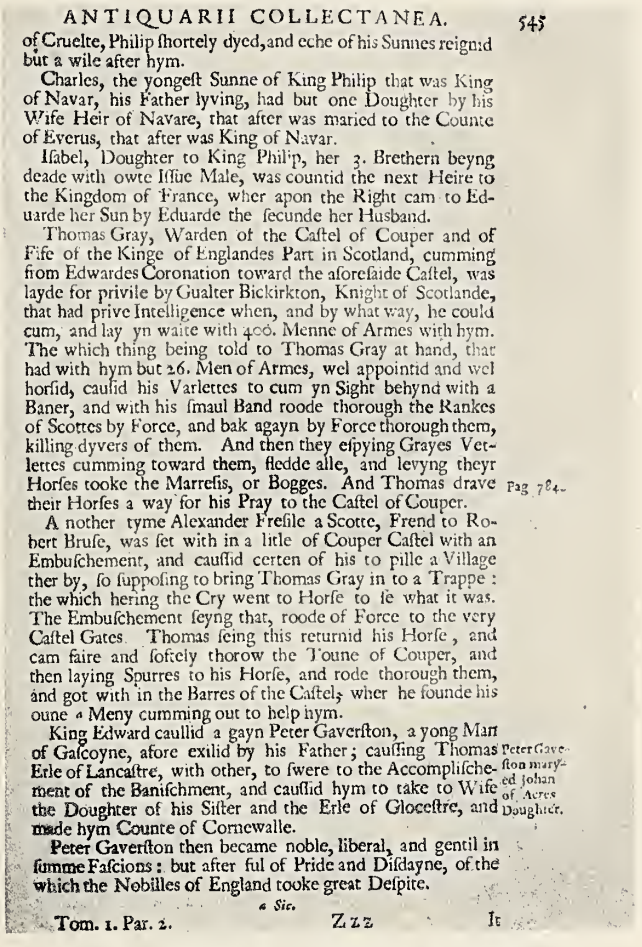
racõnis aſſignet Si inquam hec ſecundũ traditionis ſupra expoſite regulam con ſequantur aduertimus deprecemur vt nobis et ommbus qui hoc audiunt conce dat dominus fide quam ſuſcepimus cuſto dia curſu conſumato expectare iuſticie repoſitam coronam : et inuenire inter eoſ qui reſurgunt in vitam eternam-liberare vero a confuſione et obprobrio eterno * per cuſtum dominum noſtrum per quem ẽ deo patri ommpotẽti cũ ſpiritu ſancto gloria et imperium in ſecula ſeculorum amen .

Explicit expoſicio ſancti Jeronimi in ſimbolo apoſtolorum ad papam laurẽ cium Impreſſa Oxonie Et finita An no domini . M . cccc . lxviij . xvij-die decembris .

LAST PAGE OF THE OXFORD JEROME.
(Bearing the disputed date 1468.)

"murmurs" in Jude 15); the "Ears to ear" Bible of 1807 (Matt. xiii. 43); the "Wife Hater" Bible of 1810 (wife for life in Luke xiv. 26); the Diamond 24mo Bible of 1842, the first book printed on India paper, of which only twenty-four copies were made; the polyglot Bible by Forshall & Madden; the Caxton Memorial Bible of 1877, which was actually printed and bound in twelve hours, a feat which Mr. Gladstone described as "the consummation and climax of printing"; and the revised version of 1881 of which a million Oxford copies were sold on the first day.

"Early statistics of the Bible Press," says Mr. Falconer Madan, "are not easy to obtain, and all records of the number of editions are peculiarly deceptive, since of some a vast number were printed and of others only a few hundreds. Of Bibles, common prayer-books and metrical versions of the psalms about four editions a year were printed from 1675 to 1700; from 1701 to 1750 less than three; from 1750 to 1800 about two. In 1815 it was ascertained that the number of Bibles printed since 1807 was 460,500; New Testaments, 386,000; common prayer-books, 400,000; psalters, etc., 200,000. The total value being £213,000 ($1,065,000), while the output of the classical side for the same period was worth only £24,000 ($120,000). In 1826 there were nineteen editions of the Bible on sale at prices from 8 pence (16c.) to £50 10s ($252.50). In 1870 there were twenty-six editions; in 1895 seventy-eight editions, and in 1905 there were ninety-eight editions of the Bible and one hundred and one of the prayer-book. The sale of prayer-books fluctuates more than that of the Bible. In recent years, says Mr. Madan, the Oxford output varies from 750,000 to 1,250,000 per annum, while the sale of Bibles has been as follows: 1875, 500,000 copies; 1885, 700,000 copies; 1895, 1,000,000 copies; 1905, 1,120,000 copies. The large folio Bible and the large folio prayer-book for the church reading-desk both sell at the rate of between thirty and forty per annum, while the editions of Bible and



ANTIQUARII COLLECTANEA. 545

of Cruelte, Philip ſhortely dyed, and eche of his Sunnes reignid but a wile after hym.

Charles, the yongeſt Sunne of King Philip that was King of Navar, his Father lyving, had but one Doughter by his Wife Heir of Navare, that after was maried to the Counte of Everus, that after was King of Navar.

Iſabel, Doughter to King Philip, her 3. Brethern beyng deade with owte Iſſue Male, was countid the next Heire to the Kingdom of France, wher apon the Right cam to Eduarde her Sun by Eduarde the ſecunde her Husband.

Thomas Gray, Warden of the Caſtel of Couper and of Fife of the Kinge of Englandes Part in Scotland, cumming from Edwardes Coronation toward the aforeſaide Caſtel, was layde for privile by Gualter Bickirkton, Knight of Scotlande, that had prive Intelligence when, and by what way, he could cum, and lay yn waite with 400. Menne of Armes with hym. The which thing being told to Thomas Gray at hand, that had with hym but 26. Men of Armes, wel appointid and wel horſid, cauſid his Varlettes to cum yn Sight behynd with a Baner, and with his ſmaul Band roode thorough the Rankes of Scottes by Force, and bak agayn by Force thorough them, killing dyvers of them. And then they eſpying Grayes Vetlettes cumming toward them, fledde alle, and levyng theyr Horſes tooke the Marreſis, or Bogges. And Thomas drave their Horſes a way for his Pray to the Caſtel of Couper. Pag 784.

A nother tyme Alexander Freſile a Scotte, Frend to Robert Bruſe, was ſet with in a litle of Couper Caſtel with an Embuſchement, and cauſſid certen of his to pille a Village ther by, ſo ſuppoſing to bring Thomas Gray in to a Trappe: the which hering the Cry went to Horſe to ſe what it was. The Embuſchement ſeyng that, roode of Force to the very Caſtel Gates. Thomas ſeing this returnid his Horſe, and cam faire and ſoftely thorow the Toune of Couper, and then laying Spurres to his Horſe, and rode thorough them, and got with in the Barres of the Caſtel, wher he founde his oune a Meny cumming out to help hym.

King Edward caullid a gayn Peter Gaverſton, a yong Man of Gaſcoyne, afore exilid by his Father; cauſſing Thomas Erle of Lancaſtre, with other, to ſwere to the Accompliſchement of the Baniſchment, and cauſſid hym to take to Wife the Doughter of his Siſter and the Erle of Gloceſtre, and made hym Counte of Cornewalle. Peter Gaverſton mary-ed Johan of Acres Doughter.

Peter Gaverſton then became noble, liberal, and gentil in ſumme Faſcions: but after ful of Pride and Diſdayne, of the which the Nobilles of England tooke great Deſpite.

a Sic.

Tom. 1. Par. 2. Zzz It

FIRST PAGE PRINTED AT THE CLARENDON PRINTING-HOUSE.
(Leland's *Collectanea*, Vol. i, 1713.)

prayer-book most in demand are disposed of at the rate of 250,000 and 350,000 per annum respectively.

(To be continued.)

ADAPTABILITY.

He is a great man who accepts the lemons that Fate passes out to him and uses them to start a lemonade stand.

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

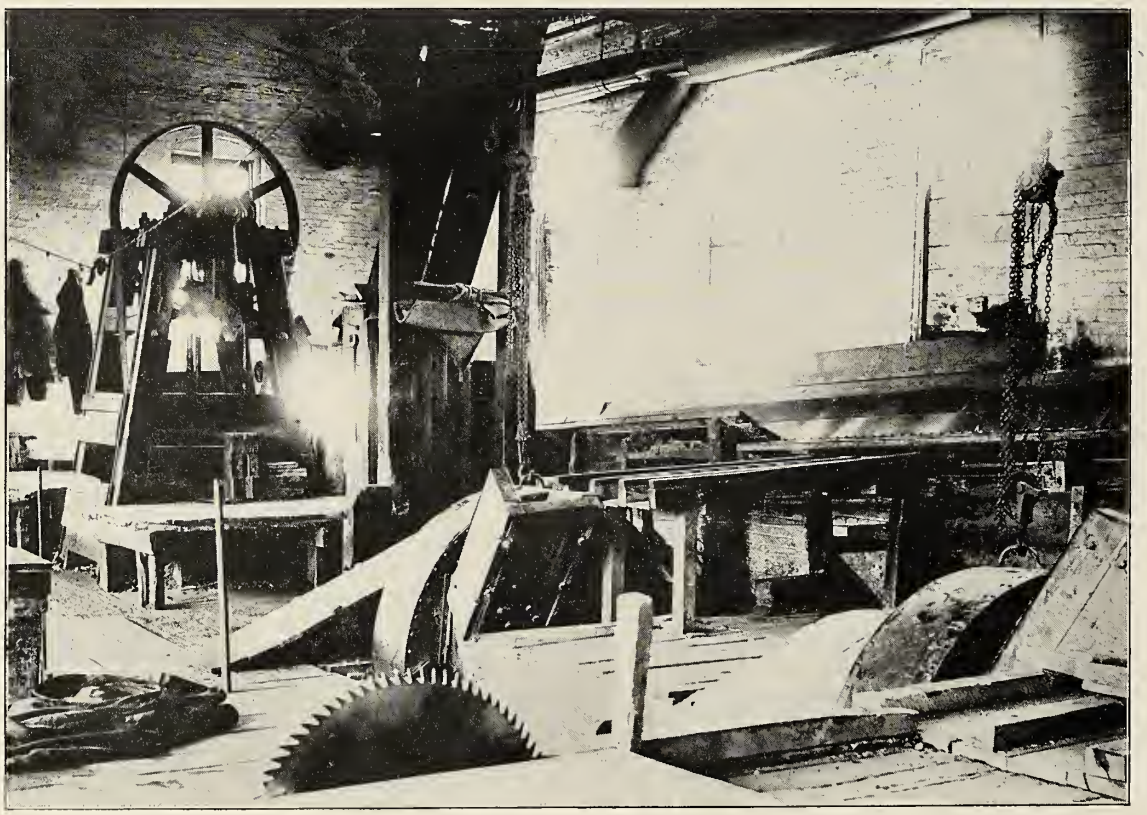
NO. IV.— BY LILIAN I. HARRIS.

SODA-PULP.

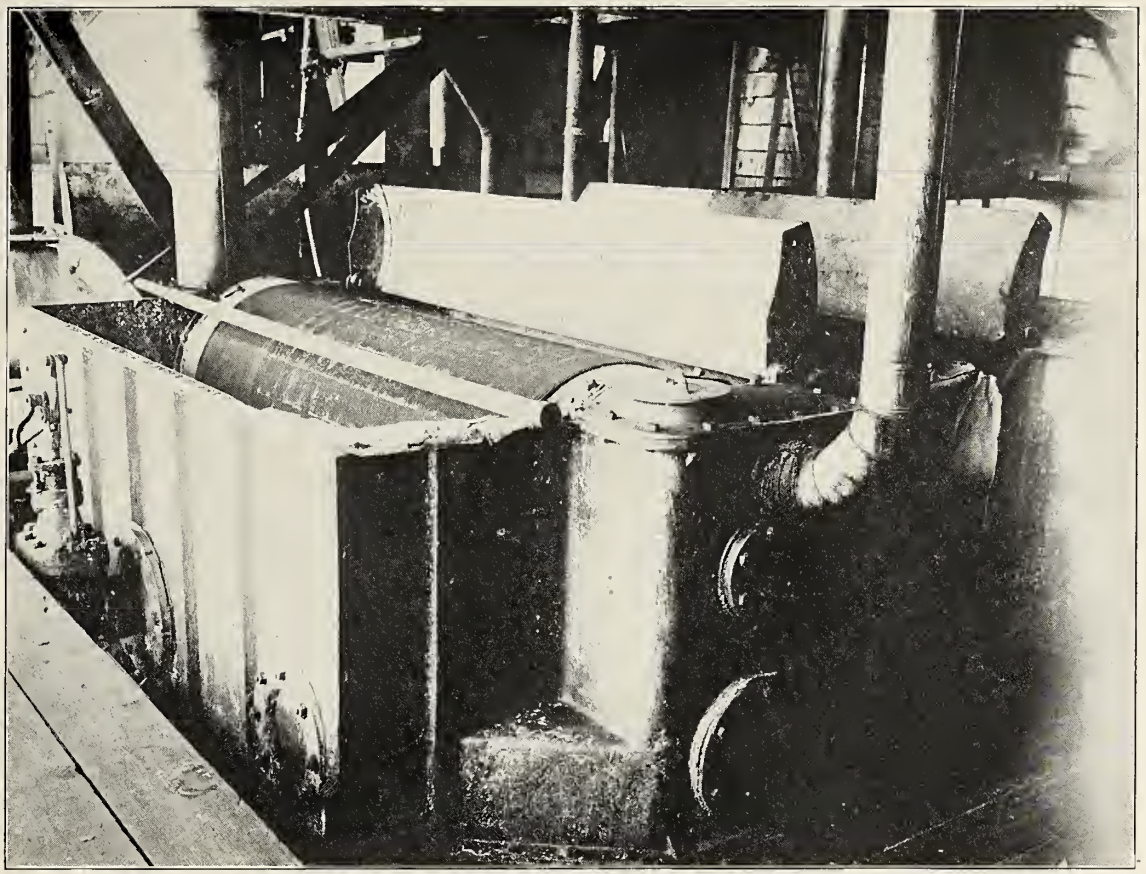
IN a previous article we described the making of sulphite-pulp from spruce and hemlock logs. The pulp from this process, when made into paper, without adulteration, is found to be very harsh and coarse. To overcome this difficulty the stock is often combined with rag-pulp, or with soda-pulp, either of which gives the flexibility or softness so much desired by printers. Paper must be flexible if it is to be folded and stitched. A certain degree of softness is essential, depending largely upon the character of the individual problem. This is varied in every large paper order, and a paper manufacturer usually prefers to confer, through his salesman, with the pressman who is to be suited. The wood reduced by the soda process makes a much softer pulp; the finished product is white and soft, resembling very heavy blotting-paper, and is prepared in a manner similar to that of the sulphite.

The poplar logs are brought to the mill the full original length on an endless chain, and with much of the bark remaining. They are cut into short lengths and what bark remains is cut off by a machine. If the barker does not remove all traces of bark the remainder is taken off by hand. The logs, clean and white, are now carried to the chipper, and smaller pieces than those cut for the sulphite processes are chipped off. The soda mixture will dissolve one-half inch chips against five-eighths and three-fourths in the sulphite solution. The dirt and any pieces of bark that may have fallen in are separated from the chips, by means of a revolving screen, the chips being carried to the top of the building where they will be convenient to the manholes at the top of the digesters, and may be easily shoveled into the hot solution.

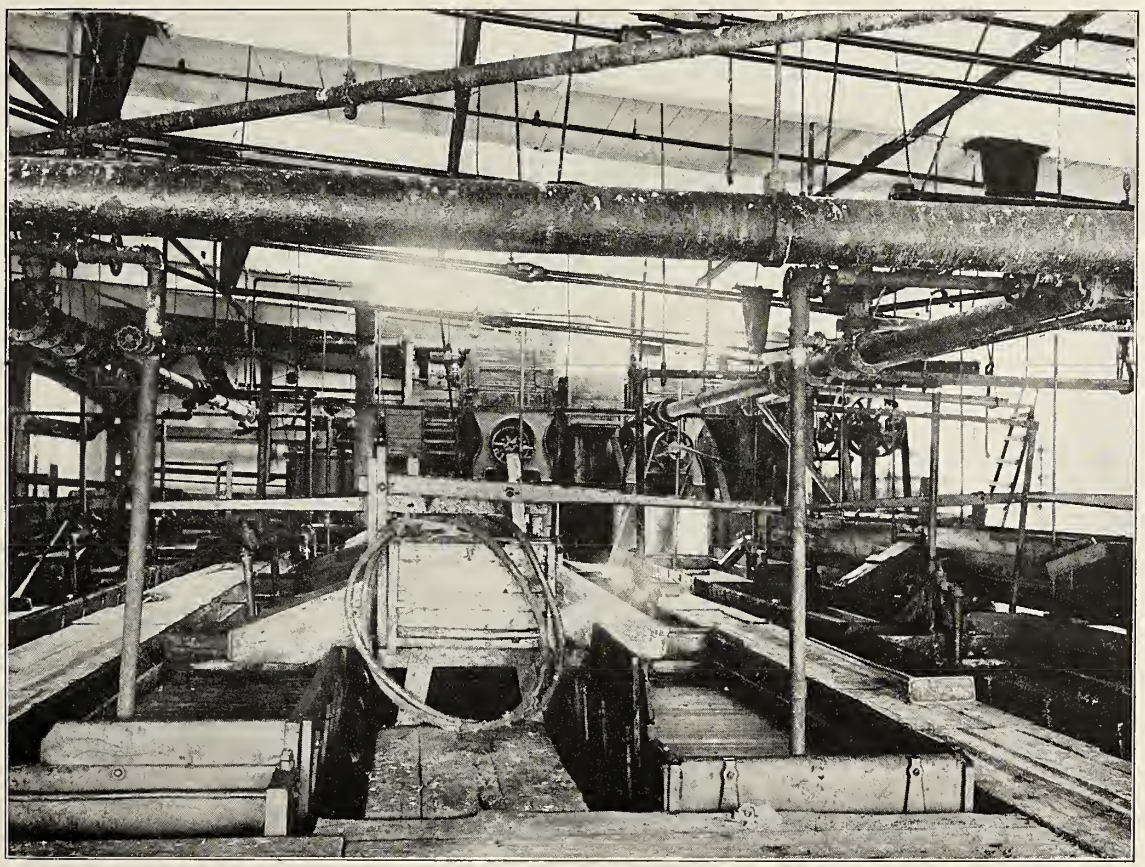
The digesters are immense boilers twenty-seven feet in height, with manholes at the top for filling and a blow-pipe at the base for carrying off the cooked wood. The tanks hold about twenty cords and require a half hour to fill. The solution, containing ten per cent caustic soda, in which the chips are submerged, is prepared in a separate tank and then piped to the digesters before the chips are put in. A heavy pressure of steam is applied and the contents cooked for eight or nine hours in the solution, so that all the resinous matter of the wood is removed. The liquor is drained off and the mass is discharged into a large tank, where it is to be thoroughly washed. The fresh water is run into this tank by a hose to get pressure and to carry off every particle of the soda solution and impure water. The tank is built with a perforated bottom so that the water may be carried off and yet all particles of wood retained.



SHOWING ENDLESS CHAIN CONVEYOR, BARKER (CENTER), CHIPPER (ON THE RIGHT) AND BUZZ SAW.



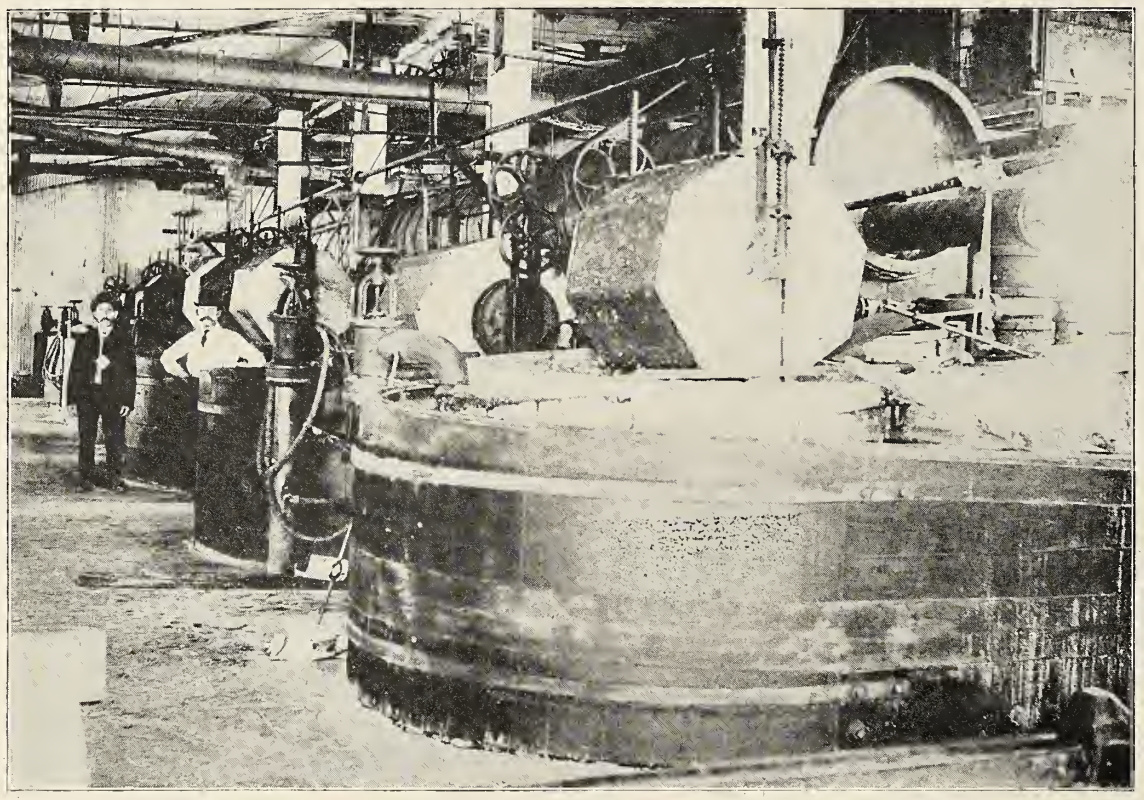
DECKER FELTLESS MACHINE WHICH REMOVES WATER FROM THE PULP.



SCREEN-ROOM AND SCREENS

The wilderness of pipes, troughs and conveyors is typical of a paper mill.

The stock is next conveyed to the screen-room and flows over the screens, built so that a constant shaking motion is kept up, due to a revolving shaft below. The bottom of each of these troughs or screen boxes is covered with a fine brass plate containing slits varying in width from fifteen to seventeen one-thousandths of an inch. As the "stuff," as it is called, passes over these brass plates the finer substance falls into a receptacle, leaving the coarse and undigested pieces on top. These are again treated by the koller-gang already described, and are used later. Before going to the bleaching engines the pulp is passed over the wet press, which removes much of the water which would otherwise weaken the bleaching solution.



BEATING ENGINES WHICH COMB OUT THE FIBERS WITHOUT BREAKING.

Vitriol, diluted with water, is often added to the chlorid of lime for bleaching, as it is considered better to use strong rather than weak liquor, as the desired object is accomplished in less time. Great care is now necessary, for a bleach too strongly made is apt to injure the fiber, and so weaken the paper. The weak solution, and too high temperature, will do as much damage as a strong one at a low temperature. In some mills a bleaching-powder is used, while in others a liquid made from a private formula is used.

After the pulp has been bleached it is taken to the washers, and by a constant flow of fresh, filtered water it is washed in the oblong vats and thoroughly cleansed of all bleaching liquor. The coloring is now added and any sizing that may be desired. If paper is to be made at the mill where the pulp has been prepared, the stock is pumped directly from the beaters to the machine, but if it is to be shipped in sheet form, the pulp is neither bleached, dyed, nor sized, but is carried out to the Decker-Feltless machine and passes through heavy rollers, leaving it in thick damp sheets. The operator, who stands all day cutting these sheets at the proper time and removing them from the rolls of felt when they have reached the proper thickness, ties them in packages of a hundred pounds each, when they are ready for shipment.

The action of this machine, which forms the pulp into sheets, is very fascinating. The large revolving cylinder, which is covered with wire cloth, in turning dips into the vat of pulp and by suction from the vacuum inside the pulp adheres to the wire cloth and travels to a covered cylinder, which takes it up and conveys it onto the front cylinder; when the proper number of rolls have been wound, it is cut off here in sheets.

THE WASHERS.

The washers are similar in appearance to the beaters, but they are very differently constructed. These are oblong vats two and a half feet deep, about twenty feet in length and ten feet wide. An upright partition around the tub makes a narrow course. On one side revolves a large iron roll, covered with knives, and beneath this is a station-

ary bed-plate. On this is another set of knives, with which the knives on the roll can be made to mesh when the roll is lowered. A stream of water enters this roll at one end, after the pulp has been put in, and the machine is then set in motion. A cylinder, covered with a fine wire cloth, rests partly in the mixture, and the impure water is taken up by the wire cloth drum as it revolves, and is conveyed to a waste-pipe by buckets in the interior of the drum. As the mass is washed around, the roll is adjusted nearer the bed-plate, and so the fibers are drawn out without breaking and the water flows through each particle, thoroughly cleansing it of the chemicals previously used.

Great care is necessary in reducing any of the raw material to pulp, as the excellence of the paper made from this stock depends almost entirely on the time, care and thoroughness with which it has been handled. Chemical wood-pulp, such as soda and the sulphite, carefully made, is used in enormous quantities for general printing purposes. Rag-pulp is also mixed with the chemical pulp, and the result is so satisfactory that many manufacturers use it for cheap writing-papers. It is difficult to distinguish it from pure rag stock. Newspaper, wrapping-paper, and a cheap grade of writing-paper, are all made from the chemical wood-pulp with ground wood as a filler.

TROUBLES OF THE PAPERMAN.

Here is one of the latest pardonable mistakes that sometimes occur in the best of regulated paper-houses. The printer ordered a ream of thirty-six pound double cap Scotch linen ledger, the list price of which is $10.08, less twenty per cent in ream lots, or $8.07 net. After the stock had been delivered he discovered that he only needed a half ream of the stock, so returned the balance. He got a credit bill for $4.54, which represented a half ream less ten per cent, which is the broken-ream discount. Deducting the $4.54 credit bill from the original bill, it left a balance due the jobber of $3.53. If the printer had purchased a half ream in the first place it would have cost him $4.54, or $1.01 more. "How old is Ann?" Here is another actual happening over returned goods — this time in a large envelope house of this city. An order was placed for ten thousand envelopes, to be delivered in Brooklyn, but billed to the printer in New York. There was a delay, and the printer complained, with the result that in order to hasten the delivery the envelope house gave the printer the envelopes. In the meantime the envelopes were delivered in Brooklyn, and although there were two lots delivered only one was billed. One of the lots was then returned, and the next day a credit bill appeared which made the balance even, despite the fact that the goods ordered had been delivered. The printer had great difficulty in convincing the envelope house that a mistake had been made.— *Walden's Stationer.*

TROUBLE WITH HIS PRINTERS.

With our foreman at home shot three times, a printer in the Blountville jail half-shot, another in the office not worth shooting, the *Comet* is issued under great difficulties this week.— *Johnson City (Tenn.) Comet.*

Written for THE INLAND PRINTER.

THE "WARWHOOP" HANGS UP ITS BRANDING IRON.

BY N. M. SUYDAM.

WHEN we first founded the *Warwhoop*, we figured out that, as this was a renowned cattle county, it would be dignified and appropriate for us to run two or three thousand head of cattle as well as the greatest newspaper west of the Mississippi. The political editor said that if we found that, between the two businesses, money was pouring in upon us too rapidly, we could build a few railroads or smelters or something, thus helping to develop the country and clearing ourselves of the stigma of great wealth. Accordingly we traded a three years' subscription to the Lone Star foreman for an innocent pink and white calf and printed some stationery for the Warwhoop Cattle Company.

When it came to choosing our brand, the political editor had a perfect sandstorm of an inspiration. He said it was a notorious fact that newspapers and printers never advertised enough and that we ought to put on the calf in neat but large letters, "*Weekly Warwhoop*, the Leading Paper of the West — $2 a Year." We pointed out that, in the first place, as it was a running brand, when our yearly calf crop got up into the hundreds we would have to hire a regiment of cowboys to do our branding and, secondly, that a yearling calf was limited in area. Whereupon the political editor assumed a misunderstood expression and wanted to know whether we intended to run the paper as Methuselah would have run it, or to keep within telegraphic distance of the modern press. After exhausting most of the excitable part of the dictionary, we compromised on *Warwhoop*, but Tapidero Bill, whom we hired to do our branding, began so enthusiastically that he ran out of space and the innocent infant went out into the cold world as the *Warwho.*

After considerable difficulty we persuaded her to forsake our back door, where she was enjoying a menu of old rollers, wornout garments and faded potato peels, for the open range. That, apparently, kindled the spirit of adventure in her and she took to traveling. First she was reported up on the Gila, then over on the San Pedro, then in the Animas valley. The political editor said that she felt the responsibility of advertising her paper far and wide and we remarked that if she would give up trying to attend all the roundups in the country she might get a little fatter. Also some cowboy with a love for art had sketched an Indian with a tomahawk and a shockingly dissolute expression on her blank side, and the comments which reached our ears wounded our dignity.

Presently we began to receive such billets-doux as these: "Mr. Editor — Your cow broke into our yard and drank up all the rain-water my wife had saved for washing her face. Stop the paper.— Red Watkins." "Reptile — Your cow done et up all my mushmelons and my wife's green lawn dress. I'll be in town next week.— Shotgun Jones." We remarked to the political editor that there was such a thing as advertising too much. He said it all depended on the medium and asked bitterly how he was to know that the *Warwhoop* would not be a nice, ladylike, motherly cow. He stated that he was going to the Picacho District to write up the mines, and might not be back for a month.

Then the *Warwhoop* moved to town. She ravaged the gardens, got into the schoolyard at recess and tried to kill off all our future subscribers, and chased the new sheriff, who had just come over from Tombstone on a visit, up a tree. He afterward arrested us, claiming that he thought we were the bank president who had run away from New York with two or three million dollars. The attitude of our townsmen became cold, with explosions of wrath, and in our most inspired editorial moments some woman was likely to burst in with the news that the *Warwhoop* had entangled herself in a clothesline and departed toward Mexico with the family wash. Our expense account would have led one to believe that the *Warwhoop* was a clothing store with green grocery attachment.

Last week the *Warwhoop*, as she sauntered down street after lunching on Ben Jameson's new peas with a dessert of Mrs. Carter's bride roses, found a swarm of bees in a bush. She made a few remarks to them in a low and threatening tone, pranced in a manner that would have made her fortune in the bull-ring and then lowered her head and struck the bunch square in the middle. She secured their attention immediately and with one high and horrified bellow, somewhat choked with bee, headed straight for this office, overturned a subscriber who was about to pay his bill in real money (he afterward renigged), upset the stove, pied six galleys of type, knocked the political editor into the ink-keg, butted her head through the form that was leaning against the wall, and left for Alaska, wearing the chase as a necklace.

Yesterday Saccato Charley came in and announced as tactfully as if we were well sorted up in cattle that one of our cows was dead over on Turkey Track creek. We thanked him with a joy to which we have been a stranger since the time our surprise lynching party found that it had lost the rope it wished to present us, and we begged him to stop on his way home and put a few shots into her so she would stay dead.

Any cattle company desiring to buy a brand and some artistic stationery can secure a bargain at this office.

Written for THE INLAND PRINTER.

TYPEWRITTEN COPY.

BY V. F.

THE hand compositor of former days, standing, stick in hand, before his case, picking up one type and then another, following with leisurely eye his copy, was often a manuscript expert. It was not enough that he could spell, punctuate and construct grammatically — more than these was his ability to do battle with crooked, queer and undecipherable writing, and even to set right misquotation or literary illusion. Such a compositor I once knew. His attitude toward copy was not unlike that of an enthusiastic archeologist, determined to unearth from the ruins of badly written and badly composed manuscript the beauty and charm of clear, orderly English. The entangled utterances of daft reporters and verbose prose writers incited him to zealous endeavor, and he had repute among his kind for the deciphering of manuscripts and for finished proofreading, and I am sure he was a genius in these capacities.

Hand compositors as a class were required to possess a general ability in handling their matter that can not be asked of machine operators. The desideratum in all modern establishments is speed and the attendant high pressure tends to the elimination of individuality in favor of the machine, for it is only by machinery that speed can be secured. The goal toward which the machine operator strains is the production of so many ems in so many hours, and the copy fares as it may. He has no time for questioning whether the man who wrote the matter before him meant "they" when he inadvertently put down "there," or whether his decision in favor of the comma in preference to the semicolon tended toward ambiguity of meaning.

There is no question that composing machines represent an advance in the progress of printing, but it is only in rare instances that their services are utilized to their utmost. The hand compositor needed little for the practice of his craft beyond a printer's apron, a green eyeshade, a stick, some type and leads. But a machine is a more expensive employee than a man. A composing machine represents a cash investment of $3,500 or more, and to this first cost must be added a percentage of taxes, insurance, overhead and general expenses, making the whole cost of the machine about $5,000. Included in this expense is gas for heating purposes, power for running and the salary of a high-priced operator. For such a machine to earn a profitable dividend on the money invested in it, it must work hard. If it

does not work at top speed all day long, there is loss to its owner, in addition to a normal loss caused by depreciation. In order that it may run at the requisite speed, the operator's work must be reduced to a minimum. Under present methods there is an unavoidable loss of quality in the product of establishments using composing machines, because the insistence on speed gives the operator no time in which to correct constructions, interpret illegible handwriting, alter bad punctuation, etc., in his copy. Those finishing touches which indicate taste in the printer are lost sight of. It is unintelligent, as well as unbusinesslike, for a printer or publisher to offset his purpose in acquiring a highly expensive machine, namely, to facilitate the composition of type, by furnishing his operator with copy which hinders both his speed and that of the machine, lessening the earning power of both. He forgets that the machine operator is required to read four or five times faster than a hand compositor, and therefore has but a fraction of the latter's time in which to rack his brains over poorly written manuscript.

There is no reason why tangled, illegible copy should be given any operator. "Hen track" chirography should be an anachronism in the modern printing establishment. That we are still living in the days of Horace Greeley in this respect is evidenced by some examples before me of copy actually turned in to a Linotype operator employed on a small city daily, where an output of five thousand ems an hour was expected. Probably the reporter who wrote it thought that such scribbling indicated a rush of inspiration so great that it could not be controlled within the limits of legible writing. The operator who handled this matter unquestionably lost time and speed in its composition and then he could not be sure of its correctness. That very little can be done to a manuscript by a machine operator is apparent, and it is also plain that when the operator does lose time in attempting to read bad copy, the proprietor of the plant is the loser on his investment, since there has been no allowance made for losses attendant upon the operator's serving as a proofreader or editor. The only way in which the full value of a composing machine's services can be assured is to furnish clean copy to the operator, and by "clean copy" we mean copy that he can read rapidly and easily.

The use of the typewriter in preparing copy for typesetting machines is so rational and simple a method to avoid about fifty per cent of the errors that disfigure most printed pages, it is surprising there is not an ironclad rule that copy for such machines must be so treated. It is understood by even amateur writers that manuscripts submitted to editors for publication stand small chance of being read unless typewritten, and it should be equally out of place for anything but typewritten matter to be given a composing-machine operator. Simplicity is the prime factor in economy. Any device that conserves the worker's time, energy or temper, not to mention eyesight and hand-power, or that substitutes the straightforward for the confused, increases the profits of any enterprise. The substitution of the typewriter for the hand, in preparing copy, is a saving of expense for both the composing machine and its operator.

But this economy of expense and labor will be offset unless the typewriter used is an efficient machine. Every printing-plant has a typewriter, or several of them, in its office equipment, but that is not saying that any of these will meet the conditions required for the correct preparation of copy. Just as a composing machine must be so well constructed and nicely adjusted that it can run a full number of hours per day, with a modicum of repairing, and retain its ability to earn its wage day in and day out, so must a typewriter worthy of the epithet "efficient" be of such durability, with such nicety of adjustment in its parts, that it can endure the pressure of fast writing eight or nine hours a day, keeping in perfect alignment and retaining evenness and lightness of touch. Such a typewriter will earn its own living in the establishment, and it is the only kind that should be tolerated in any business.

The item of repairs is usually disregarded by purchasers in calculating the cost of a typewriter. Very many machines are only usable because they are in receipt of weekly or semi-weekly visits from the repair man, and yet the owner of such a machine does not realize that this expense enters into the earning power of his typewriter. There are nearly half a hundred different makes of typewriters on the market, and perhaps out of these there are but two or three that answer the requirements in speed, endurance and service. These qualifications should take precedence over all others in the selection of a typewriter and the purchaser should not be misled by the attractiveness of this or that detail to neglecting the essentials. For the preparation of copy it is possible to buy a machine writing in different languages, supplied with types for all modern tongues, as well as Greek, Hebrew and Arabic. Probably in the near future it will be possible to purchase typewriters equipped with type resembling that used by printers — nonpareil, agate, long primer, etc.— for the typewriter industry develops surprises almost daily, and why not this?

An efficient typewriter needs an efficient typist. The services of a competent typoscribe, capable of transcribing correctly and intelligently manuscript for the composing machine, would cost but a fraction of a Linotype operator's salary. There

are stenographers to be had for fair salaries who can not only spell, punctuate and construct sentences and paragraphs according to Lindley Murray, but who know the mechanical construction of their machines so thoroughly that they can repair breakdowns. Business colleges are graduating young women whose equipment for this field is not based alone on a high rate of speed in shorthand, but on an adequate grounding in the common branches. Many a business man, whose correspondence bears the marks of up-to-dateness and taste, owes a large per cent of its value to the young woman of the pad and pencil, who takes his carelessly worded dictation, full of half-expressed ideas and involved sentences, and returns for his signature letters cleverly arranged, in which she has said, in forceful Anglo-Saxon, what he thought he had said for himself. For, as some literary critic whose name I have forgotten once said, "Women are literary by nature." This is true of the intelligent office woman.

The services of such an employee in a department for the preparation of copy would be in the interests of economy. She could be placed in charge of the manuscripts as they are turned over to her by the editor. Her office would be to transcribe them on the typewriter, at the same time altering construction, punctuation, paragraphing, etc., to conform with good usage. This would be apart from any alteration of the matter itself — work which of course is the prerogative of the editor. Clearly written, correctly constructed and well arranged, the copy would go directly from the typewriter to the composing machine. There would be no misapprehension of meaning, no twisting of one word into another. With such copy before him the Linotype operator is less liable to err, for his eye receives correct impressions and the hand will follow the eye. By starting the manuscript right, the labor of every employee who handles it thereafter is lessened, and the chances of errors creeping into the finished job are correspondingly reduced to a minimum.

All mistakes would not be done away with, for editors, typewritists, operators, proofreaders and printers will continue to be human and therefore prone to err, but the chance for mistakes and spoilage would be far less under such a system than under present methods. A proportion of the expense for maintaining such a department could be charged to each job and its practicability thus tested by actual figures. With the possession of a competent clerical worker, operating a typewriter that can write clear, beautiful type eight hours a day for ten years, without calling on the repair man more than twice a year, we shall be able to designate a spade as a spade, without having our honest intention expressed as "spape" by the compositor.

Written for THE INLAND PRINTER.

THE RELATION OF ART TO PHOTOGRAPHY AND ENGRAVING.

BY CHARLES E. DAWSON.

THE dictionary's definition of Art as "The power of doing something not taught by nature, the application of knowledge or science to effect a desired purpose," does not help very much except to give a knock to the absolutist school, which maintains that any system which copies nature, no matter in how unlovely and objectionable mood she may present herself, reaches the realm of art.

It would appear that here we have the real stumbling block against which the photographic artists of all time have barked their shins, and around which artists of all denominations have waged a ceaseless war. Is the accurate and unimaginative reproduction of any given scene or object true art? According to the above definition it can not be, and if we take a careful survey of the field of art as it has existed for so many centuries, we must come to the conclusion that this has been the view accepted by all students of this deep subject.

To definitely settle our premises before starting to discuss any given subject is of the utmost importance, if a just conclusion is to be reached. We have then on the one side a clear statement that *art* is "something not taught by nature," therefore it can not have anything to do with technical perfection. Now, it is technical perfection which is very often mistaken for *art*, but a good photograph, though showing perfect technical points, has no *art*. It is evident that *art* consists in the elimination or introduction in the photographic reproduction of *something* either present or absent in nature. The idea can be conveyed in a single word, *selectiveness*.

There is nothing new under the sun, and the old school called pre-Raphaelites endeavored, long before the advent of the camera, to achieve technical perfection, and it was he who has been justly named the "prince of artists," Raphael, who introduced what are now accepted as the elements of *art*.

Raphael's method was to produce what was selectively finest in nature, both as regards subject and color, even going to an extreme in some cases. He produced results which have never been equalled. There have been enthusiastic photographers who have spent endless time trying to copy his effects, but I have never heard of one succeeding yet, hence, I put forward the theory that it is the power to leave out on the one hand and to accentuate on the other which is the necessary condition for the production of artistic work.

At this point photography as an *art* has to be left behind — must be eliminated. It can not exercise the selective power which accentuates one desirable part of the picture and leaves another more obscure, and the lighting can not be varied so as to render the subject in the most attractive manner. Again, it is impossible in photography to give that individual quality called impressionism. In some cases the camera may be made to pass over certain points without unduly emphasizing them, but this can only be done in a few cases and in a very limited degree. For instance, in a portrait it may be possible to soften down the outlying parts of the picture and focus the interest on the face only, but then the hair will probably have the harshness of a photograph rather than the suggestion of softness which the portrait painter can produce. In brief, the portrait is idealistic, the photograph materialistic. The function of *art* is the expression of ideals, not the reproduction of what one actually sees.

There is certainly an enormous field open to the legitimate photographer. Let him fill his place. Likewise the photographic process engraver, but both should realize that *art* is not a matter of mere faithful reproduction, but consists in the embodiment of an ideal. It would indeed be a sorry thing if mechanical methods could express the divine in man, either through art, poetry or music. Speaking of the latter, an enormous amount of thought and labor has been expended to produce an automatic musical instrument which shall possess the beauty and charm of the fine musician, but not a single example has been evolved which can produce the soul-stirring effects which a great player can call forth; even when his efforts are reproduced by a phonograph they are but the dry bones of his performance without the soul.

The function of *art* is the calling forth of those yearnings for what is grand and elevating, pure and noble, idealism as against materialism.

A FINE EXHIBITION.

The young man had gone to Greenby for the summer for the purpose of securing piano pupils. When at last he gave a "Recital" in the town hall, he sent tickets to the Greenby *Clarion*, the editor of which promised him a good notice.

At the close of the recital the editor sought the musician and said, cordially:

"Such an exhibition as you've given is enough to whet the ambition of all our young folks, and I shall say so in my notice."

The musician thanked him; but owing to a slight mistake on the part of the typesetter, he found it hard to be as grateful the next day, when he read:

"Such an exhibition as this young man who has come among us gave this afternoon was enough to wet the ambition of every boy and girl in town."— *Exchange.*

Written for THE INLAND PRINTER.

PRINTING PHOTOGRAVURE IN COLORS.

BY S. H. HORGAN.

A PHOTOGRAVURE in colors, printed on a rotary press from a web of paper, at a speed of twenty-five hundred an hour — to understand what this feat means, it is first necessary to know something of photogravure printing.

To print photogravures in monotone has heretofore been regarded as the greatest artistic accomplishment of the printing-press, and it has been used, almost exclusively, in the reproduction of paintings and many forms of art work. The length of time and the amount of care required in hand-press photogravure printing has, however, prevented its use for large editions.

In the reproduction, in photogravure, of paintings, pastels, etc., the inability to duplicate the color has always been a serious objection, and the obstacles that stood in the way of the removal of this objection seemed insurmountable. When it is remembered that after a photogravure plate has been inked, the plate must be heated and the surplus ink carefully wiped from the plate; that a dampened sheet of plate paper is then laid on the plate and it is pulled through a press under great pressure, an idea may be gained of the difficulties of reproducing color. Every printer will understand how difficult it would be to make this dampened sheet of paper register with other heated plates in order to get a result in colors.

So great were the rewards, however, to be conferred on the inventor who should produce a photogravure in colors, that attempts have been made to effect the required result by illegitimate methods. As an instance, one inventor printed the colors by lithography and used photogravure for the key-plate only. The result was, of course, a mongrel production.

At present, in Europe and also in this country, photogravures in color are made by painting colored inks on the photogravure plate. By most careful wiping and dabbing an impression is obtained, which is finished by retouching each proof in colors. As only a few impressions can be produced in an artist printer's day's work, the prices for these impressions range from $5 to $50.

Art stores often carry in stock reproductions which should be termed colored photogravures, rather than photogravures in colors, as they are miscalled, because they are really prints from photogravure plates, printed in a light ink and afterward colored with water-colors. The production of genuine photogravure in colors has heretofore been considered impossible.

That such a feat was not impossible, Charles

W. Saalburg has proven. The story of his persistent struggles with the many problems which prevented successful photogravure printing in colors, problems which he solved one after the other, will make inspiring reading for other struggling inventors, when the facts are known. All that present space permits is to record that he has succeeded, and to show examples of the results. Until his patents are granted, Mr. Saalburg has only this to say regarding the photogravure in colors shown in this issue:

"Four-color record negatives were first made from the painting, then four photogravure plates



CHARLES W. SAALBURG.

were made from these negatives; but instead of being on flat plates, they were made on copper rolls, which are ready for the press within ten minutes. Then by improved presses, inks and registering devices, which I have invented, the paper is fed into the press without any make-ready, from a web, and the printed sheets drop out, trimmed to their proper size, at the rate of twenty-five hundred impressions an hour. Any paper that will hold together seems to be suitable to print on, but reproductions on uncoated stock are most acceptable to artists and people of taste."

Charles W. Saalburg has been in the public eye for years as a color cartoonist of originality. In its issue of February, 1894, THE INLAND PRINTER wrote of Mr. Saalburg, in an article covering his work, that "his future promises to redound with success and honors." Mr. Saalburg was then about thirty years old and was making the Chicago *Inter Ocean's* color supplement a marvel to printers. That the prophecy concerning him was justified, will be admitted after even a superficial examination of his work.

The inventor of photogravure printing in colors was born in San Francisco, the son of one of the early settlers. His pioneer blood shows itself in his present achievement. As he early displayed artistic talent he was apprenticed to a lithographer. He then worked for Sackett, Wilhelms & Betzig and Julius Bien & Co., of New York. Moved by the restless spirit of youth, he went to Hartford, Springfield, Boston, Philadelphia and St. Louis in turn. Upon his return to San Francisco, with his talent well developed by his experiences, he made cartoons for the *Wasp*. He was then engaged by W. R. Hearst for the *Examiner* and from this paper he went to the Chicago *Inter Ocean*, on which he did some splendid work during the World's Fair.

Mr. Pulitzer invited him to the New York *World*, where he immediately raised the standard of colorwork. Here he remained for many years, but at length went to London, where he introduced color processes into many printing establishments. He drew "Tinglings" for Harmsworth, puzzles for *Pearson's*, and issued some children's books. His ambition to advance in colorwork led him to experimentation in photogravure six years ago. The successful outcome of his labors is shown for the first time in the reproduction given in this number of THE INLAND PRINTER.

OPTIMIST CLUB PHILOSOPHY.

God reigns, the union still lives, and the sun shines, even though the clouds obscure it.

There are more people dying for the lack of a kind word, a pat on the back and a little encouragement, than there are from disease.

A smile is potential, magnetic and dispels trouble.

The man who never makes any mistakes, never makes anything else.

Hard-luck stories are like overdue notes.

"Go bury thy sorrows, the world hath its share." Just smile.

Before money was invented some people were happy.

Shake hands as though you meant it, and smile.

Nobody can compute the value of a smile; a frown has cost a kingdom.

In darkness, in light, in sorrow, in blight,
Be an optimist ever and things will come right.

You can not put influence in a glass case.

Optimism is the first born of hope, the mother of confidence, the executioner of adversity and the undertaker of pessimism.—*Fabrics, Fancy Goods and Notions.*



PHOTOGRAVURE IN COLORS

From the painting by John E. Kaufman, and printed on a rotary press at a speed of 2,400 impressions an hour by the
VANDYCK GRAVURE CO., NEW YORK
(Original in the possession of S. H. Horgan)



A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 Sherman Street, Chicago, U. S. A.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.

Vol. XLII. DECEMBER, 1908. No. 3.

The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

3-5

EDITORIAL NOTES.

STEP up to the captain's desk and get some of the promised prosperity, which the newspaper heralds loudly proclaim has arrived with its bells on.

The large office with fine equipment has a great advantage, but there is no earthly reason why it should excel the smallest in fair dealing, courtesy and promptness — qualities that help to build business.

Just to show that huckstering methods still persist, an Ohio printing-house advertises that it will sell machine composition at 35 cents a pound. This suggests promotion of a blacksmith who thinks he is selling castings.

An Australian statesman has declared war on the impersonal editorial "we." He is advocating the adoption of a measure requiring that all articles having a political reference shall be signed by the writer, and the signature must appear in type twice the size of that in which the body of the articles is set. This will make trouble for the partisan who makes his living by writing double-leaded editorials according to instructions.

The inauguration of the president of the master printers' association of Great Britain, Sir George W. Truscott, as Lord Mayor of London, directs attention to the fact that British employing printers take a greater interest in public affairs than do their American confrères. The reason for this is probably not so much in the difference between men as in the conditions affecting the management of political affairs in the countries involved. Many of our school boards, councils and other municipal bodies would be vastly benefited by the presence of a printer or so; and by the same token service would benefit the public servant. Alas and alack! it isn't our habit to give such positions to such men, and the Britons reap a distinct advantage when they do.

"Neighbors, give the boys a chance," was one of Lincoln's advisory sentences as he was leaving home for the White House. It is as applicable to-day as it was in 1861, and to the men in workshops throughout this broad country as it was to the people of Springfield, Illinois. Too few of us realize our duty toward the boys. Our London correspondent mentions a firm that presented watches to two boys as an appreciation of their perseverance as students of technical classes. This sort of thing should be so general as not to be worthy of special comment. But so far are we away from the ideal that it is out of the ordinary

for apprentices to be shown where there are opportunities for improvement or urged to take advantage of them. "Give the boys a chance" comprehends showing them where the chance is and helping them to take advantage of it.

THE Boston *Herald* is to be commended for its courage in abandoning the so-called comic supplement to its Sunday edition. While the printing of colorwork on fast presses is creditable to pressmen and pressmakers, the results tend to lower rather than raise the discriminating tone of the public. Its tawdriness is too apparent to need comment here, for it is an offense to all lovers of the printed page. This had some influence with the management of the *Herald,* as did the vulgarity of subjects which made heroes and heroines of irreverent little hoodlums and deceitful, hoydenish madcaps. In making the change the management said it discarded the comic supplement as it would relegate any other feature that had ceased to serve its purpose, and would supply the void with other and more fitting material. This indicates that the patient public is tiring of the hodgepodge of poor colorwork and worse wit; and glory be.

THE granting of freedom to the Turkish press has opened a new field for the printers' supply men, and is incidentally letting in light on the condition of the printing business in that benighted empire. The representatives of several European houses speak optimistically of the outlook, as the Turks have a better foundation on which to build than is generally supposed. One Constantinople office employs more than a hundred people, and is equipped with what Europeans call fairly modern machinery. The government printing-office, which has been closed for seven years, was reopened and restored to some degree of efficiency. This government office has to compete with private enterprises, and secures work from the departments only when its price is lower than that of any other bidder. Wages are low and working days are long, but the advent of the new régime saw the inevitable demands for better conditions, demonstrating that in some things there is a great similarity between Chicago and Constantinople.

BRITISH associations of employers and employees made an eleventh-hour effort to coöperate in protecting their joint interests before the copyright conference that recently met at Berlin, Germany, for the purpose of amending the Berne convention. Several amendments were proposed which it was thought would militate against the interests of British printers, and there is a disposition to insist that their Government take cognizance of their wishes, as the American Government did when it compelled the insertion of the typesetting clause in the present law. The conference has come and gone, but at this writing the result of its deliberations have not been made public. If history repeats itself, however, the Britons have their work cut out for them, as the American authorities recognized the right of the printing trade to a voice in the negotiations only after long and vigorous agitation of the subject. The old and fallacious notion that the question of copyright interests authors and publishers exclusively dies hard; but, thanks to the better and more intelligent organization of the printing trades, it is dying.

THOSE who think the talk about industrialism being denuded of its barbarism is all a dream are referred to some of the declarations of progressive business men's organizations. They not infrequently contain exhortations for a square deal all around. Illustrative of this is the published code of ethics of the Western Master Printers' Association. Among many other heartening things is found this: "It is an absolute essential in honorable competition that we prove ourselves as honorable in every particular as we would have our competitor." And again: "When a young competitor enters the ranks, welcome him as a new soldier to the field, and help him to any information and assistance which will enable him to overcome the difficulties we all had so much trouble in surmounting." Those quotations are applications of the Golden Rule to specific conditions, and they breathe a spirit that a few years ago would have been declared too maudlin to appear in the pronouncement of an association of business men. But the printers of the Pacific Coast are not mollycoddles; they are wide-between-the-eyes, strong-chinned, manly men, and their open-handed welcome to the young competitor proves it. Even if these sentiments were aspirations, to be voiced and forgotten, they would still be evidences of progress and proof that the world is growing better.

AMONG statesmen of international renown few have paid more attention to what we call the labor question than has that many-sided aristocrat, Lord Rosebery, and his interest has covered a long period. At times he has been foremost as a champion of the working-class movement; at present he is in active opposition to its political trend, all of which indicates that he is a student of industrialism who speaks from a wealth of knowledge. In the course of his investigation he has probed into the need for and purposes of technical education. His lordship realizes that so long as there

are wage-earners, they will, as a class, be short of money, but he believes they should be given every opportunity to increase their real wealth by increasing their efficiency, and that it is the province of the Government to provide those opportunities. Lord Rosebery is quoted as saying in a recent speech: "Money is only one form of wealth and of the power which creates and commands wealth, and the man who takes the trouble to improve his own knowledge and capacity has a plain and open road before him toward a greater share of the good things of this life. In that sense the State has, by its endowment of technical education, done a great deal to redress economic disparities and to provide the have-nots with the means of changing their condition." This is as strong a plea for systematic supplemental education on a broad plane as has recently been uttered. It inevitably leads to the conclusion that those educational schemes which have for their purpose the further exploitation of the workers are criminal, and the lack of proper opportunities of learning a trade is a wrong that the State should remedy.

WITH more than ordinary pleasure we note that in a letter which appears in the correspondence pages of this number, Mr. Frank C. Wells says he and others have enlisted in a war on the so-called priority law of the typographical union. Its continuance as a rule of action is a reproach to the organization, and it remains on the books probably because it is not generally enforced, the great majority of the members working under conditions where the law is not applicable. Newspaper publishers have not opposed the regulation with much energy, possibly because when operative it tends to keep wages from rising, if it does not actually lower them. This has been compensating balm to their souls. Last year there was a vote to eliminate a portion of the regulation, but the crusaders were defeated, though the Newspaper Publishers' Association expressed its pleasure that fourteen thousand members of the union agreed with it on this measure. From this, it may be inferred that the publishers are for the present content to permit the union to decide this question. It will be an interesting exhibition of the capacity of a labor organization to do the right thing when employers defer to it in this way — place it on its honor, so to speak. Those supporting the law are actuated by laudable purposes and the regulation has some good points, but they are far outbalanced by the vicious principle that is exalted and the pernicious results it provokes. We commend to those of our readers who are members of the typographical union a careful perusal and conscientious consideration of Mr. Wells' communication. Any member who can not disprove the facts and combat with reason the arguments of our correspondent and others should vote against the law at the first opportunity. When the matter is next presented to the members more than the mere law will be on trial; the typographical union will be asked to decide whether employers can trust it to hand out the square deal when left to its own devices; whether it is justice-loving or power-hungry; whether it is swayed by prejudice and buncombe instead of influenced by common sense and reason. It is inevitable that the question will be in the forefront again and in such a manner that a vote will be indicative of many things.

AFTER allowance is made for all the difficulties that beset them, employees and foremen assume great moral responsibilities in connection with apprentices. Away and above all other considerations is the future of the boy. No slight pecuniary gain or temporary convenience should be allowed to weigh against the possibility of having a youth — even an absolute stranger — follow a vocation for which he is not well equipped by native or acquired endowment. The first year at such an occupation means the birth of an incompetent workman who, in his younger days, manages to make ends meet, but who at middle-age is classed among the unfit. It is the way of the world to put all the blame on the individual. The giant intellect of the great Napoleon prompted him to say he would be master of the circumstances that surrounded him, and yet at middle life he was asking the protection of his "most constant and most generous enemy." If such a one must bow, are we not all more or less children of circumstance? All have some measure of responsibility in starting a youth on his lifework, for one and all suffer from the inefficiency resultant from a mistake. First, there is the incompetent workman, with his train of disappointments, and occasionally actual losses, in which there is a measure of poetic justice when they fall on those who have failed to recognize their duty toward the beginner. The square peg in a round hole is as other men in most respects. He has hope that somehow, some time, he will strike his gait and be among the elect, and so he persists at the trade for which he is not fitted. But the struggle to exist is fierce, the discouragements many and unmanning, and in time he becomes mere driftwood on the sea of life. Being as other men, he marries and brings children into the world. Heredity certainly produces environment, and the sordid surroundings of these children contain ten debasing influences to one that is uplifting. Thus the one incompetent workman — who might have been efficient had he followed a suitable calling — is the father of a brood that is even more useless — a menace perhaps —

to society. This takes us into the field of social responsibility, which may not appeal strongly to some, but the deduction serves to demonstrate the long reach of the evil of indifference to the apprentices. There is no escaping the need for adhering as far as possible to the spirit of the old-fashioned relation between employers and apprentices.

THE INLAND PRINTER rises to protest against the prevailing habit of advertising the man in shirtsleeves and overalls — the much-talked-to workingman — as the failure in this life. From the dead walls and in the pages of magazines, there is always staring at us a picture of a man or men in working garb contrasted with a figure or a group in well-made clothes and spotless linen. The features of the workers depict hopelessness and despair, while those playing opposites in the graphic sketch are given the facial cast of the alert, cold and heartless. If the Perfect One were to make a choice of the two, He would probably prefer the child of despair to the composite of cruelty, avarice and selfishness which our artists are writing into the faces of their idealized successful business men. The exaggerations and fancies of the artist are of small moment; our protest is on the broader ground that such representations tend to degrade the artisan and mechanic. Certain of the dilettante and some employers are forever crying loudly about the indisposition of American youths of good quality to embrace mechanical trades as a livelihood. This tendency is not surprising. The public prints teem with instances of men who are dubbed successes for no other apparent reason than that they left the greasy bench and dirty overalls to become lawyers or doctors of no special capacity, or perhaps fakers of shady reputation. We call to mind one international character now conducting a saloon who has been commended thousands of times on possessing the ability to get away from the machine shop. In middle-class social life, the artisan is tabooed; his roughened and stained hands provoke the inquiring glance that tauntingly says more plainly than words, "Why, you must be a mechanic of some kind!" In churches and societies, the workers complain that knowledge that they hail from factory or shop promptly places them on a lower plane than those engaged in less useful but more genteel pursuits. It is agreed that the American girl spurns domestic service largely, if not wholly, on account of social reasons. Similar causes are producing like effects among the boys; it is not so pronounced or so apparent, but the leaven is operating. While it is desirable that every "shirtsleeve man" should have ambition, that he remains a mechanic does not dub him a failure. If all were capable of assuming managerial positions, but few could get them, and the great mass would have to be content to remain mechanics. An effective army can not be composed wholly of officers. Measured by the comparative standards applied to merchants and manufacturers, our mechanics are not failures. They are the most essential factors in the world of commerce. There can be no valid objection to rousing them to greater effort, but there are better ways of doing so than by implying that the men who work at a machine, at the case or at the bench are failures, thereby giving vigor to a growing popular fallacy — that a mechanic must necessarily be a social and commercial nonentity.

THE invasion of the industrial field by ubiquitous attorneys has been rebuked by an influential body, the national board of arbitration that operates under the agreement between the Newspaper Publishers' Association and the Typographical Union. Disputes had arisen between the publishers of San Francisco and two of the local unions. In each case the parties employed attorneys. When they and their voluminous documents appeared before the national board, it expressed the opinion that the publishers and unions were "seriously in error in employing lawyers." It goes on to say that the record was loaded down with arguments of counsel on technical points, which confused the issue and tended to prevent a settlement. There is nothing particularly new in that to those who have had the misfortune to deal with attorneys whose habits of thought seem to impel them to look high and low for points of difference rather than points of possible agreement. That is the antithesis of the spirit that should prevail in negotiations concerning wages and labor. But why the lawyer, anyway? What does he know about the essence of such matters that the representatives of employers and employees do not know? Obviously, he does not know so much, and in his quest after knowledge he raises issues that are far from germane, and soon the lawyer and his antagonist are involved in wordy disputes about details that have no effect on the main question. These are of immense importance in the eyes of legal lights, but, as the board says, they tend to prevent settlements. In industrialism legal forms and procedure are necessary evils, and resort to them should be avoided. The lawyer thrives on precedent, and the older and mustier it is the better; the industrialist has progressed and will continue to do so on account of his gay disregard for precedent. The establishments that answer all criticisms of their wares and methods by saying they had been doing it that way for many years fall behind in the race. Recently an eminent jurist — and admittedly a progressive

one — defended a controverted position by saying it was in accordance with precedent. He did not think it worth while to discuss the matter further — precedent was king. The legal mind and the commercial mind are not in harmony on this point, and in the determination of such questions as come before the board, except in rare cases, the lawyer is a mixer and muddler, and nothing more. It is a pleasure to have this board, composed as it is of the chosen representatives of the two most successful organizations of employers and employees, stand on its right to " refuse to take up or consider cases if legal counsel appear for either side." The spirit of the agreement is the promotion of harmony and good will, so that differences may be settled amicably. So convinced is the board that the intervention of attorneys does not make for industrial peace, that it ordered a rehearing before local boards and inhibited the employment of legal counsel. It is an absurdity to assume that the men who do the work and those who supervise it have not the wit to regulate labor conditions without the assistance of professional men whose material interests are subserved by disputation and litigation. To resort to that practice is much like promoting peace by the declaration of war. It may occasionally reach the end aimed at, but it usually provokes strife.

NOT so long ago the " hard-headed business man " was popularly supposed to be superior to the influences of imagination. The employment of that faculty was left to poets, actors and others sneeringly classed as " dreamers." Now, we know better; we know that even those who affected to despise imagination owed their success to its activity, for their accomplishments were the fulfilment of dreams — of ideas that had been developed by the imagination. So far have we progressed, that business men are now warned against a misuse of the function. In this issue we print an article by Luther C. Rogers on " Imaginary Competition," in which he directs attention to an evil which has wrought havoc in the printing trade, and expresses the opinion that it would be minimized by the employment of the imaginative faculty of the mind. If Mr. Rogers' contention is right, and it is reasonable, getting rid of the bugaboo of fictitious competition would be pecuniarily beneficial to the craft. To be able to size up a customer so as to know when he is practicing deception would be an incalculable mental relief, for what is more irritating to the nerves and destructive of good temper than to have the haunting suspicion that an erstwhile friend and fair competitor has joined the cut-throat competitive clan? Yet that is the game played by cunning purchasers of printing, and it often succeeds because their victims do not properly use this subtle faculty.

IMAGINARY COMPETITION.

BY LUTHER C. ROGERS.

An address delivered before a Thursday noon-hour meeting of the Ben Franklin Club at the College Inn, Chicago, Ill.

BEFORE discussing imaginary competition, it is probably fitting that we get our bearings. There may be some difference of opinion as to whether what I shall say, in part at least, is really true or misleading imagination. It is recognized, I believe, in the trade and outside, that there are printing firms who encourage and solicit a class of customers who are not disposed to be over fussy or over critical and who, from beginning to end of a transaction, have no designs on their printer.

Again, the reputation or character of work a firm does, or professes to do, may naturally attract the most desirable class.

For these and other reasons some of us may seldom meet that shrewd, cunning man of commerce who believes that all is fair in business, as in love and war. However, do we not agree that in every business, profession and calling, there is a place for the imagination? If any man present has pushed through the crowd and is successful in his business without drawing largely upon his imagination for assistance, allow me to say, fate has been kind to him. He can be thankful, indeed.

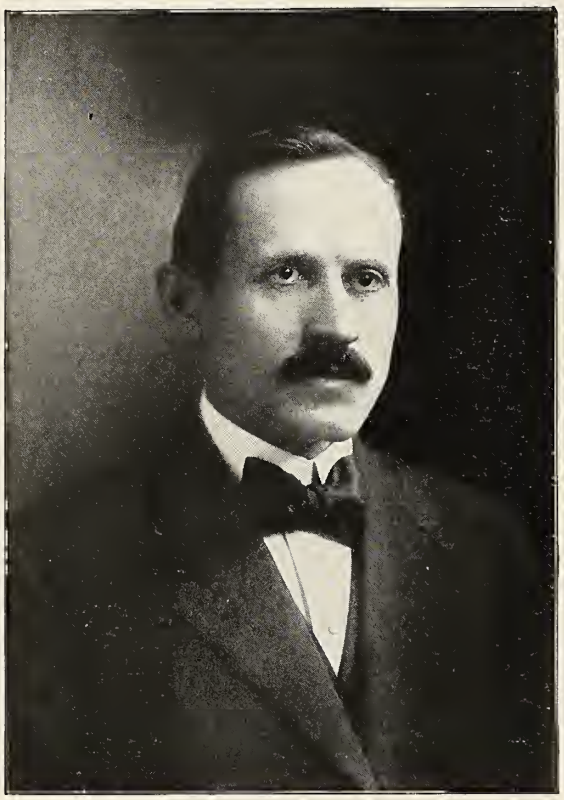
Should any one present, representing a favored printing firm, if there be any such, think before I finish that I go to the extreme, let me assure him that what I shall say has been learned in the school of experience — from trying to do printing with a press thirty years old, with material, employees and for a class of customers such a press would naturally attract, to doing printing with the latest improved equipment, up-to-date methods and their corresponding attractions.

The purpose of the discussion thus far is that we may better understand each other with reference to the subject, and I have endeavored to make this point, that some of you, through individual experience, may disagree with the argument in some particular, though, I dare say, that not a statement will be made but has been the experience of more than one present.

Now for a thought on that faculty of the mind — imagination. The student of human nature attempts to read actions as well as words. He thinks, he studies, he learns facts, he imagines, and when he has learned how to think, how to study, how to acquire and use facts — how to imagine — he has a knowledge that is almost, if not quite, essential to the man who hopes for a reasonable degree of success in dealing with his fellowmen. The imagination, when properly cultivated and wisely used, is a great mental power.

In my judgment it is one of the greatest gifts God can give to a business man. It will guide him through many a storm, and enable him to escape many a shoal. On the other hand, the imagination poorly cultivated and unwisely employed has probably caused as much sorrow and failure as any other one mental faculty.

The imagination plays an important part in the transaction of business. It helps materially — very materially — the business man or business men of a trade who understand and intelligently



LUTHER C. ROGERS.

employ it. Of all businesses there is probably no greater field for an unfailing imagination than the printing business.

In our discussion we may give for our meaning of unfailing imagination this: A knowledge of human nature or the ability to see or know or find out what is in the other mind.

In order to act in our own favor or even only to be fair, we must be able to size up the other man. We must know what he has done, what he is doing and thinking, and what he intends to think and do. We must focus the imagination on all his thoughts and actions, and in some measure at least arrive at the goal of correct conclusions. But the great trouble is, our imaginations too often do not work correctly, and consequently do not act effectively for our personal and rightful interests.

If our imagination always served us wisely and faithfully, there would be no cause for discussing imaginary competition. One reason why a knowledge of human nature is so necessary in business is because many buyers and many of our business men are not strictly or rather technically honest. They may have excellent reputations, be good citizens, good husbands and fathers, they may be ever solicitous of the purity of the home and that their sons and daughters do right and be honest, and yet these very men in business are misleading in the use of their words in their actions and otherwise. The business world does not call them bad citizens — they are not dishonest men. They are fine fellows; the world needs them. They are a credit to the community. The world is better off that they have lived and live, but as the poet with language has his poetic license, so the business man has his poetic honesty. For example, Mr. Customer asks Mr. Printer to give an estimate for printing a certain catalogue. Mr. Printer makes the price $300 and goes through the usual formalities of trying to secure the order, but finally is informed that the business has been placed at a better figure, which statement may not, and very often is not, true. The honest customer as well as the other class who has a spark of the finer feelings in his make-up — the man, I believe, who is loved most by his fellow men — choose the smoothest and easiest way to dismiss the subject and Mr. Printer. It may not be lower price. The customer prefers to say anything that comes to his mind that will least embarrass or offend — and the printer does not get the facts. This order may be placed for $325 with Mr. Competitor, who happens to be keeping company with Mr. Customer's sister. Mr. Printer, who does not secure the order, goes back to his own office and on the next estimate figures on a ten per cent smaller margin than before. The printer's imagination working wrong has deluded him into thinking that he figures too high and that his competitor is figuring lower than he. The printer's price of $300 may have been right so far as price goes, but there are other and different reasons why his competitor gets the order very often at a higher price. Personality may win it; capacity for quick service may win it; reputation for quality may win it; a particular style of type shown may win it; a cover-design may win it; persistency of the salesman may win it; a proprietor's interest may win it — there are a hundred things any of which might win business for a competitor at a higher price, and yet with the first customer and the second customer and even the fiftieth customer the printer hears the same parlor pleasantry, "Placed at a better price."

These parlor-pleasantry men are good fellows, but they have done and are doing a great deal of harm to the printing business, and though sometimes there is not much comfort and cheer in knowing the facts, yet after all, we must admire the business man — call him cold if we please —

who is not afraid of the truth, and who will say to Mr. Printer, "Your price is right, but we prefer for reasons to place order elsewhere."

I fancy some one has in mind where he has seen a competitor's low price, and has been asked to meet it. Judge not that ye be not judged. Is it fair to a competitor or the printing business to hear or see evidence presented by one side, and by an interested party at that, and pass judgment? A case in mind is where a customer had made up his mind to give a certain catalogue to a certain printer. Mr. Customer gives his printer the exact specifications and instructions as to good style, good quality, etc., and asks for price. His printer's price was $475. The customer calls in Mr. Competitor, to whom he does not intend to give the business. He gives Mr. Competitor the specifications loosely, and says he does not want to pay much for the printing, that it can be a cheap affair. There will be no run-arounds of cuts, and the exact amount of matter will be furnished for each page. He says there will be no altering required; in fact, he will furnish less matter than shown by sample, and that he need not figure on having any trouble with the composition. He can use a cheap ink; presswork only fair. The cuts must show up of course, but it is not a very particular job and will not require much make-ready. He will furnish paper. He says he does not know whether the public will be interested in his proposition or not, so does not want to spend too much money. If it takes well he will have a lot of printing; but on this order he wants the price just as low as possible. He is not in a great hurry for the job, will be ready to place the order next week, but Mr. Competitor can have two months in which to fill it. Now for the written estimate. He says to Mr. Competitor this: "When you make your price, just say so many copies, so many pages, size 6 by 9, and write the title in estimate, so I will not get it confused with anything else. Do not bother me with any detail now. I know you will fill the order right." Mr. Competitor's price comes in $420. The price of the other printer to whom he intends to give the order, you will remember, was $475. Then the customer rings up his printer and says he would like to see him. The printer calls. The customer informs him that he would like to give him the job, but his price is too high. After a little discussion the customer shows his printer the competitor's price of $420. Mr. Printer has all sorts of thoughts about Competitor. He can not understand how Competitor can fill the order for $420. Mr. Printer being quite persistent for his price of $475, the customer finally says that he would be willing to pay some more to him, but he does not see how he can give him the order when such a wide difference in price exists. Printer finally agrees to take the order for $460, and goes away, harboring unkind thoughts about Competitor, whose price is $420. The competitor, when he calls, is told by this customer that his price is too high, and the deluded competitor goes away wondering how it is that the other fellow can print that catalogue for less than $420, when as a matter of fact he gets $460. This sort of thing, gentlemen, is going on all the time, and will continue to go on, and remain a great obstacle to our success in the printing business, unless we understand each other and understand men, and their thoughts, actions and motives. I contend we can never safely or justly criticize a competitor's estimate, even if we see it, however much it may be made in detail. There is the meeting between buyer and salesman, the talking, the understandings, the personality that enter into the making of a price. When I see a price that looks low, experience has taught me, if the competitor is successful in business, that there must be something about the estimate or there must be some conditions I do not see through or understand.

I could keep you here for hours citing similar cases and many that have other angles of deception. What I have said has and does happen and it nourishes thoughts that are nothing but imaginary. There is then such a thing as imaginary competition. In my judgment many a man has failed in business through his inability to recognize imaginary competition. Some of us in the business are just keeping our heads above water, and others of us who are climbing up the ladder of success will never reach the top round unless we understand that the whole business world is permeated with imaginary competition. We should study human nature; we must cultivate our faculty of imagination. In dealing with customers, no matter in how high esteem we hold them, we should bring into play every part of our being and imagination. We should be able to see right through actions, read thoughts and consider motives. I dare say any man who keeps before his mind the phrase, "Beware of imaginary competition," and is thoughtful in handling it, is climbing up the ladder of success, if only round by round. Those men are exceptional and few who can go faster or from bottom to top in a single bound.

But to our subject again: our imagination, if not working correctly, leads us astray. Specifications are very often interpreted differently by printers and very often the inexperienced customer innocently gives them out differently. Possibly one printer thinks one-hundred pound paper will do and another figures on eighty-pound. Possibly a sample of paper is given by the customer to each printer and the one calls it seventy-pound while the other calls it sixty-pound. It requires no argument to show what results would arise from

this difference of opinion as to weight of paper. The man who figures on the heavier weight will be inclined to wonder what can be the matter with the competitor whose price appears to him to be very low, and all on account of the paper. A great stir is caused in printing circles through an apparently low price, when his price may be the right one per his specifications and understanding, so was the other price right per specifications and understanding. Now the question is, do we employ what God has given us as often and effectively as we should? Do we get our thinker to working? Do we imagine that this or that might be true? Do we remember that our competitor is in business to make money? Do we study conditions, specifications, prices, motives? Do we analyze words and actions? Do we know men? If we can know all these things, we will find that ninety-five per cent of what we have called too keen competition is after all only imaginary.

If a business man takes too seriously everything he hears and holds all words as conscientiously spoken he will get into much mental trouble at least and think his competitor the worst man on earth.

A word on credit: Many a time a printer is told that a competitor will give four months' time and is very hard after the business, when possibly the competitor would give no credit at all. Just so with so many things that come up between printer and customer. Many customers, as I have said before, say whatever seems to be the thing to say to gain their ends. They are fine men, but they forget part of the time some of those ten commandments their mothers so anxiously taught them. However, and after all, to what extent should we complain — they are only practicing poetic honesty. Right and wrong in this discussion I leave to you; my argument is based on what seems to me to be existing conditions.

Now from the customer to our competitor. My experience leads me to think that we are too prone to wonder what our competitor is doing and will do. A printer is asked to estimate on Linotype composition and learns that his competitor is not very busy on Linotypes. The printer thinks that while he would ordinarily charge 45 cents a thousand ems for the character of matter submitted, under the circumstances he will make the price 40 cents a thousand ems. But the fact may be the competitor he has in mind may not be asked to estimate. This is imaginary competition. Again, here comes another seeking a price on presswork. This time a certain large pressroom, Mr. Printer understands, is idle, and thinks probably is very, very hard after this order. So down goes the price to $1.25 a thousand impressions, at which price no printer can make money, and the experienced and successful printer knows it. Possibly that large pressroom is not aware of the order and is not figuring. And so we could go on and on with illustration after illustration. This is not theory, but facts as to how some of us do business and yield to these influences. Our imagination in such cases is not cultivated, is not sharpened, it leads us astray. We would be better off without the faculty of imagination unless we use it intelligently and for legitimate gain.

With printing firms that make low prices and are not successful we can understand the cause and effect. But the firms who appear to be making low prices and are successful financially sometimes puzzle us. However, if the truth could be learned about these firms, we would probably discover that after all their prices are not very often low. Low prices and success are not companions.

I have not attempted to bring out anything new and probably could not if I tried, but if a review of a few experiences, if reflection, and a review of our business studies are ever necessary, and if to this end I have succeeded in some measure, for myself I shall be satisfied in having been here and glad that I have been able to do something with and for my fellow printers.

But one more thought and I am through. As for business, if my experience has taught me anything it is this, to cultivate the faculties of the head, and to make the heart, sentiment, revenge and all that comes, bow to the calm, deliberate judgment and powers of the brain and do at all times that which seems to be the profitable and business thing to do. Gentlemen, in my judgment we should be manly, have courage and not give way to imaginary competition, for success in the printing business is based not on low prices nor necessarily high prices, but right prices.

TIME, JUDGMENT AND ENERGY.

How is your energy?

Your judgment is all right, we know that.

But how is your energy? Are you ambitious, full of fire, full of ginger?

No, you're not. You're getting old. You don't care. You've got a good business and you're making money. You're satisfied.

You're wrong. You're not satisfied. You're the same man you were twenty years ago, only twenty years older.

Twenty years ago you were not satisfied. The energy which you've used up was back of your ambition — it was the fire that kept up the steam.

You're the same man without the energy, but in its place you've got judgment you didn't have twenty years ago.

Now, what are you going to do?

Get energy — buy it — give away part of the business you now have to get it. Get enough energy to keep your judgment working all the time.

Don't give up because you're old. Let your business grow greater. Let it be a great institution — a credit to its founder — after its founder gives up the reins.— *Dry Goods.*



ELEPHANT ROCK, COLORADO

ON DENVER & RIO GRANDE RAILWAY

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company.
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

Color Plates and Printing by
The United States Colortype Co.
Denver, Colo.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LINOTYPE OPERATOR AS PROOFREADER.

To the Editor: WAUKEGAN, ILL., Oct. 27, 1908.

I would be obliged if you would kindly answer the following inquiry: In an office where the date, as "Tuesday, October 27, 1908," is set on the machine each day and no proof required by the proofreader, who is the blame to be placed on in case of an error in the date — operator or make-up? THE MAKE-UP.

While an answer to a question of this kind is largely a matter of personal opinion, yet if the operator sets a line knowing that no proof is to be read, it would seem that he would feel it incumbent upon him to make sure that the line was correct. While the make-up would look over the form in a general way, we think that if any blame were to be attached to either make-up or operator, it should properly fall on the latter. It is an unbusinesslike arrangement, at best.— EDITOR.

A CASE OF UNREQUITED SERVICE.

To the Editor: CHICAGO, ILL., Oct. 31, 1908.

A striking illustration of the liberality of a competing nonunion employer accidentally came to my notice through a talk with a salesman for a leading printing concern of this city.

This firm had had all sorts of trouble to get a good working force organized. Bad work, big cost, confusion and general "mix up" was the rule. Just as the firm was in deepest gloom, a new superintendent took hold. Daily, since that time, according to this salesman, the improvement has gone on, until "the working force, the efficiency, the promptness of delivery, and things all through the working department have reached the highest point." The new superintendent is "first in the morning and last at night; on the job steadily all the time for at least ten hours a day, and he only costs the firm $35 a week!" So is merit rewarded by some employers! No small concern, either, mind you, but a shop where the superintendent's duties are most arduous all the time. These are the sort of employers who, were it not for organized labor, would be paying their workmen $12 a week and working them ten hours a day. UNION EMPLOYER.

THE UNFAIR PRIORITY LAW.

To the Editor: NEW YORK, Nov. 10, 1908.

"Yes, it does work injustice to some, but we must have it."

This extraordinary utterance was made to the writer by an advocate of the so-called priority law passed by the International Typographical Union and since January 1, 1907, rigidly enforced in most of the newspaper offices under its jurisdiction, though admittedly unworkable in the book and job offices. I call the utterance extraordinary because whatever accusations have been brought against trades unions they have not usually been charged even by their bitterest opponents with injustice as between their own members. Justice to one another has been the sheet anchor of union men. Yet here is one of them openly proclaiming and championing injustice! What has become of the old declaration that an injury to one is the concern of all?

No doubt, however, the man who likes injustice would stand almost alone in the ranks of the International Typographical Union. The great majority of those who have enacted the priority law do not like injustice, but are persuaded that the law is just. On its face it is at least plausible. It says that when a vacancy occurs it shall be filled by the appointment of the competent substitute oldest in continuous service. This may well seem to those not familiar with newspaper conditions entirely reasonable, and the book-printers and men employed in small cities where there are few or no substitutes can hardly be blamed for supporting it. Yet I declare it to be not only fallacious in its workings and impolitic in its tendency but glaringly unfair to employers, to foremen, to situation-holders and to competent substitutes alike.

It is unjust to employers because — perhaps for the first time in the history of trades-unionism — it takes the appointive power from their hands and vests it in the union. The employer says: "In accordance with my agreement that this shall be a card office I will employ Richard Roe, a member in good standing of your union." The union replies: "No, you must not do that. You can employ only John Doe." It is needless to expand on this point. How would the union's demand look in the courts?

It is unjust to the foremen because it forbids them to select their force to the best advantage and heavily handicaps them in what should be their desire to prove to employers that it is to their interest to run a union office.

But if some shortsighted members care little about absolute fairness to employers and foremen let them consider how the law affects the rank and file of the membership.

It is unjust to the situation-holders because it makes it impossible for them to change their situations, unless they are able and willing to go to the bottom of the substitutes' line in some other office and wait patiently — it may be for years — their turn for appointment. Hence, however strong their reasons for making a change, they are tied to one office. They must put up, if need be, with slights and even insults from those over them. Their old-time independence is destroyed. If it so happen that by a reduction in the force they are thrown out any way, they find themselves just where they began their lifework, it may be thirty years before, but with greatly decreased chances of speedily obtaining a situation — and this even though they individually may be by common consent in the front rank in their special line of work! Are words necessary to bring home the injustice of this?

Finally, the law is unjust to the competent substitutes, whose period of probation it has greatly lengthened and who are virtually informed that competency beyond the very moderate degree necessary for union membership will not advance them an iota in their trade. This last fact, indeed, is brought home to every member, and a more efficacious destroyer of ambition and endeavor it would be impossible to conceive. The law does not make it easier for book-men to get employment in the newspaper branch, or for men from small cities to obtain positions in large ones. On the contrary, it acts as a barrier a hundred times stronger than any that existed before.

Under old conditions it was often the case that specially efficient men were paid above the scale and thus were, so

to speak, pioneers in a general raise that would come later. Under the priority law hardly any men get more than the scale, and the few that do owe it entirely to the generosity of their employers. Why should newspaper owners pay more when they get nothing for it — when they can hold every workman by paying the minimum? The dead-leveling results of trades-unionism have always been adduced by its opponents as a strong argument against it. The reply in the past has been that if the unions leveled they leveled up and not down; that without the unions the best men would get no more than they do now, while the average man would fall much below that rate. Under the priority law the Typographical Union can no longer make that claim. The priority law distinctly levels down.

This deplorable enactment has come to be thoroughly understood in the large newspaper offices of the great cities. There it has its support mainly among the hopelessly incompetent and among those (unfortunately there are some) who would rather annoy and hamper the foremen than maintain exact and equal justice to all. No situation-holder who favors it has yet, so far as I know, proved his sincerity by resigning his job and going to the foot of the substitutes' line. When the law comes to be equally well comprehended by the book and job printers and by the members of the small unions all over the country — and its opponents are determined to bring this about in the shortest possible time — it will be doomed and will speedily be relegated to the limbo of laws tried and found wanting — "unwept, unhonored and unsung."

FRANK C. WELLS.

QUESTIONS MEANING OF TYPOTHETAE POLICY.

To the Editor: WASHINGTON, Nov. 20, 1908.

Truth is evidently slow in coming to the surface in our trade. Over a year ago I wrote questioning the correctness of Theodore L. De Vinne's statement that the union officials were responsible for the eight-hour strike. There was no reply. After a long wait, a gentleman from Michigan wanted to know if the union officials had been gulling him and other members. This roused Mr. Hays — one of the union's eight-hour committeemen — and in your September issue he comes back with conclusive proof from the Typothetæ sources that that organization was bitterly opposed to the eight-hour workday. If the men got it they would have to fight for it.

So much in the interest of truth, which prompted me to make the original inquiry. May I have space to make another with the same purpose in view? The report of the Typothetæ convention in the October INLAND PRINTER leads to the inference that the Typothetæ leopard is changing his spots. We are told that if a man wants to conduct a union office the Typothetæ will not interfere. Was that not always the policy of the organization — were not the printed words the same as they are to-day — and did not the officers devote all their time to inducing men not to deal with the union? Did they not try to induce firms that were never members of the Typothetæ to fight the union? If it did that three years ago, what guarantee have we the Typothetæ will not do so now? What difference is there in conditions that makes the union less dangerous now than then? Isn't it the same old devil, with the same aspirations and principles, only a little more arrogant and possessing more of the fighting spirit? If a reason for this alleged change of front were vouchsafed us by the Typothetæ it might be understandable. In the absence of reasons and in the light of events, is the Typothetæ "fish, fowl or the devil" on the union question?

You may say this is not a matter of moment, Mr. Editor, but I submit the craft has a right to know what the Typothetæ means — is it willing to join hands in furthering the interest of all along lines approved by the great majority, or is it going to do that in its peculiar way — by opposing the workers' unions? TRUTH.

"DOUBLETONE" INKS.

To the Editor: NEW YORK, Oct. 26, 1908.

On pages 70 and 71 of your October issue we find in an article by Mr. Frederick W. Gage a paragraph under the caption "Doubletone Inks." It appears that Mr. Gage is unaware that the word "Doubletone" is a copyrighted trade-mark of ours, and by referring under the name doubletone inks to a number of imitations of these goods that have been placed on the market by various firms under similar sounding names, he creates confusion in the mind of the printer — no doubt the same confusion that exists in his own mind.

He speaks of various defects inherent to what he calls "inks with two-tone effects," and as these statements appear under the caption "Doubletone Inks," he naturally leads the reader to infer that the doubletone inks have the same faults.

This is neither the time nor the place for us to refer to whatever merits or demerits *imitations* of our goods, made by other firms, may or may not have, but we must say that it is decidedly prejudicial to our ink, to attribute to them the defects that others may have.

When Mr. Gage warns the pressman against the use of inks which give doubletone effects, he therefore not only does an injustice to us, but deprives many a printer of the benefits of the use of the real doubletone inks — a course which may be very detrimental to that printer's business. What we wish to emphasize, therefore, is that the doubletone inks, invented by us, and introduced by us under the trade-mark and copyrighted name "Doubletone Inks," stand in a class by themselves, and that they have nothing whatever in common with any other inks that are made or sold by any other firm.

In the same issue of your paper in which the article appears, that is, the October number, you have opposite page 72 an exhibit entitled "The Creek," and which is printed with our Doubletone Autumn Green Deep. This exhibit has created much favorable comment, being considered one of the finest specimens of printing that has been shown in any trade paper for a considerable length of time.

Purely as a matter of business policy, it would be simply idiotic on our part to advertise our doubletone inks, as we have done for years, in all the various trade papers of this country and Europe, or to show such an exhibit as we have shown in your October issue, if the inks had the inherent defects which Mr. Gage attributes to them.

As a matter of fact, there is no necessity whatever for the pressman to be on his guard in handling these inks, as Mr. Gage says. With ordinary care, such as must always be used in the production of good printing, no printer will have the slightest trouble in producing effects which can be obtained with no other printing-inks, effects of such intrinsic and artistic beauty that where tried for the first time printers have been astonished at the results they were able to produce. As to slip-sheeting, there is no more necessity to slip-sheet these inks (we, of course, refer only to our doubletone inks and not to any imitations, whatever be their name) than there is for slip-sheeting with any other kind of ink, on the same kind of a job, and on the same kind of stock. To prove that this is no mere idle talk on our part, we wish to say that we can prove, if necessary, that doubletone inks are used to-day, not only in this country, but in Europe as well, on the very finest classes of printing that are produced. They are used not only on

small jobs now and then, but on numerous publications, such, for instance, as the *Burr McIntosh Magazine*, the *Ilustrated Sporting and Dramatic News*, of London, *L'Illustration*, of Paris, and many others which we could mention, are used month by month. The publishers dictate the use of these inks for the simple reason that they give their papers such an enhanced appearance as to increase the circulation to such an extent that their advertising becomes of greater value. The printers use them because at no greater expense than in the use of ordinary ink they are able to produce effects which are infinitely superior.

We have on file letters from the most eminent printers in all parts of the world, complimentary to our doubletone inks, which we are ready to send you for your perusal if you desire. We can furnish any evidence that is necessary to disprove all the various objections that Mr. Gage has made in regard to these inks. We think what we have said is enough for the present, as it is merely our object to dispel the false impression that Mr. Gage has unwittingly created. SIGMUND ULLMAN COMPANY.

"PERPLEXED" INVITED TO JOIN THE LEAGUE.

To the Editor: NEW YORK, Nov. 16, 1908.

In reply to your correspondent "Perplexed" in your November issue, I beg to say the matter he advances seems to be one of easy solution. His doubt as to the organization he should join for his individual good reduces his plaint to one of a purely personal kind, and I am a trifle surprised that he should — being of the employing class, the class we are wont to look on as the educated class — prove himself so narrow.

The society he joins must be one that stands to conserve and advance the interests of the trade at large and in so doing will foster his interests as a factor in that trade. And he, for his good, must also help the general cause, and in so doing his own.

Now, which society does that — and in doing it, takes the broadest possible view of the situation, meeting it issue by issue and supplying a remedy for the existing evils while encouraging the good points which manifest themselves?

I say the Printers' League, and to strengthen my case I cite its cardinal principle — "Justice to all" — to *all*, mind you. Now, I am no "knocker" — can not be, as my friends tell me I have an even disposition and a kindly nature, but I must say that of the two organizations yet undiscussed, neither can point to its accomplishments as can the Printers' League.

The Typothetæ, composed as it is of so many varying interests, can not hope to map out a plan of procedure satisfactory to all. If it helps the printer, how can it help the inkman, the paperman and the seller of presses? It is true that the better off the printer finds himself the better the chances for these gentlemen to sell him their wares. But are they not paying a pretty good premium (by joining and subscribing to the Typothetæ) for the mere chance to get into competition with one another in the placing of their products in his shop?

And then, too, they have their own troubles. What remedy does or can the Typothetæ offer for those? In fact, does it try to? I say the ground taken by the Typothetæ is untenable, its declared policy impossible and its cohesiveness of doubtful duration. Time will prove me right or wrong. But I can wait; so can the Printers' League.

The Board of Trade is a very different proposition, but its one weak point is the absolute lack of coöperation of its members, a thing unknown in the Printers' League. In fact, I know of another bad feature of the Board of Trade which has recently been brought home to me very forcibly. It is, or would appear to the customer to be, a combination in restraint of trade, and one of the very first questions asked by a prospective customer, generally practiced by the larger ones, is, "Are you in the Board of Trade?" when seeking your estimate on a job. If your answer is "yes," why then you are "it" as far as your chances to bid are concerned, and the result is that, after one or two trials, all of which result in the same answer to the customer — "Yes" — that particular job is placed in some near-by town where no Board of Trade exists. You lose it, your city loses still some more work, and that job is the hardest of all to get back where it originated and where it properly belongs.

You see? That is the feature of the Board of Trade that drove me out of it. It's too bad, too, as there are many good points in that organization and the manager is a blamed good chap.

Well, after all, I have "knocked," and I assure you, Mr. Editor, I did not intend to when I started. But, you see, I am a member of the Printers' League and have been for some time, and am heart and soul in the movement, as its principles ring true, its successes are marked, it has hewn close and faithfully to its line of procedure, and it has assured me for a year or more what I have vainly striven to acquire by myself: a comprehensive knowledge of the caliber, the needs and rights of my employees. Also, it has shown my employees in a way they could not fail to grasp, *my* rights. And that alone is worth many times the small amount of money charged to maintain my membership.

Let me tell you a little story without mentioning any names. The business agent of a certain organization was being hounded by some of his constituents to enforce a certain rule. He tried and did his part faithfully. It was in my shop. I tried to show him the injustice of it, but whether he saw it or not I will never know. To admit it would have been his official death, and he was a young man. I was obdurate, so was he. There was a deadlock. Finally I took it to the League and a conference was held, first among ourselves and then with the union. This was conciliation. The result — without the necessity of going to the final court, arbitration — was that the committee from his union saw the point, the business agent was at once relieved of the possible (very possible) accusation of having sold out to the employer, the employee in my shop was saved from an injustice, I was spared an unnecessary pecuniary loss and all sides were satisfied. This was but an incident in the daily life of the League, but to me it was a precedent established that was of far-reaching educational value.

So, finally, I say to "Perplexed," come with us, join the League. But, my friend, do not join it unless you are prepared to stand by the League and play fair.

NO LONGER PERPLEXED.

BE EXACT.

The business world is filled with men who guess or assume or are led to understand that a certain figure is nearly or approximately or to all intents true.

But they are bossed by the man who *knows*.

Round numbers are the cloak of ignorance; definite figures form the basis of action.

Two and two make four — authorities do not differ. Mathematics do not compromise.

A few cents in a cost figure, in a job estimate, in a profit percentage, mark the line between solvency and bankruptcy — success and failure.

Build your system and your facts to give you not the approximate, the probable, the perhaps — but the precise, the actual, the definite. Be *exact*.— *System*.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE highest metropolitan office, that of Lord Mayor of London, will be held next year by a printer, who takes office on November 9. The gentleman in question is Sir George Wyatt Truscott, head of the firm of James Truscott & Sons, one of the oldest and best known of London printing houses, and it is interesting to note that Sir George's father also held the office of Lord Mayor, in the year 1879. The new Lord Mayor is a member of the Stationers' Company, and this fact has inspired the gentleman who arranges the procession on Lord Mayor's Day with the idea of furnishing a representation of "The Golden Age of English Literature." As the characters selected and their setting are of special interest to the printing fraternity, it may not be amiss to give here a résumé of the pageant as arranged, explaining first, for the benefit of those who are not aware of the nature of the proceedings, that on Lord Mayor's Day the traffic of the city of London is practically stopped for six or seven hours, while a procession that smacks of medieval times parades the principal thoroughfares. The various City Companies with flags, banners and bands take part, and if the Lord Mayor-elect is a member of any one of them, that Company provides a pageant. This year, as we have mentioned, the Stationers' Company is responsible for the show. The various poets and authors, from Chaucer to Milton, will ride on horseback with the characters of their own creation. For instance, Shakespeare is to be attended by nearly seventy persons taken from his plays. Behind him will ride Hamlet, Malvolio, Shylock, Falstaff, and all the rest of the best-known characters. Caxton will appear with an original printing-press of his period, lent by the Stationers' Company. Julius Cæsar will ride in a magnificent triumphal car of gold, surrounded by real Nubians. Attendants with banners will precede the authors. Chaucer is to be accompanied by twenty-six Canterbury Pilgrims: The Host, Priest, Monk, Friar, Man of Law, Franklin, Merchant, Prior, Tapica, Shipman, Haberdasher, Carpenter, Weaver, Leech, Poor Parson, Sumnour, Pardoner, Miller, Manciple, Yeoman, Knight, Squire, Cook, Clerk of Oxford, Reve and Ploughman. William Caxton is to be accompanied by three printers and a devil at work. Sir Thomas Malory will be accompanied by King Arthur and Sir Launcelot. Edmund Spenser, accompanied by the Knight of the Red Cross, Sir Guyon, Sir Cambel, Sir Talamond, Sir Arthegal and Sir Calidore. Christopher Marlowe, accompanied by Tamburlaine, Faustus, Mephistopheles, Barabbas, Edward II., Henry of Navarre and Trojan warrior and boy. There also will be Ben Jonson, Phillip Massinger, John Milton, accompanied by L'Allegro, Il Penseroso and Comus; Walter Haliday, First Master of the Musicians' Company of the city of London (1472); Orlando Gibbons (1583-1625); John Blow (1648-1708); Henry Purcell (1658-1695); John Bull (1563-1628). The City Guilds will take part in the procession. The Stationers' Company, as the "Mother" Guild of the incoming Lord Mayor, will occupy the pride of place, and send a deputation of the master, wardens and court in three carriages, accompanied by the banners of the guild and a military band.

THE Franco-British Exhibition in London, which has just closed, was in the latter months of its existence a marvelous success, and on many days the attendance of visitors was considerably over half a million. One of the most popular attractions of the show was the double octuple newspaper press, which was built by R. Hoe & Co. for the *Daily Mail*, and was run daily by the proprietors of that paper for their exhibition edition of the paper. An average of sixty thousand persons passed through the *Daily Mail* building every day to inspect and admire the press, and now the grand jury have awarded Hoe & Co. the grand prix for their exhibit. This was the highest honor obtainable and the firm's officials here are naturally very proud of it.

THE new British Patents Act, to which I have previously referred, requires that all foreign holders of British patents shall manufacture the patented article in this country. Several foreign firms, principally from Germany, have already erected factories for the manufacture of their specialties, and now a new feature, created by the working of the act, has arisen, in the formation of a syndicate composed of German, American, Russian and French capitalists for the purpose of acquiring factories in England, in which British patented articles of foreign invention will be made at cost price, the syndicate charging a small commission on the sales. By doing this, foreign firms having inventions requiring manufacture in the United Kingdom will be saved the expense of having either to build or hire factories in England, furnish them with plant, and keep large staffs of workmen. The syndicate, which proposes to begin operations in this country at the beginning of next year, is to acquire several large factories in different parts of the country to begin with, and will increase their number according to the growth of its business. Under this system the American or German printing-press maker can hand over the making of his machines to the syndicate, and thus save himself all further trouble.

MASTER printers on both sides of the Atlantic might do worse than take a hint from a London firm in the matter of the encouragement of their apprentices to pursue their technical studies. The firm in question, Odhams, Southwood, Smith & Co., of Long Acre, on learning that two of their apprentices, who were attending technical printing classes, had secured prizes for their efficiency, presented each of the lads with a handsome silver watch, suitably inscribed, to mark the firm's appreciation of their perseverance. It is an example that might well be followed by other firms.

THERE is an association in the northern counties of England which is known by the title of the Federation of Daily Newspaper Owners, and a series of rules for the guidance of its policy and setting out of its objects has been issued, as follows: To facilitate the interchange by newspaper owners of their views in regard to matters of common interest; to afford newspaper owners the means of association and combination, and to watch over, protect, preserve and promote the rights and interests of newspaper owners; to constitute a central body for intercommunication and negotiation in trade disputes, copyrights, libel and other legal questions; in regard to terms with wholesale, retail and advertising agents; and all other matters affecting its members; to watch such legislation, imperial and local, as may affect the trade interests of members, to advise members in regard thereto, and to take action if necessary; to do all such other things as may be considered to be in the interests of newspaper owners. The Federation consists of firms, companies or individuals owning, publishing and issuing daily (morning or evening) newspapers. No step of general importance to the employers, or affecting the general and common interests of the members, may be taken by any member without previous consultation with the Federation; and all demands, strikes and disputes of whatever nature affecting the general and common interests of the members must be reported to the secretary. The secretary further keeps the members informed from

time to time in regard to all such matters. No member may engage any employee on strike or locked out from the office of another member during the continuance of such strike or lock-out. No member may make any general advance in wages, or make any general concession to his employees, without first reporting to and obtaining the approval of the Federation. Any member who may suffer loss from a strike or dispute with employees, or by the adoption of any measure recommended by the Federation, shall, if such member so require, be assisted by the Federation to such extent and in such manner as the Federation may decide. The Federation reimburses, in whole or in part, to members and to the secretary, all expenses, damages, fines or costs incurred in any business or matter undertaken by them with the sanction of the Federation.

THE appreciation by Americans of the work of British literary men is well exemplified by the way in which they spend their money in securing scarce or important books when they come into the market, but it is not often that the



STATUE OF ROBERT BURNS, ON THAMES EMBANKMENT, LONDON.

writers themselves come in for notice. Mr. James A. Bryden, a prominent citizen of Milwaukee, Wisconsin, has however shown his appreciation of our poet Robert Burns by commissioning a noted Edinburg sculptor, Mr. W. Grant Stevenson, R.S.A., to make a statue of the poet in bronze. The work is just completed and is about to be shipped to Milwaukee, where it is to adorn one of the public parks of that city. The statue is twelve feet high, and represents the poet standing with a notebook in one hand and a pen in the other. The granite base is an original design, ornamented with bronze panels of "The Cotter's Saturday Night" and "Burns at the Plough." The pose chosen for the figure is somewhat different from that of the London statue of the poet, which stands in the Embankment Gardens.

THE Harmsworths, whose interests are bound up in several very large printing enterprises, at the head of which is Lord Northcliffe, have decided to build a paper mill for the manufacture of the paper required for their own publications, and have acquired the option of purchasing some forty acres of land near London, for the purpose; a quarter of a million of money will be expended. The site is a most desirable one for a paper mill. Boring operations have proved that there is an abundance of suitable water. An important consideration also is that the site is almost adjoining the printing works at Rosherville of the Amalgamated Press, Limited, one of the Harmsworth concerns. The sanction of the Thames Conservancy has been obtained for the building of a pier which will allow, at all stages of the tide, the discharge of raw materials, particularly wood-pulp from Newfoundland, where works are being rapidly completed by the Anglo-Newfoundland Development Company, Limited, in which the Amalgamated Press, Limited, has a large interest. A railway siding will also place the works in direct communication with the Southeastern & Chatham Railway.

THE awakening of Turkey under the new constitutional régime and the removal of the press restrictions have given quite a fillip to printing in that country, and in the near future a good deal of business should be done there by printers' engineers and other suppliers of printers' wants. Already the travelers of French and German firms have been in Constantinople looking for orders, and the representative of R. Hoe & Co. has booked an order for a new rotary for the *Ikdam*, a Turkish daily. Messrs. Alauzet & Co., of Paris, have also taken an order for a rotary for another paper in that city. There is a wide field for enterprise on the part of the manufacturers, and American firms should lose no time in endeavoring to secure a share of the orders, but it must be borne in mind that any representatives sent to Turkey must be conversant with the Turkish language, or else be fluent French speakers. Prices, too, should be quoted in Turkish figures, and sizes given in the decimal system. Given a suitable man, there should be little difficulty in getting orders.

THE Typographical Association, which is the men's society that covers the whole of England — outside of London, which is controlled by the London Society of Compositors — has had a prosperous half-year, and in the report, which is just issued, we find that the membership has increased during the period to a total of over twenty thousand. A sum of $26,800 has been expended on unemployed benefits, which is an increase of about $3,300 over the previous six months. The general and superannuation funds show a combined total of $300,000, and the labor representation fund, which is practically for political purposes, stands at more than $5,000. This association has been devoting its efforts to a scheme of conciliation which is believed by the executive to be one that will go a great length toward preventing ruptures between employers and employed.

A NUMBER of the members of the Institute of Printers, a London association for the furtherance of social and practical matters connected with the craft, have just returned from a visit to Paris, where they appear to have thoroughly enjoyed themselves. They visited the engineering establishment of Messrs. Marinoni and saw several newspaper presses in the course of construction; the National Library; Messrs. Lorilleux's printing-ink works; Levy Fils & Co.'s Collotype Works, where they inspected the stock of fifty million pictorial post-cards which is held by that firm, and several other printing-offices. The visitors were the guests of the Master Printers and the Master Lithographers of Paris, and were fêted and fed to the utmost during their stay in the French capital.

SHOP TALK.

Cigar Dealer — "Yes, that is my wife over there — the one with the fine wrapper, American filler, and perfecto shape." — *Judge.*

Written for THE INLAND PRINTER.

PRINTERS IN EGYPT.

BY OUR SPECIAL CORRESPONDENT.

LET the following excerpt give some idea of journalistic amenities as practiced in the Land of Paradox. It is culled from *The Egyptian Morning News*, printed in English and French, and has reference to the all-English *Daily Post:*

"A deputation of compositors has called our attention to a paragraph which lately appeared in our esteemed Cairo contemporary under the heading of 'An Explanation.' The paragraph generally deplores the lack of skill and *esprit de corps* which it is alleged are the chief characteristics of the Cairo 'printer.'

"We do not know under what circumstances the 'printers' work in the office of our contemporary, but we are bound to state that we are very well pleased with the men working as compositors with us. They do their best, they are conscientious and loyal, and an hour or so more or less never causes them any heartburning.

"The particular complaint of our contemporary seems not to be against the compositors, but against a man who left a large piece of wood on the bearings of the printing machine. This is essentially the fault of the 'mechanicien,' and the compositors can not be blamed. Heaven forbid that we should hold ourselves as Simon Pure in the matter of typographical errors, but what we do say, and that without reserve, is that our compositors work very hard in a difficult task, and that there is that good feeling between master and man which renders work a pleasure, and ensures the best being got out of the man."

And the explanation is this: The compositors responsible for the getting out of the Cairo papers have next to no knowledge of the language which they are setting up. Now it is a native setting French or English, then a Greek or Italian or Frenchman doing the same thing, but an English printer can hardly be found working at the case in his own language. As practically everybody here in Cairo must have some acquaintance with French, the papers appearing in that language — and they are numerous — are correctly set up. This is not being applicable to the English language, the "bulls" in spelling, division, and all the rest of it, do excite one's risibilities on occasion. But our comrades, all things considered, acquit themselves well, and there is no need to hold them up to ridicule.

New York barely outstrips the capital of Egypt in the matter of diversity of newspapers. Arab and Greek, Frenchman and Turk, Italian and Englishman, each reads the news in his own language.

But the antiquity of Egypt has not exempted her from present-day vexatious problems, and the printer arriving here, let me say from the States, may find all the trials and tribulations he had hoped to escape — especially just now. Yes, the trade is in a parlous state. The familiar "out-of-work," displaced by the Linotype, of which more presently; young girls working these machines; broken contracts with workmen; threatened strikes, the union and all other ideas of western civilization are ever present. Unfortunately, such unionism as exists here — in spite of their sprightly biweekly organ, the *Bulletin Typographique* — is not cohesive enough to achieve great results.

Cairo is a winter resort for tourists — in other words, living expenses are high. I wish as much could be said about the living wage. To begin with, the pay is monthly, with the added disadvantage of having to pay all rent each month in advance, whether it be a single room or a house. Jobbers would receive about $30 a month. It will come as a jolt to Linotype operators — the aristocrats of the profession in Europe and America — when they learn that the pay here is about $40 a month! Eight hours is the normal working day, with twenty-five per cent for overtime. Morning newspapermen begin work at 3 P.M.; on the evening newspapers 7 A.M. Hardly differing from the Occidental standard, the "good enough" place for a print-shop, is generally in some dark, ill-ventilated basement.

The job offices are mostly in the hands of French, Italian or Greek, and the work turned out (such of it as I have seen) differs radically from English, and especially American, standards. Long-line-short-line, profuse embellishment, variety of faces — and there's your job — the style that would have obtained twenty years ago in the countries just named. Two British firms have established branches here. The *Cairo Punch* appears weekly in Arabic with a colored cartoon of some important topic or event. *Sphinx* is an English illustrated weekly, issued during the tourist season only. It is well got up and printed in the style of the home papers; and they also do jobwork, of course using English faces and material. The latter remark is in place because the type and material used in the "foreign" offices seems to be overwhelmingly French; and one notices also the name Marinoni — the great French pioneers in printing-press manufacture — recurring ever so many times among others. German platen presses and other machinery are much in evidence; and I am told the Italians come in for their share also.

Composing machines have established themselves in the news offices, being represented by the Linotype. But if you like to put it this way, the Monotype ranks the former, having enlisted in the Government Printing Office, where this solitary representative is operated by a Britisher. The Linotypes are fairly numerous, and the American and English companies are struggling, not only in the markets but in the courts of law as well. In Alexandria the Mergenthaler is secure in two offices, while in Cairo the English concern has wedged in in four offices, the Mergenthaler in one. There are rumors of further installations by each company.

One of the papers here placed two of the fair sex on the keyboards, but a rival pulled them over when its machines were set up, which incident gave the *Bulletin Typographique* an opportunity to indulge in some banter at the expense of the former.

Arabic type is cast in local foundries. I learn that a Mr. Hallock, of the American Mission Press in Syria, was the first to cut Arabic matrices. The American "typo" is content with a pair of cases; but behold our Arab with two pair, each partitioned like our cap case, the upper ones having one hundred and twenty boxes and the lower double that number of a smaller size.

To be further in a class by himself, the native sets his type in a different way, in a different sort of stick, though the ordinary composing-stick can be used, and is used by Europeans setting Arabic. I shall try to describe: The stick is of wood, and like a tiny galley in that there is no wall at the right; so narrow, too, that they exemplify the Mergenthaler Company's motto, "One line at a time," each line of twenty-four point (the size used on newspapers) being dumped as set. The index finger overlaps, instead of the thumb, to hold the type in place, a lead or rule serving as the measure.

A knowledge of French smooths one's way considerably in Egypt, though if the "Occupationists" (the British) remain English is bound to become predominant, as there seems to be a scramble to master it. Italian is very useful, too; and if you know Greek you will be quite at home with the various elements that constitute Cairo's population.

Rain falls in Cairo perhaps four days in the year, but when the annual inundation of the Nile occurs at the begin-

ning of August the superb dryness gives way to some humidity. For my part, I could thoroughly enjoy living and the climate here, though I hope this remark will not tempt any reader to come in search of employment. Something picturesque is always in sight, and a prolonged stay would induce one to become an antiquarian. Look into the face of the Sphinx and try to solve its riddle; ascend the Pyramids and explore their interiors; visit the site of Heliopolis, the most ancient of all cities, and gaze at the granite obelisk which alone endures; the Khedivial Library contains beautiful specimens of the work of the ancient forerunners of our art — papyri writings and illuminated Koran parchments; the mummy of the Pharaoh "who knew not Joseph" is in the Museum of Antiquities.

Since I have been here I observe that a certain phrase common with us has about served its purpose as a term of reproach. Those well-kept, well-shod, decorated, sturdy little quadrupeds — the donkeys — are important members of the community. If you want to go a journey, orthodox fashion, it's the trim little "burrico" with its Arab owner trailing behind that will carry you; if you are belated and the trains have ceased to run, it's the same patient ass that will take you safely home. But look at his country brother: not so gaily caparisoned as he of Opera Square, he nevertheless cheerfully bears his heavy burden — whether it be of market produce or hauling a cartload of native women on their way to the cemetery — earning his living by hard, patient toil.

A GREAT COUNTRY.

An Irishman named Pat Sullivan, hearing stories to the effect that people in America were mind readers, that money could be found in the streets, etc., decided to come to this country.

Shortly after his arrival in New York he picked up a purse containing $450. Said Pat, pocketing the purse, "Oi'm beginning to belave phwat Oi heard."

Upon boarding a car, he heard the conductor calling off names, and noticed that at each call some one arose and left the car.

"Lewis!" called the conductor, and a man got off.

"Clinton!" Another man got off.

"Elizabeth!" A lady got off.

Sullivan thought this something wonderful.

"Thompson!" called the conductor, and another man got off.

Pat was about to ask the conductor how he managed to do this, when the conductor called "Sullivan!"

Pat bounded out of his seat, saying to the conductor, "O'im Sullivan," and got off the car.

"Well, I wonder phwat next," said Pat to himself, standing on the corner. He had not long to wait, however, for in a few moments a lady approached him and asked, "Is this Sullivan?"

"Yis, madam," said Pat. "Phwat can Oi do for yez?"

"Well, I want 450 Sullivan," said the lady, who was looking for a certain address.

Whereupon Pat, overwhelmed with astonishment, reached into his pocket and handed the lady the $450 he found, remarking, "Begorry, but this is a great counthry!" — *Crocker Quality.*

SHE KNEW.

At the closing exercise of a Syracuse school a little girl was asked: "Who is the head of our Government?"

"Mr. Roosevelt," she replied, promptly.

"That is right," said the teacher, "but what is his official title?"

"Teddy!" responded the little miss, promptly.— *Wasp.*

Written for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

A HOUSE in Magdeburg offers a new substitute for wood and brass type, to which it gives the name of "ferrotype." It claims for its type a hardness equal to steel.

BY means of a process as yet kept secret, a firm in Berlin claims to be able to produce pictures resembling heliogravures to the extent of forty thousand copies in cabinet form daily on each machine employed.

A COMPANY for the insurance of half-tone screens has been formed at Leipsic. It operates on a three per cent premium, and replaces all damaged screens with new ones of like manufacture. One valued at 1,600 marks was recently replaced.

A NEW material of which to make tint-plates is now offered in Germany under the name of "Celluleum." It is composed of a celluloid surface mounted upon a linoleum base. The design is easily cut through the celluloid, which is polished in such a manner as to present a perfect inking surface.

ACCORDING to the latest statistics of the International Postal Union, Germany writes yearly 1,394,000,000 post-cards. The use of post-cards has in the last ten years been immensely increased through souvenir cards. No other land can show as large a consumption of post-cards. England ranks second with a consumption of 800,000,000; next follow the United States with 799,000,000, Japan with 665,000,000, Austria with 326,000,000, British India with 310,000,000, Russia with 162,000,000, and Hungary with 104,000,000.

GERMAN printing and stationery trade journals are discussing a proposition that the size of post-cards be increased from 9 by 14 centimeters, the present prevailing size, to 10 by 15 centimeters. Besides giving more room for pictures and correspondence, the cards would serve as measures of the metrical system, giving the units 15, 10 and 5 centimeters, the latter dimension being indicated on the address side of the cards by a vertical line showing the limit of the space within which communications may be written on that side.

THE question of word-compounding worries the telegraphic section of the German postoffice department the same as it does compositors and proofreaders. The word-length in telegrams is limited to fifteen letters. So many senders of messages endeavor to get in as many words as possible by combining one or more words into one-word forms that the department has found it necessary to make regulations to limit these to such as may be truly considered proper combinations according to the rules of grammar and the genius of the German language.

THE question, "What is a foreman?" having been raised and discussed in printing circles, is answered, and a definition given, by the German Federation of Foremen, in its latest annual report. The definition given has been accepted by the employers' association and has also been recognized in an elucidative "commentary" on the generally accepted wage-tariff of German printerdom. "A 'foreman' (*Faktor*) is one who directs or leads an industrial establishment or a department thereof, that is, who apportions the work and supervises its production, engages and discharges the workers, and distributes to them their pay; above all, is not constantly engaged as a fellow workman. Reading of proofs is not considered one of his functions. A foreman, therefore, must not himself compose, distribute or make up type-forms. A pressroom fore-

man must not serve constantly any one machine nor make ready. A stereotype foreman must not constantly engage in any one operation, such as matrix-pressing, finishing, or other journeyman's work."

ACCORDING to the press laws of Germany each periodical publication must bear the names of the publisher and the printer, the regulations permitting these to appear in lines at the end of the reading matter or the last page, or in the shape of an imprint. A publisher recently issued a two-page extra. A copy happened to get printed only on one side and passed into circulation. Like the bread that falls buttered side down, the page bearing the imprint was the one that missed being printed on this copy. As a result publisher and printer were haled before the magistrate. The printer was acquitted, because he had instructed his employees as to their duties in the production of the sheet; but the publisher was fined 10 marks because he should have seen to it that each copy of the issue complied with the law.

GERMAN patents have been granted to Kramer Web Manufacturing Company, Philadelphia, for a bronzing attachment on printing-presses (201,328); Mergenthaler Linotype Company, New York, for a linecasting machine with magazines removable in front (202,002); A. B. Dick Company, Chicago, for a self-feeding mechanism for rotary pattern-printing machines (202,248); Charles Frederick Rockstroh, New York, for an improvement on printing-plate basis (202,068); International Typograph Company, New York, for a linecasting machine having matrices with a number of letters thereon conducted on endless wires (203,755); Duplex Printing Press Company, Battle Creek, Michigan, for a cutting, folding and delivering mechanism on printing-presses (203,185 and 203,718), and for a printing-press having cylinders moving over a stationary form (203,952).

FRANCE.

FROM newly discovered documents it has been ascertained that stereotypy was invented in 1808, and not, as has been hitherto supposed, in 1829. The invention of the process had been ascribed to Claude Genoux, of Lyons, but now the inventor is declared to have been Jean Baptiste Genoux, of Gap.

A NOTEWORTHY decision has just been rendered in a French court, in favor of a printer. One of his customers, a large dry-goods house, whose catalogue he had printed for a number of years, transferred this to another printer. He thereupon sued the house upon a claim of copyright in the artistic get-up of the catalogue, in the arrangement of its form, its borders and its engravings, etc.; that he was entitled to reparation for the damage he incurred by the transfer of the work to another printer. The case came to trial and the court, in giving a verdict in his favor, declared that a printer had as much property right in his artistic creations as the painter, the author and the photographer has in his. This will be readily understood, but hitherto such a right has not been accorded to the printer.

A NEW color-photographic process, similar to that of Lumière, is announced as the results of experiments by M. Dufay, of Paris. It relies, like that, upon the introduction of a light-filter of microscopic elements between the emulsion and the light, but deviates from the former paths, in the use of a peculiar style of filter. This consists, unlike that of Lumière, not of regularly distributed elements, nor is it built up of a transverse cutting of blocks of colored leaves or threads, and it has nothing in common with the filter-layers of Ducas du Hauron and Powrie; but consists of a single, thin, thoroughly homogeneous, fully transparent sheet of gelatin of a soft grayish tint. The filter elements (blue, yellow and orange), without the addition or aid of foreign materials — such as starch grains, colored lacs, grease colors, etc.— are established throughout the gelatin film by the local coloring of every point by means of a peculiar method. The elements combine themselves in mathematic order, excluding all auxiliary filling substances. The eye perceives, therefore, a completely homogeneous mass, so that single color elements are not distinguishable, as is often the case with autochromatic plates.

SWITZERLAND.

DR. JOHN H. SMITH, of Zurich, has invented a new polychrome screen for photographic and photoprinting purposes, which differs from other screens in that it is made up of equal-sided, equal-sized, hexagonal surface elements ranged together in such a manner that the three elements surrounding each central point are made up of three different colors. This renders it possible in color-photography to secure the most effective and regular distribution of the three primary colors, without offending the eye with straight color lines or chainlike assemblages of colors.

IT may not be generally known in America that one of the functions of the postal departments of Switzerland and Germany is that of acting as middleman between subscribers to and publishers of periodicals, and that one can go to any postoffice and there subscribe for any journal or magazine published in these countries, and that on behalf of the publishers the Postoffice Department sees to the delivery of the periodical and to the collection of the money due from the subscriber. What would the powers-that-be in Washington, who are so strenuous in hindering the press by means of postal restrictions, say to a plea for the introduction of this European custom in this country, and also to a proposition recently broached at a congress of Swiss newspaper publishers held last September in Thun, by its president, Herr Jent, having for its object the transfer to the Postoffice Department of the subscription and collection business of all the newspapers of Switzerland? (In Europe they consider the postoffice an institution meant to be a benefit to the people — to help business, education and social life.) The proposition of Herr Jent evoked considerable debate in the congress, opinion being divided both as to its desirability and feasibility.

AUSTRIA.

VIENNA has 290 printeries, of which 279 work under union wage scales, and fourteen typefoundries, of which only one is an open shop.

A CORRESPONDENT of *Die Graphische Welt*, of Vienna, in speaking of foot-notes and reference marks, observes that there is a general tendency to use consecutively running superior figures for reference indicators instead of the time-honored stars, daggers, etc. Viewed from the practical side, this practice has won commendation both from authors and printers. But, one evil factor is to be noted in the use of superior figures, namely, that, because of their diminutive size and light weight, they are not easily observable — in fact, they often have to be searched for — thus increasing the work of the proofreader, as well as hindering the reader in his perusal of a book. To obviate this evil, he suggests the use of small figures of heavier face. As the old practice of inclosing reference figures within parentheses is falling into disuse, because where there were many such references they detracted greatly from the evenness and beauty of the page, it is all the more desirable that the superior figure or letter references have a stronger, more readable face.

VENTILATION.

Broken Broker — "Gimme something to blow out my brains with."

Dealer — "Air-gun, sir?" — *Office Topics.*

Prepared for THE INLAND PRINTER.

A CALENDARIUM TYPOGRAPHICUM.

A RECORD OF MORE OR LESS NOTABLE EVENTS AFFECTING TYPOGRAPHY AND AFFILIATED ARTS, PRESENTED IN THE ORDER OF THE MONTHS AND DAYS ON WHICH THEY OCCURRED.

COMPILED BY N. J. WERNER.

DECEMBER.

December 1.— Caxton issues "The Lyf of Charles the Great," 1485.....Adam Gérard Mappa, the earliest New York typefounder, baptized at Doornick in Hainault, Belgium, 1754.....Jerome B. Painter, active member of the Painter & Co. Typefoundry, of San Francisco, born at Mount Joy, Pennsylvania, 1827.....William R. McLean, noted union printer, and eighteenth president of the International Typographical Union, died in Washington, D. C., 1879, aged fifty-four.....Frank Wayland Palmer, Public Printer of the United States from 1889-93 and 1897-06, died in Chicago, 1907, aged eighty.

December 2.— Robert S. Menamin, editor and publisher of the *Printers' Circular*, born at Newton-Stewart, County Tyrone, Ireland, 1833.....First convention of printers' unions held in New York city, 1850.

December 3.— George W. Childs becomes proprietor, and William V. McKean editor, of the Philadelphia *Public Ledger*, 1864.

December 4.— William Crawford Conner, eldest son of James Conner (founder of the old noted New York Type Foundry), born in that city, 1821.....Timothy Alden, inventor of a typesetting and distributing machine, died, 1858.....Leo Monheimer, famous swift typesetter, born at Lancaster, Missouri, 1864.....Date of "*Tractatus expositorius super libros posteriorum Aristotelis*," printed at Oxford, 1517.

December 5.— John Bewick, the eminent engraver on wood, died, 1795, aged thirty-five.....The first iron composing-stick made its appearance (invented by Hubert Rey, of Lyons, France), 1796.....William Blades, noted English printer, author, and bibliographer of Caxton, born at Clapham, England, 1824.....The international agreement as to copyrights went into effect, 1887.

December 6.— William Perry, celebrated proprietor and editor for thirty years of the London *Morning Chronicle*, died, 1821.

December 7.— John Barrett receives a patent to print a dictionary in Latin and English, 1572.....Seth Adams, brother of and partner with Isaac Adams in press-building, died at Newton, Massachusetts, 1873.....Thomas Nast, the famous cartoonist, died at Guayaquil, Ecuador, 1902.

December 8.— Col. William W. Clapp, over twenty-five years editor of the Boston *Journal*, died, 1891.....Henry Rush Boss, veteran printer and proofreader of Chicago, died in that city, 1907, aged seventy-two.

December 9.—Wilhelm Koenig, son of Friedrich Koenig — the inventor of the power press — and member of the firm of Koenig & Bauer, at Oberzell, Germany, born, 1826.

December 10.— Daniel Appleton, founder of the publishing house of Appleton & Co., of New York city, born at Haverhill, Massachusetts, 1785.....Columbia Typographical Society of Washington, D. C., founded, 1814.

December 11.— Henry II., King of France, decreed that the name and surname of any one who publishes a book shall be exposed and printed at the beginning of the book, as well as that of the printer, with the sign of his domicile, 1547.....Samuel Nelson Dickinson, printer and typefounder of Boston, born at Phelps, New York, 1801.....Benjamin Edes, at one time part owner of the Boston *Gazette*, died, 1803.....William H. Woodward, St. Louis' most prominent printer, born at Coventry, England, 1834.

December 12.— Richard Ennis, old-time printer and stationer of St. Louis, and printer of books in the Cherokee language, also publisher of the St. Louis *Stationer*, born in Kilkenny, Ireland, 1833.....James Smith, poet, printer and librarian, died in Edinburgh, Scotland, 1887.

December 13.—Date of colophon in first book printed in Mexico, 1540.....Joseph Howe, printer, and member of the Canadian parliament, also secretary of state, born at Halifax, Nova Scotia, 1804.

December 14.— Samuel Kneeland, an early Boston printer, died, 1769.....Charles Wells, prominent as manager of the old Cincinnati Type Foundry, born in Cincinnati, 1822.....John Polhemus, noted New York printer, died, 1894.

December 15.— Ivan Feodoroff, "first Russian printer of whom there is any authentic account," died, 1584.....Lord Stanhope, experimenter in presses, stereotypy and logotypy, died, 1816.....John Polhemus, printer and publisher, of New York city, born near Haverstraw, New York, 1826 (see Dec. 14).....W. W. Pasco, editor of the "American Dictionary of Printing," and prolific writer for the trade press, died, 1898.....David Atwood, printer, editor, and congressman from Wisconsin, born at Bedford, New Hampshire, 1815.

December 16.— The *Weekly Miscellany*, published by Dr. William Webster (under the assumed name of Richard Hooker, Esq.), in London, started, 1732....Samuel Nelson Dickinson, printer and typefounder, of the old Dickinson Type Foundery, of Boston, died at Roxbury, Massachusetts, 1848.

December 17.— Sterling P. Rounds, Public Printer in 1881-85, and printers' supplies dealer, and establisher of the first electrotype foundry in Chicago (1856), died in Omaha, Nebraska, 1887.

December 18.— Joseph King, senior proprietor of the Pittsburg *Commercial Gazette*, died, 1882, aged seventy-six.

December 19.— William Bowyer, Jr., of London, considered the most learned and distinguished printer of his time, born in White Friars, London, 1699.....Thomas Paine publishes at Philadelphia the first number of the *Crisis*, 1776.

December 20.— William Blackwood, founder of the eminent magazine bearing his name, born at Edinburgh, Scotland, 1776.....William Filmer, one of the first printers to make practical use of electrotyping, born in Chatham, England, 1825.....Amos Pettibone, of the noted printing house of P. F. Pettibone & Co., Chicago, born at Brasher Falls, New York, 1843.....First copy of the Chicago *Daily News* issued, 1875.....Frederick G. McNally, of the noted printing firm of Rand, McNally & Co., of Chicago, born in that city, 1865.....Date of publication of "*Editio de concinnitato grammatices et constructione nouiter impressa*," printed by Ursyn Milner, of York, England, 1516.

December 21.— Second newspaper in America, the Boston *Gazette*, established, 1719.....Senator Preston B. Plumb, of Kansas, in early life a printer, died at Washington, D. C., 1891.

December 22.— Stephen Daye, the first printer in the United States, died at Cambridge, Massachusetts, 1668.....The *American Weekly Mercury*, the first paper in Philadelphia, established by Andrew Bradford, 1719.....Edmund Fry, noted London typefounder, died, 1835.

December 23.— Henry W. Grady, noted editor of the Atlanta (Ga.) *Constitution*, also orator and statesman, died, 1889, aged thirty-eight.

December 24.— David Hall, partner of Benjamin Franklin, died, 1772.....A. O. Russell, of the noted house of Russell, Morgan & Co., of Cincinnati, born in McConnellsville, Ohio, 1826.....Lewis Graham, noted printer of

New Orleans, Louisiana, died in that city, 1905, aged eighty-four.

December 25.— Theodore L. De Vinne, noted New York printer and writer on typographical subjects, born at Stamford, Connecticut, 1828....Stephen McNamara, well-known pressman, subsequently a prominent roller manufacturer of Chicago, and writer for the craft press, born at Boston, 1841.

December 26.— Thomas Newcombe, printer to King Charles II. of England, died, 1681, aged fifty-three..... Albert G. Beaunisne, assistant publisher of the Chicago *Daily News*, died, 1907.

December 27.— Thomas Guy, noted bookseller and philanthropist, in Lombard street, London, died, 1724..... William Bowyer, an eminent London printer, died, 1737.

December 28.— John Fagan, an old-time printer and stereotyper of Philadelphia, born in that city, 1799..... Robert Carter, founder of the publishing house of Robert Carter Brothers, of New York city, died, 1889.....Marshall Train Bigelow, one of the most distinguished master-printers, and connected with the University Press, of Cambridge, Massachusetts, died in that city, 1902, aged eighty.

December 29.— John Cawood received the patent of king's printer from Queen Mary, as successor to Richard Grafton (king's printer to Henry VIII.), 1553.....First meeting of New York Typographical Union No. 6, held, 1849.

December 30.— Harry G. Forker, managing editor of the Chicago *Chronicle*, died 1896, aged twenty-eight..... John R. Clark, noted printer and proofreader of Chicago, died in that city, 1896, aged fifty.

December 31.— Ulrich Hau, citizen of Vienna, said to have been an apprentice in Fust & Schoeffer's office, and who introduced printing in Rome under the auspices of Cardinal Torquemada, issued the Cardinal's "Meditations" from his press this day, 1467.....Edward Ruthven, eminent Philadelphia engraver of type-faces, born in Scotland, 1811.....Joseph B. McCullagh, eminent as editor of the St. Louis *Globe-Democrat*, died in St. Louis, 1896, aged fifty-three.....Henry O. Shepard, president and founder of the Inland Printer Company and the H. O. Shepard Company, of Chicago, died in that city, 1903, aged fifty-five.

DEMOCRAT EDITOR COMPLAINS.

The *Democrat* man admits the truthfulness of the charge that he habitually wears a cadaverous, hungry look, but it seems that men qualified to judge have been seeing more than that. Some one seems to have sent my name to every booze house in the Southwest that is looking for prospective customers and whole stacks of literature have been coming this way. Not long ago a brother editor happened along and, after a glance at my classic countenance, confidentially inquired if I could give him the combination that would unlock either the State or some private dispensary. The night after the election a prominent Republican of the town, who was almost as full of Sunnybrook as he was of joy over the election of Taft, made a similar request, and the very next day a drummer for a typefoundry came along and insisted that his health would be greatly improved if he could surround about a quart. To cap the whole affair, I ran across an acquaintance a few days ago, who, for want of something stronger, was taking what spiritual consolation he could from a bottle of lemon extract. He evidently thought he would be called on to treat, for he whisked that bottle of lemon extract out of sight before you could say "scat." Verily, we seem to be making a devil of a reputation.—*Ada Weekly Democrat.*

Written for THE INLAND PRINTER.

POSSIBILITIES FOR INVENTORS IN THE PRINTING TRADE.

BY JOHN L. GRABE.

WHILE the disciples of Gutenberg are generally recognized as the most skilled of mechanics, the fact remains that few (if any) printers have advanced the craft.

No inventions in printing have as yet been made by a working printer. Small inventions in the trade have proved blessings to the craft and have won fortunes for the discoverers, as witness the sectional blocks used in the three-color process.

Fame and fortune have ever awaited the man with initiative. So simple and necessary a household article as the lucifer match brought a fortune of $30,000 to a man unskilled in any trade. A prize of this value was offered for the design of a machine which would take a piece of wood, make, count and enclose two hundred matches in a strawboard box, the latter to be manufactured and printed as a part of the operation. Within one month after the announcement the firm was approached by a man with drawings of a machine which was perfect.

The writer, in his experiences in job-offices throughout the country, has noted the following possibilities for an inventive mind:

In connection with the Linotype machine no device has as yet appeared which, with one operation will cut and trim a slug which has been cast to admit of the insertion of a cut or electro. A device of this character should perfect the job by one operation.

Spacebars are notoriously cranky. No method for repairing them has as yet been devised. Several machine shops make this line a specialty.

A very annoying condition in a print-shop is an empty lead and slug rack. The United States Government expended a fortune for a machine which separates, wraps and counts coins of different denominations. Why not have a machine which separates leads and slugs and stacks them according to their lengths?

A method of mounting half-tone cuts on wooden bases in such a manner as to allow the caption to be brought closer to the printing surface would prove of inestimable value in artistic composition.

Why some method of bending the bevelled section of a cut so as to secure it at the sides and ends has not been devised seems to indicate that printers are seldom inventive.

There are many makes of rule-shaving and mitering machines of microscopic accuracy, but every one is deficient in its most vital feature. A firm that can afford to buy rules for each individual job should be provided with a machine that will cut such a rule without waste of material or loss of time. No mitering machine on the market is so constructed as to cut two rules of the same length. A machine to do this work accurately should be provided with a gauge which would make it impossible to shave off more than the required amount.

A careful observer will discover at nearly every turn possibilities for improvements in composing-room, in press-room, bindery, etc. It is a fact that more consideration is given to clerical work and other affairs than to the money-earning branch of an establishment, that is, the mechanical department. Conditions, however, are constantly improving through coöperation of employer and employee.

TOOLS — AND THE MAN.

The true epic of our times is not "Arms and the Man," but "Tools and the Man," an infinitely wider kind of an epic.— *Carlyle.*

Job Composition

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

RELIGIOUS OR ECCLESIASTICAL PRINTING.

The coming of the holiday season, with its demand for programs, announcements, cards, etc., for Christmas entertainments and other affairs of the church, makes the subject of ecclesiastical printing of vital interest to the printer at this particular time. During the current month he will be called upon to furnish much work of this character, and it is essential that it be fitting as regards typography, decoration and stock.

The Gothic or black letter, commonly known to the printer as text type, is the logical letter for use in connection with printing of an ecclesiastical nature. Born in a religious atmosphere, and at a time when the black letter was almost universally used in the lettering of manuscripts, it was but natural that printing from movable types should have its beginning in the Gothic letters, and that the first type should be cut in this form. The fact that the printing of that period was entirely of a religious nature makes unavoidable the association of the black letter with ecclesiastical work. Generally speaking, the Gothic letter is divided into two forms — round Gothic and black letter — the former, as its name implies, being a round, open text letter, while the latter is a form in which the amount of black in the line overbalances the white. Fig. 1, a plate reproduced from one of the lesson sheets of the I. T. U. Course of Instruction in Printing, shows a modern black letter. While it is rather plain in comparison to some of the Gothic variations, and lacks a certain richness to be gained by their sharp or spiky terminals, still it furnishes a letter that is very easily read.



Fig. 1.— A modern black-letter form. From lesson sheets of the I. T. U. Course in Printing.



Fig. 2.— An appropriate combining of Gothic and Roman letters, but showing an excess of space between words in large display lines.

In using the black letter the printer must bear in mind several things. He must remember that first of all he should endeavor to make his page or group of type as black as he possibly can without sacrificing legibility. With this thought in view he will avoid leading out between lines and will use thin spaces between words rather than the spaces ordinarily used with the Roman letter. The rich, even tone so desirable in a page of Gothic type is lost when spots of white, caused by wide spacing, appear. The black letter resulted from the condensing of the original Gothic form in the desire to save space — presumably on account of the expense of the parchment on which the lettering was done — and when we widely space a letter which has as its main feature of design a condensed form, the absurdity is at once apparent.

The old-style letters which approximate in shape the classic Roman — among which the Caslon is perhaps the best — may also be used for work of this nature, especially on pages which contain a considerable amount of text and which, if set entirely in the Gothic type, would be hardly

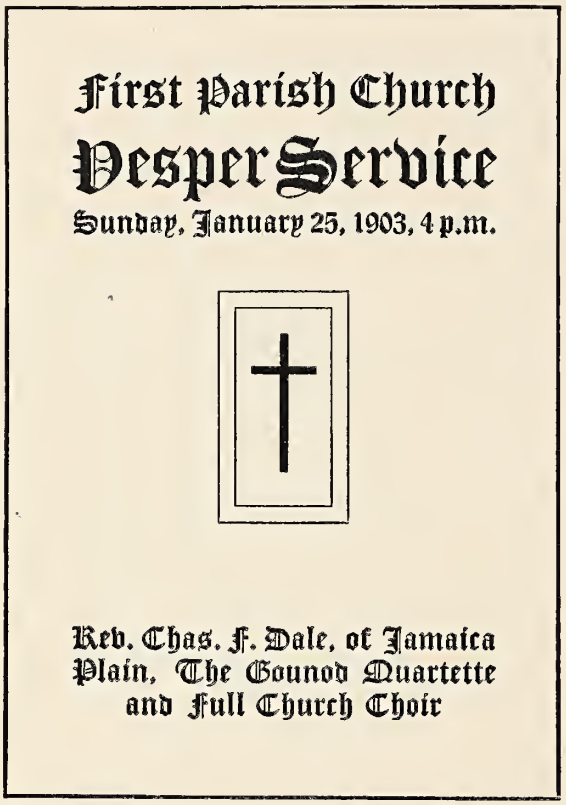


Fig. 3.— An appropriate decoration for ecclesiastical printing, and one easily constructed.

legible. Fig. 2 shows a page of this character. The use of the Roman letter in this connection is very pleasing, and results in a page that is easily read. Modern Roman — a letter of a later period, being first used in the latter part of the eighteenth century and which, by reason of its smoothness and roundness, does not harmonize with the Gothic forms — should not be used in this work. The question of wide spacing above referred to applies to Fig. 2, as less space between the words in the larger lines at the top of the page would result in a decided improvement.

The question of decorative effects as applied to ecclesiastical printing is to a great extent solved for the printer by the typefounders, from whom numerous beautiful and appropriate ornaments of an ecclesiastical nature may be obtained. Failing in these, the printer may readily construct from three pieces of labor-saving rule a simple Latin cross, similar to that shown in Fig. 3, which will answer all ordinary demands for decoration. Whatever ornamentation is used, however, must be thoroughly in harmony with the spirit of the work. A discordant note in the way of an inharmonious type-face or ornament is quickly noted in this class of printing, and it is far better to avoid all decoration than to use something which is not thoroughly appropriate. Fig. 4 shows the use of the popular geometric decorative designs applied to this work. The filling in of the squares caused by the crossing of the rules is very pleasing, especially when the work is printed in two colors, as was the original of this illustration.

As to the stock for printing of this character, antique-finished paper, either laid or wove, should be used. The modern coated papers have no place in this work. The character of the Gothic letter, both historically and as regards form, makes its use on the coated papers undesirable. (And in this connection it is perhaps well to include printing other than that of an ecclesiastical nature in the protest against the coated stock. While the development and growth of the half-tone as an illustration medium has made necessary an increase in the use of coated paper, still we can not help feeling that it should be confined to the printing of half-tones and not used as generally as it is at present.) Pure white stock furnishes an effective setting for the conventional color combination of black and red-orange, although a slightly tinted stock, approximating in color the parchment of the hand-lettering, is pleasing.

The above reference to the conventional color combination of black and red-orange tells the story of colors for this class of printing. The question has, to a great extent, been decided by the custom of centuries. From the days of the early printed books, in which space was left for the head and tail pieces and initial letters — to be put in afterward by hand and illuminated in red-orange — custom has decreed that these shall be the colors used, especially for the Christmas season.

The questions of typography and decoration for ecclesiastical printing are not, and can not be, subject to that variable thing which we call "style." A proper consideration for the "eternal fitness of things" will dictate

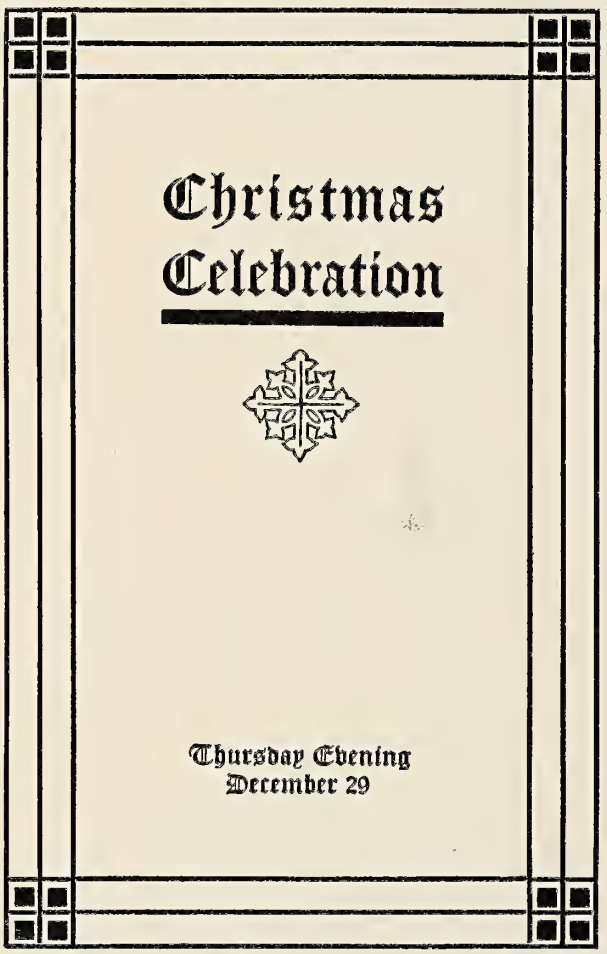


Fig. 4.— An application of the popular geometric design to printing for the Christmas season.

that when one sits in a church, surrounded entirely by Gothic design — windows, arches, paneling and even the ends of the pews influenced by the Gothic — the use of Gothic letters on the program which he holds in his hand is inevitable. He may not know anything at all about printing or architectural forms, but he can not fail to appreciate the harmony, nor can he fail to notice the discordant note that is produced when something other than the Gothic form is used.

Written for THE INLAND PRINTER.

IMPOSITION OF FORMS BY RULE OF FOUR.

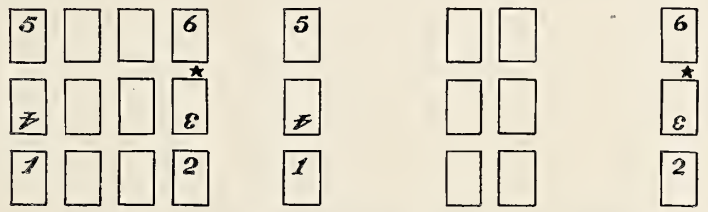
BY JOHN H. REED.

TO state that the "lay-outs" of nearly every form in use in establishments where hand-folding is done could be mastered at home in a few hours by a printer unfamiliar with this branch of the art would seem preposterous to an outsider, yet with the aid of a few simple rules known to all experienced stonemen, this becomes possible. The fact is that this feature of stone-work is secondary in importance to well-balanced margin-making and perfect register, particularly in multi-color work.

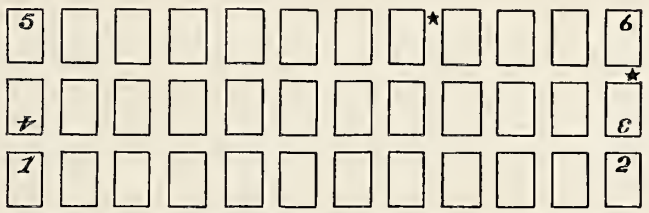
In the accompanying diagrams it will be observed the positions of but four pages are shown in any form with the exception of the 5's and 6's in the twelve group, yet it is safe to say that if the four rules which follow are carefully observed, success will be met at the first attempt at imposing any form here shown, which practically embraces all desirable lay-outs.



Eight-page form and same spread for a skeleton of a sixty-four.



Twelve-page form and same spread for a skeleton of a twenty-four.



Thirty-six-page form made up of three twelves to fold without cutting. Stars indicate points for bindery markers. Twelve, twenty-four and thirty-six may be folded without cutting, or may be cut.

It may be stated that the corners of all forms, excepting those hereafter mentioned, bear pages 1, 2, 3, 4; that page 1 is always placed at the lower left-hand corner of the form; that the heads of all pages on the same row are turned in the same direction; that heads and feet of pages alternately face each other, except in the twelve group, the diagrams showing the difference, and that these are all "work-and-turn" forms, which means that they are first printed on one side of the sheet, and then turned over and backed up with a second impression, which perfects two copies of the form. By dividing a form in the center (the long way) one half can be printed first and then the sheet backed up with an impression from the other half of the form. This is termed a "sheetwise" or a "work-and-back" form, and is usually resorted to when the whole form is too large for a press.

It is advisable, and will be found to be an interesting game of "solitaire," if the beginner will provide himself with sixty-four visiting or similar cards and number them from 1 to 64 to represent type-pages. Following are the four rules referred to above:

RULE 1.

The folios of any two pages placed head-to-head (that is, one head above the other), when added together must result either in a sum *one more* than one-half the total number of pages in the form or *one more* than one-and-one-half the total number, as in a 4-page form, 3 or 7; 8-page, 5 or 13; 16-page, 9 or 25, etc.

RULE 2.

The folios of two pages placed side by side when added together must result in a sum *one more* than the total number of pages in the form.

RULE 3.

As the pages being laid down advance, numerically, those next to which they are placed, either above, below or beside, continue to decrease numerically.

RULE 4.

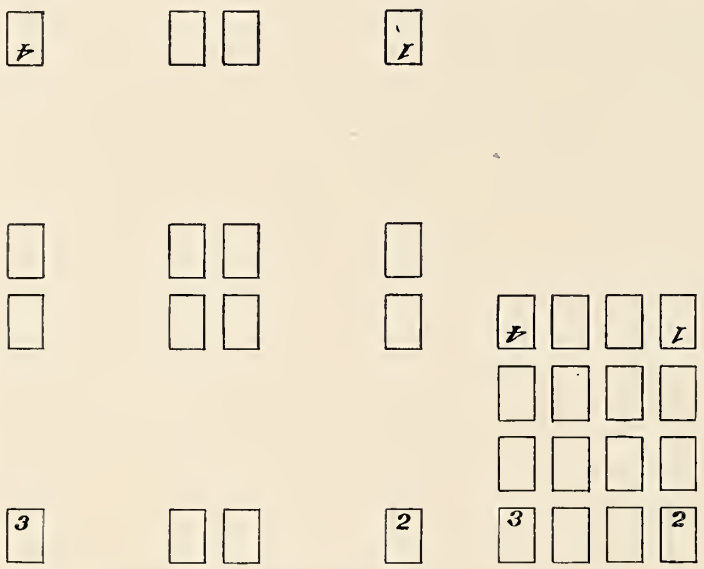
All pages which back each other, as 1 and 2, 3 and 4, etc., must rest at equal distances from the center of the form.

With reference to the diagram it is suggested that the beginner lay out a 4-page form first. This is shown in the sixteen where the blank pages are taken out and 1, 2, 3 and 4 closed up. Next fill in the 8-page form: lay the first four pages, then see Rule 2. Try the sixteen next, see first Rule 1, next Rules 2 and 3. Rule 4 should be considered at

all times. From this on will be easy sailing until the thirty-six is tried. There are three 12's to this form. From page 1 to 12 is made up in the two side sections, 13 to 24 utilizes all the center section and the remainder is placed in the two side sections. As a suggestion it may be stated that page 13 comes next to page 12.

In conclusion it may be said sixty-four pages is the limit of any form which will fold, and this will not do so well. All other large forms, say 48's, 72's, 96's and 128's are merely multiples of smaller forms. Long forms, say a long sixteen, are made up by dividing a regular sixteen in the center and placing the two halves side by side, so that pages 3 and 4 come together. Combination forms are mere matters of calculation.

To become familiar with folding, copy lay-outs on sheets of paper according as they are mastered.



A sixteen-page form and the same spread for a skeleton of a sixty-four.

UNION VIEW OF TYPOTHETAE'S POSITION.

"The Typothetæ's attitude toward the unions continues to be that of the opportunist," says the *American Pressman*, official organ of the International Printing Pressmen's Union. "The delegates to its convention in Boston had the opportunity to choose between a pronounced anti-union policy and one involving a recession from the equivocal declarations of the Higgins agreement and which would have paved the way for the formal recognition of the unions. The adoption of either by the convention would have meant a more clearly defined policy on the question of union labor than the Typothetæ has essayed in the past.

"The Typothetæ's position on this question has been far from a scientific triumph, and perhaps it is not to be expected that the element in it which had saddled it with its militancy would agree at once to such a modification of it as is necessary to render it practical and as it was made apparent a goodly percentage of the delegates in the Boston convention preferred. The support of the anti-union proposition was inconsiderable, while it was given out that there were votes enough in the convention to pass an endorsement of a form of agreement such as that between the unions and the Newspaper Publishers' Association. There were evidences in the convention that the Typothetæ's long contest with the several international unions in the trade over the eight-hour day had become tiring — not to say discouraging — and progressive delegates were prepared to extract something practical out of the confusion, in the hope of saving to the Typothetæ a place of usefulness in the industry.

Written for THE INLAND PRINTER.

UTILIZING THE SCRAPS.

BY LOUIS VAN HARTESVELDT.

PRINTERS who realize that the ever-increasing scrap-pile is a valuable asset, but who have no method for profitable utilization, will be interested in the following plan:

Assort all the scraps, tying each lot into a bundle. Keep out a sheet of each and mark in the upper right-hand corner the kind, quantity and size. The same should be marked on the top sheet of the corresponding bundle. Before replacing the bundles on the table divide it into enough divisions to properly classify the different papers, by nailing strips of four-inch board edge up on the table. We use four divisions labeled as follows: "Book Papers," "Writing Papers," "Cover Papers" and "Card Board." Now place all the bundles in their proper division, smallest toward the front.

The sheets kept out, representing each bundle of scraps, are now filed on an 18 by 12 inch board clip, or between a spring-back cover. Indexes marked to correspond with the divisions on the table may be made of heavy board, with a strip of cloth glued on the left to allow for folding back. This gives a record of all scraps, in book form, for instant reference.

When stock is chosen from the scrap-pile, the sheet should be removed and placed in the job-ticket. The corresponding bundle of stock can be readily found. Additions to the file should be handed in — properly marked — at the close of each day, and the bundles placed on the scrap-table.

WORSE THAN BEFORE.

A lawyer who had recently come into town placed his shingle outside his door. It read, "A. Swindler." A gentleman who was passing by saw the sign, and, entering the lawyer's office, said:

"Man alive, look at that sign! Put in your name in full — Alexander or whatever it is. Don't you see how it reads now?"

"Oh, yes, I know," replied the lawyer; "but I don't exactly like to do it."

"Why not?" said the stranger. "It looks mighty bad as it is. What is your name?"

"Adam Swindler." — *Exchange.*

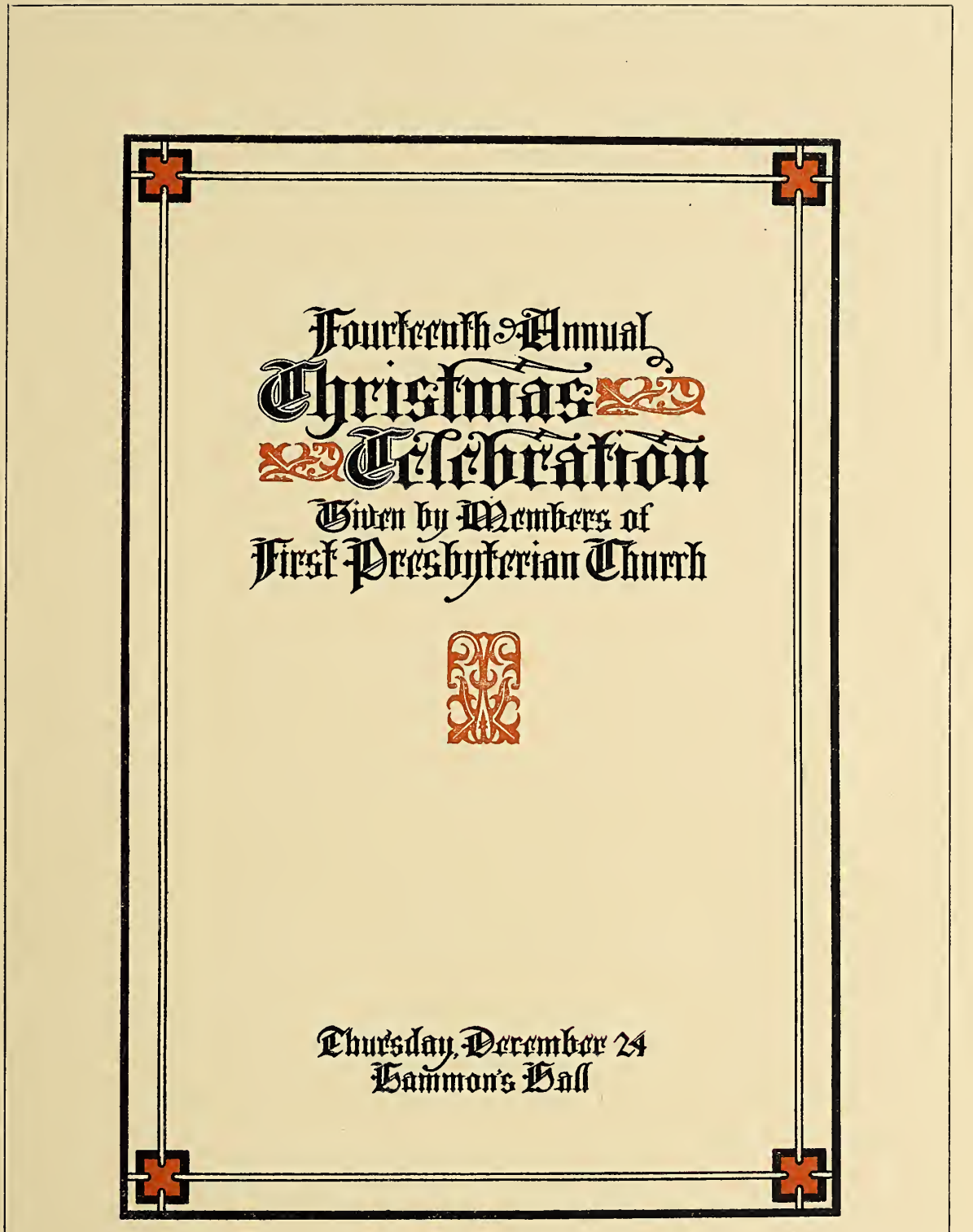

Fourteenth Annual
Christmas
Celebration
Given by Members of
First Presbyterian Church
Thursday, December 24
Hammon's Hall

FIGURE 1.

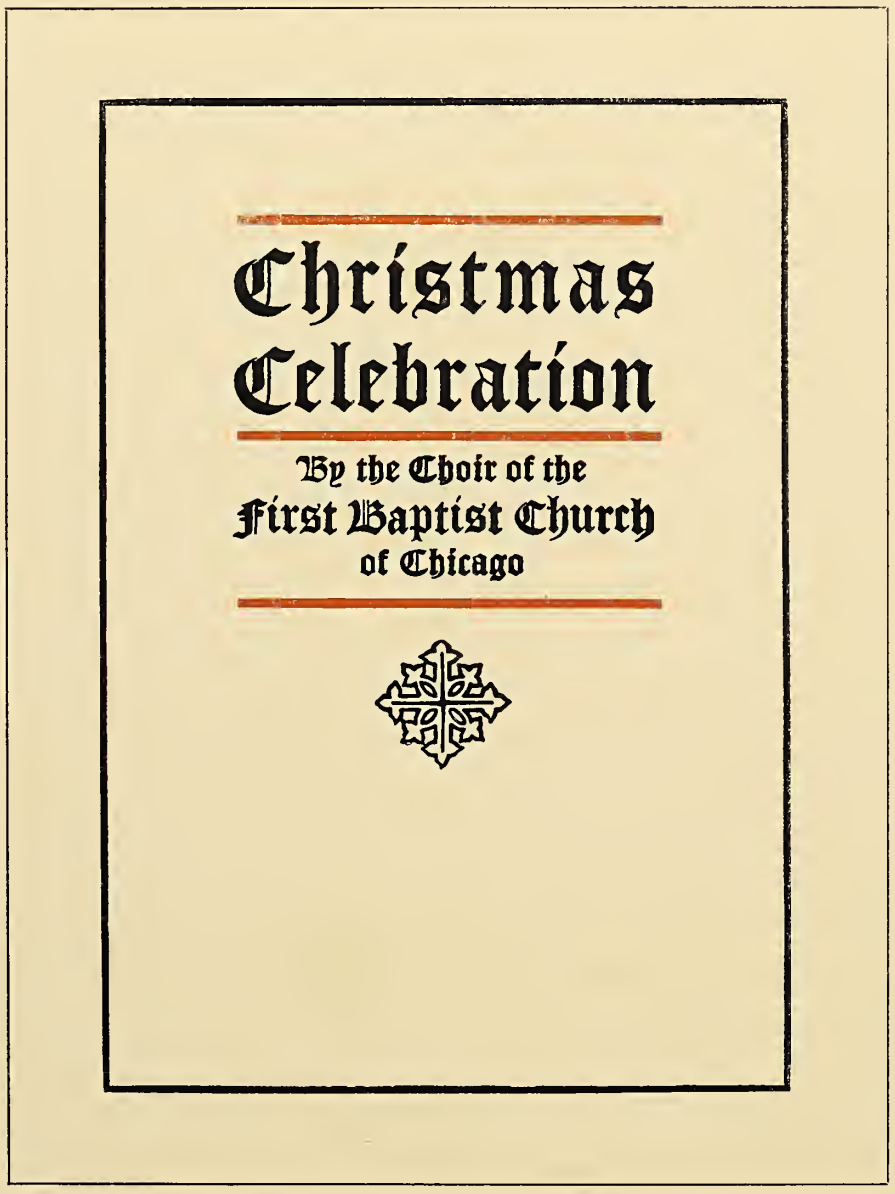
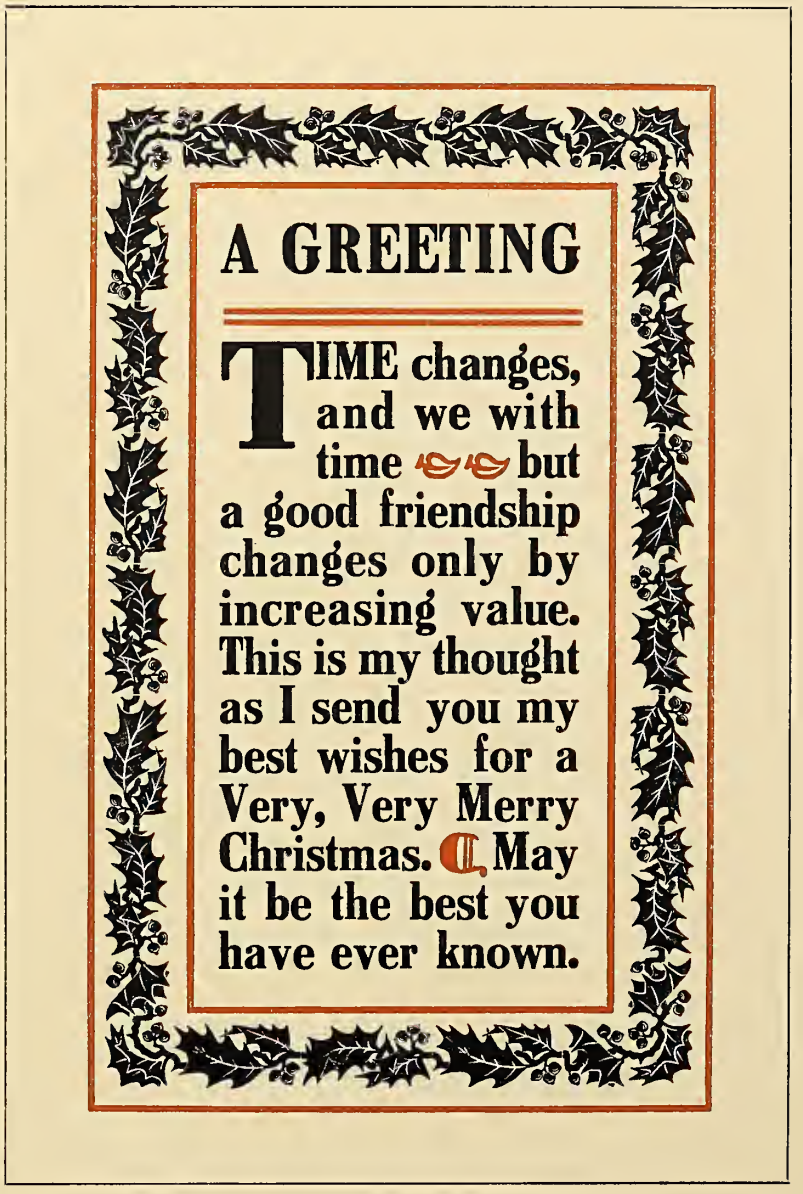

Christmas
Celebration
By the Choir of the
First Baptist Church
of Chicago

FIGURE 2.


A GREETING
TIME changes, and we with time but a good friendship changes only by increasing value. This is my thought as I send you my best wishes for a Very, Very Merry Christmas. ℂ May it be the best you have ever known.

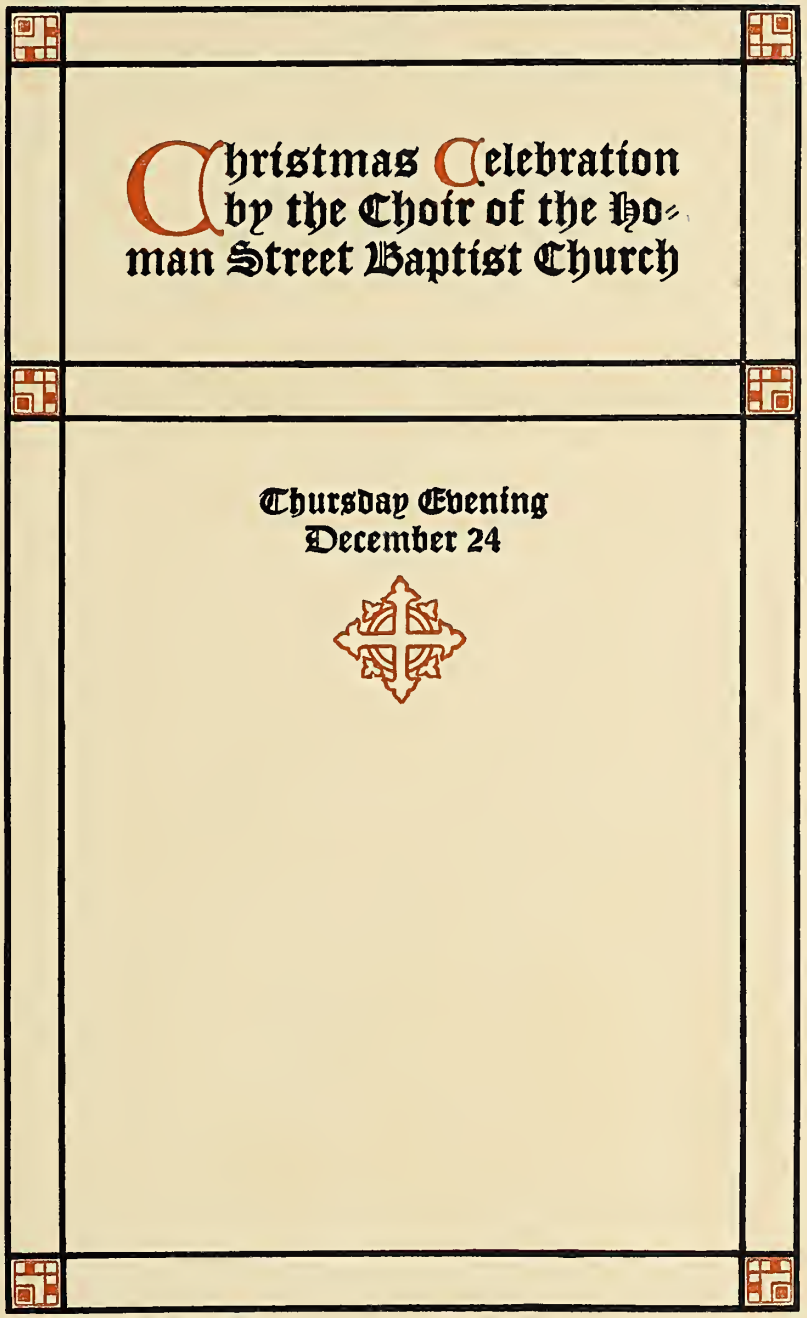

Christmas Celebration
by the Choir of the Ho-
man Street Baptist Church
Thursday Evening
December 24

Figure 3.

PROGRAM

Harken Unto Me — *Solo and Chorus*
Miss Smith and Choir

Then Shall the Redeemer — *Quartette*
Miss Smith, Miss Brown, Mr. Jones, Mr. Abbott

Oh! Come Emmanuel — *Solo and Chorus*
Mr. Frank Rich and Choir

People that Walk in Darkness — *Chorus*

O! Light of Life — *Solo*
Miss Abbott

Arise, for Thy Light is Come — *Chorus*

Oh! Divine Redeemer — *Duet*
Mrs. Brown and Mr. Frank Rich

FIGURE 4.

For the New Year

The old year hath come and gone and left with us its gift of another harvest. ¶ Each man hath garnered his share of golden grain, of weeds, of wild oats, and experience withal ¶ But now the planting time returneth. ¶ This year is thine and mine. ¶ Choose well thy field; work it with energy; water it with faith and sow with a right good will. ¶ And whether the gain be great or small, if here and there thou droppest a humankindness, thy labor shall not have been in vain.

Figure 5.

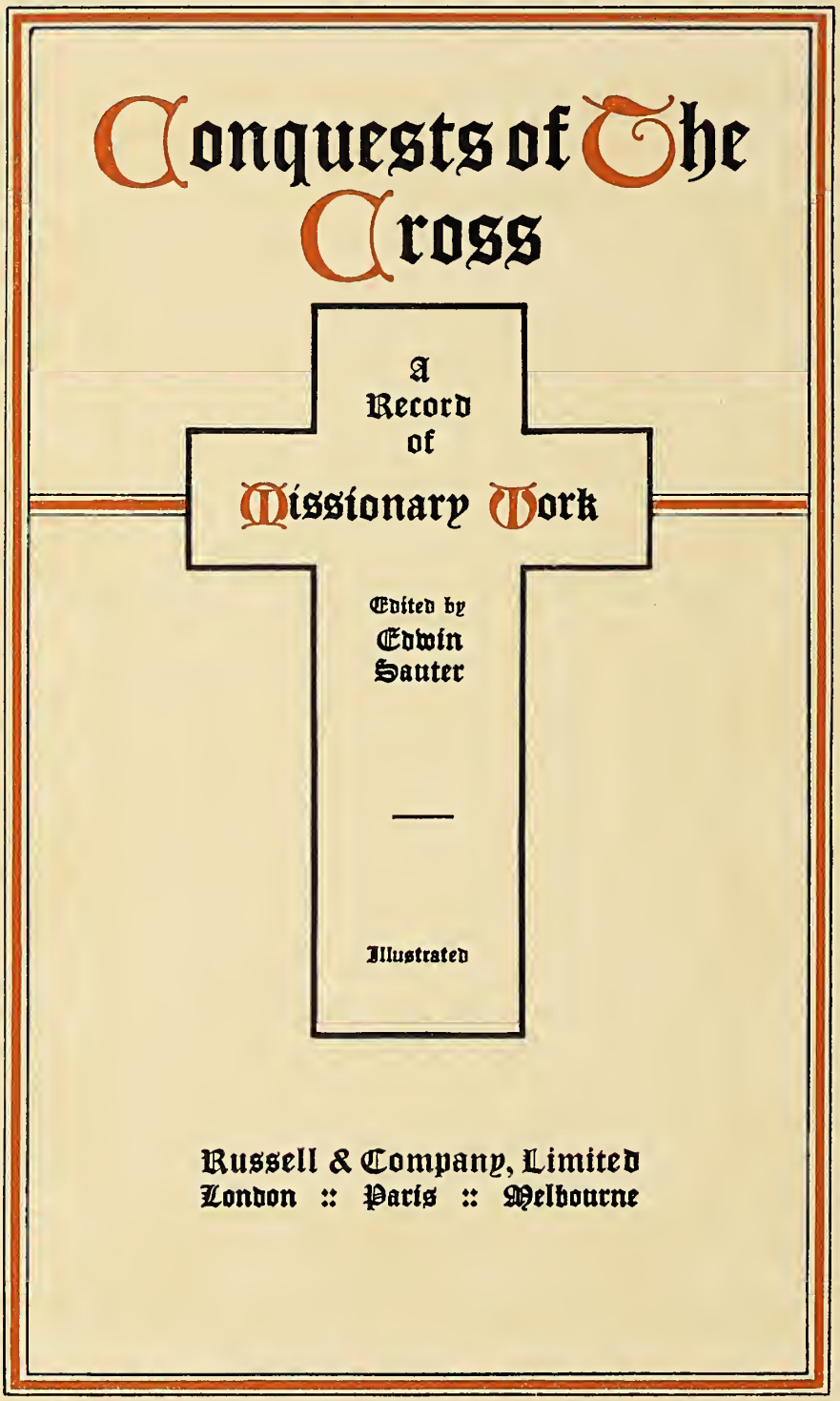

Conquests of The Cross
A Record of Missionary Work
Edited by Edwin Sauter
Illustrated
Russell & Company, Limited
London :: Paris :: Melbourne

Figure 6.

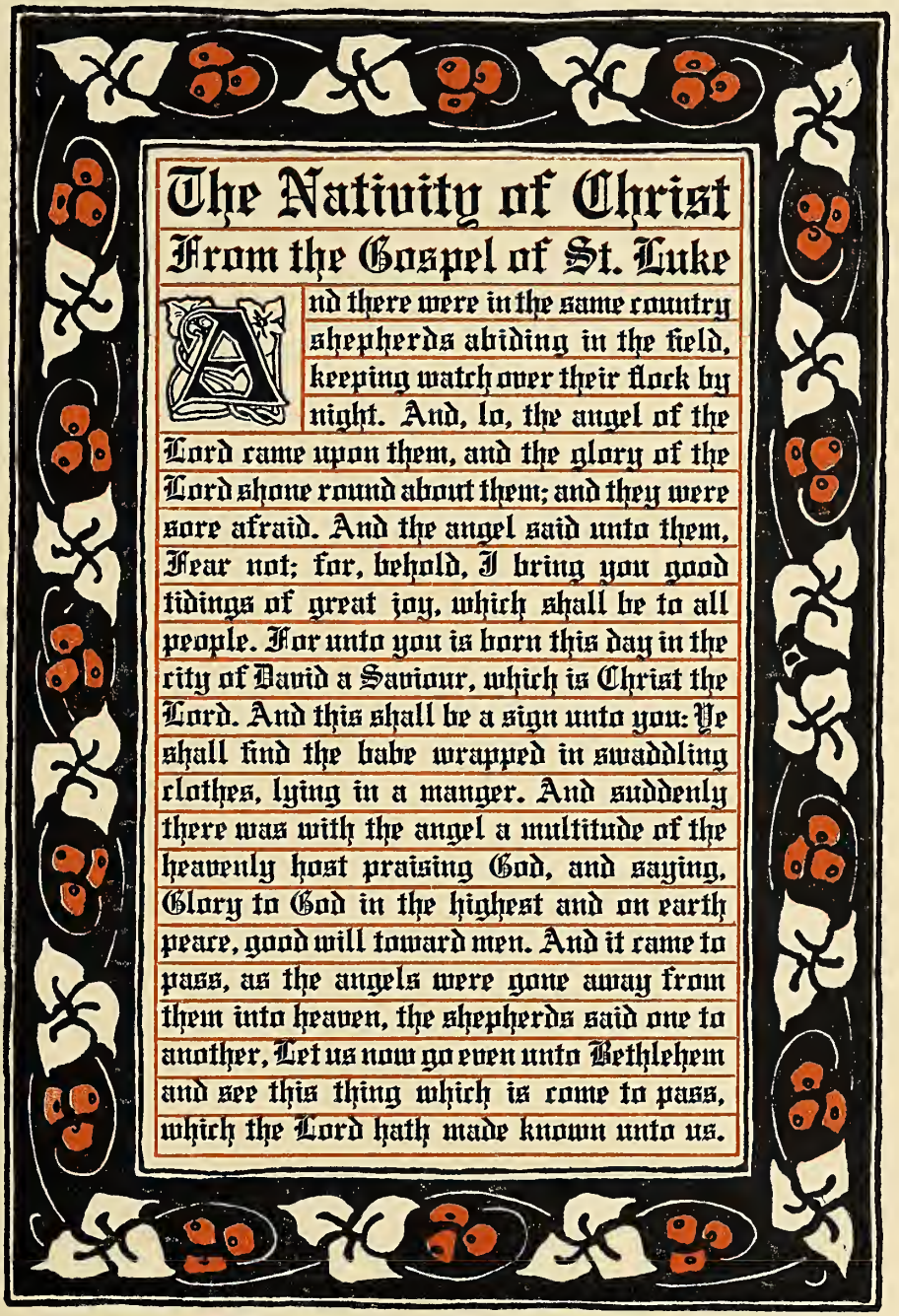
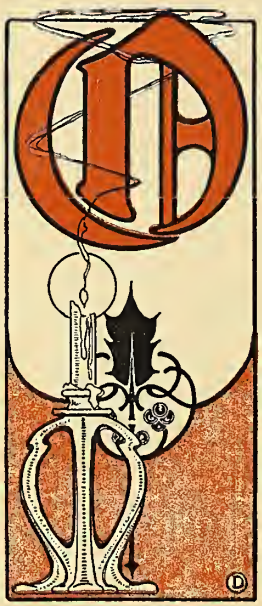

The Nativity of Christ
From the Gospel of St. Luke
And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest and on earth peace, good will toward men. And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem and see this thing which is come to pass, which the Lord hath made known unto us.

Figure 7.

Some Suggestions for the Holiday Season

Specimens from the Inland Printer Technical School



N the foregoing insert pages will be found specimens of work done by students in the Inland Printer Technical School. They represent the exercises carried out under conditions which are given as part of the problem, the object being to reproduce the limitations of an average shop, and carry out certain typographical designs under these limitations. The plan has also entailed the handling of matter that is seasonable; this is done in the hope that the pages set by the students may be useful as suggestions to the craft in general. It is our intention to make this a feature of our insert pages, so that the subscriber to the magazine may receive each month commercial work which may help with the copy to be found in his own shop at the time The Inland Printer arrives. While the number of type-faces at the student's disposal is limited, he is allowed to use hand-lettering where necessary, and such adjuncts to design as may be easily acquired by taking the I. T. U. Course of Instruction in Printing.

Figure 1. A hand-lettered suggestion for a Christmas program cover or title-page. The hand-lettering admits of a rich, black group of text which would be unobtainable were type used.

Figure 2. A Christmas greeting and a program cover-page, the former showing a stock holly border and the latter an appropriate ecclesiastical decoration.

Figure 3. Another program title-page suggestion, showing the use of a stock geometric border design.

Figure 4. A program page suitable for use with the page shown in Figure 3. The decorative spots at either side of the heading giving it something of the character of that page.

Figure 5. A suggestion for a New Year's greeting. In this page the familiar parallel rule border, crossing in the corners, is used.

Figure 6. A suggestion for the title-page of a work of an ecclesiastical nature. The latin cross in the centre, formed by rules, is very pleasing and appropriate.

Figure 7. A suggestion for a decorated book page. The red rules between the lines of text follow the custom which prevailed in many of the early hand-lettered manuscripts.

Machine Composition

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

THE annual report of the Mergenthaler Linotype Company shows that the financial depression noted in almost all lines during the past year did not prevent an improved showing over the previous year, and it was exceeded only in two previous years of its existence. The net gain for the year was $2,426,716. The Chicago agency, under the able management of George E. Lincoln, made the remarkable record of 362 machines sold during the fiscal year, representing a value of $1,184,105, and a quarter of a million dollars' worth of parts and matrices. The total assets of the company on June 30 were $18,433,166.

EJECTOR.— "F. M.," writes: "I had occasion recently to take out the ejector-slide on my machine to get an old blade to fit. I found the coil-spring broken, and I replaced it with one I had. It seems to work all right, but I do not know if it is the proper tension or just what it is supposed to do. Will you kindly tell me what is the purpose of this buffer-spring. I have one of your books, but do not find this question answered, and as I suppose the spring is there for a purpose, I would like to know just what it is for." *Answer.*— The ejector-slide buffer prevents the ejector-blade advancing farther than its cam moves it. Without a buffer the blade would continue to move forward, due to its momentum, until it was arrested by cam number ten, which causes its reverse movement. This forward movement of the ejector, if greater than normal, will cause the slugs to drop from the galley to the floor. The tension need only be enough to prevent this excess stroke of the ejector.

ALIGNMENT.— "X. Y. Z.," New York, writes: "Your advice to apply three tests in an effort to remedy crooked alignment of matrices received. I had fourteen ems on when I first tried the test, but could not succeed in pulling up the band on the left end of line — they were all equally tight. Next I had on twenty-six ems, and could pull up the last band on this measure. But little of the thread appears above the nut on the justification-spring rod — in fact, not any on the left one. Tried test No. 2 (paper between left jaw and adjusting rod), but could not move paper. You suggest examining the vise-jaw closing apparatus — I have taken it apart and cleaned it. Will you kindly tell me what to do to enable the paper to be as free as it should be? The third test is O. K. The wabbly appearance on the end of the line occurs almost entirely on small matrices, six and seven point — twelve-point never bothers." *Answer.*— Test the down stroke of the first elevator as follows: Send a line in to the elevator and allow the machine to run until second justification has taken place. Note the space between the screw in the elevator-head and the vise-cap. This space should be about one sixty-fourth of an inch. If the space is found to be less than one sixty-fourth of an inch, turn up on the screw mentioned. We would also suggest that you remove the elevator link and take out the spring; stretch it until it is about six inches in length; then replace the spring and cast a number of lines and note the results as regards alignment.

TROUBLES OVERCOME.— "E. B.," a St. Louis operator, who was advised regarding his troubles recently, now writes as follows: "Six weeks ago I wrote you in regard to line carriage failing to carry twenty-three em lines into first-elevator jaws. Instructions from you enabled me to remedy the cause in less time than it takes to tell about it. Instruction No. 4 of your letter did the business. I unhooked the long spring in the frame and gave it two turns, strengthening the spring. Chapter IV of your book, second paragraph, tells about the two springs in the machine frame, etc., but it does not say which one. I have heard some operators laugh about some of the instructions which are found in your book, and one of them we know of is about using graphite. I do not believe it should be put in the channels to assist letters in sliding. Your doctrine, as I understand it, says so, too. Recently I had occasion to overhaul a magazine, taking out all the verges and pawls. They were very dirty, and it was no wonder they failed to work freely. Graphite had been used freely and it worked down into the verges and gummed up the pawls. Some of the letters would fall out when the locking-rod was inserted. I put in a number of new verges and pawls, gave a thorough cleaning, and they came down fine without graphite. Please accept my thanks for your information."

MOLD.— "B. M.," Indianapolis, Indiana, writes: "I have been having some unusual trouble with a Linotype machine lately. The machine I was operating would cast a fin or ridge about .005 of an inch high the entire length of the slug, on the smooth side. Have had back knife ground and mold is perfectly true, both parts being the same in depth. However, the corners may be rounded a little; I have lapped it down on the lapping-block, but this did not help it any. Also readjusted back knife until slug was .918 high at both ends, but the fins still appear on the smooth side of slug. Have used your red-lead test in setting back knife, but the knife will only rub over the back of the cap. Have measured both parts of mold with micrometer and both are exactly the same height. Adjust the screws as I will, the knife will not touch the other part of mold, and when I turn them up too far, the knife, of course, will bind on back of cap but will not touch the other part. Would you advise rubbing back of cap down on lapping-block?" *Answer.*— There is little doubt that the posts at each end of the mold upon which the cap slides are warped, and so throw the cap out of line. The best way would be to send the entire mold to the Chicago agency of the Linotype Company for repair, but if you can not do this, you might order new posts and fix it up yourself.

CLUTCH.—A New York operator-machinist asks: "Is there anything that will cause a machine to stop with jerk aside from a dry shaft or gummy clutch? Have never changed the adjustments affecting clutch in any way except to dress down leathers slightly so as to increase space between collar and machine frame. Am certain shaft is not dry or clutch gummy, for I have removed pulley at different times, cleaned shaft and pulley and thoroughly lubricated them with oil and vaselin; cleaned clutch leathers and also inside of pulley, but it continues to jerk just the same. Have tested leathers so each arm of clutch grips pulley with same tension. When the stop pawl comes in contact with the stop lever, the cams back enough to throw the clutch in the opposite direction, engaging the rim of the pulley again, causing the machine to jerk. By taking hold of cam No. 1 and steadying cams, preventing their backing as they stop, the clutch releases freely and no jar whatever. Bushing controlling tension of clutch-spring is out

nearly to end of threads." *Answer.*— Without doubt the adjusting screw between the two parts of the stop lever is not set in far enough to enable the forked lever to throw the clutch out of action. When the machine is in motion there should be only a slight play between the forked lever and the collar on the driving-shaft. You can test this while the machine is running by taking hold of the forked lever.

GASOLINE BURNER.— "L. S.," a Western operator, writes: "I am having trouble with a gasoline burner. The point is this: When I have the metal in pot at proper heat, the slug shows cold face; then when I turn up the gasoline so as to get more heat on the mouthpiece, the metal gets too hot and starts to squirt. If I turn it down, mouthpiece gets cold. Have used a mixture of linseed oil and red lead to plug up rear holes on burner in order to produce more heat for mouthpiece, but the same conditions exist. Gasoline tank stands six feet from burner; is this high enough? Kindly give me your advice and greatly oblige." *Answer.*— Your burner troubles can be corrected without changing the outlets for gas, as you have done, with red lead. You should first of all have your burner clean; a blue flame at all points will be sufficient evidence of this condition. Reduce the flame under the mouthpiece if necessary, but keep the flame under the pot about normal. If the metal in the pot is at proper temperature and the heat is increased gradually under the mouthpiece, it should not cause squirts. It is quite possible that the lock-up of the mouthpiece against the mold is imperfect. To test the lock-up proceed as follows: First, open the vise and pull disk out. With a piece of brass rule scrape the back of the mold free from metal. Second, wipe mouthpiece clean; with bronze-blue ink cover the mold lightly from end to end. Third, place mold in normal position and push the disk back and connect slide; start machine and allow it to make several revolutions. Fourth, draw out disk and examine mouthpiece for ink-marks. The places which show are the spots where the mouthpiece has imperfect contact with the mold. Herein lies the usual cause for squirts when the metal is hot. A good contact must be made before you can eliminate squirts. To remedy the trouble, use a fine sharp flat file. Hold it at right angles with the mouthpiece (while it is in the pot), press hard and rub on the strongly inked places. Do not touch the weak places. After this is done, clean the mouthpiece and make another test as described before. Be careful that the ink is not put on the mold too heavily, otherwise the test is worthless. Continue filing and testing, until an even lock-up is obtained. If squirts occur after the lock-up is correct, the cause is the accumulation of metal on the mouthpiece, which will not be present if you carefully regulate the mouthpiece burner. We would not advise the closing of any of the openings in the burner. The position of your tank is not recommended. It should be outside the building and at least six feet above the burner.

HAIR-LINES.— "M. H. H.," an Indiana operator, writes: "I would like to have you help me out of a little trouble. The trouble is with hair-lines, which I have been bothered with lately. It seems funny that they only appear on the eight-point lightface and not on the blackface, nor on the eleven-point. I have enclosed a sample of the last edition showing you the difference between the eleven-point, which is clear, and the eight-point, which has hair-lines. I have tried to stop it every way I know how but can not succeed. The machine adjustments all seem to be O. K., but still the hair-lines appear on the eight-point. For a time the metal would accumulate on the ends of the jaws and also heavily on the casting point of the spacebands. I have cleaned the metal and it does not seem to stick so any more. My machine runs about eight lines a minute, and as the copy here for the paper mostly comes in the last three hours of the day, I have to hang the elevator continually to get out the paper. Would the constant heat tend to cause hair-lines by burning out the matrices? I have no pressure governor on my machine. When the gas comes too strong, we shut it partly off down-stairs at the supply pipe. The metal also accumulates on the matrices the same as on the spacebands, and tightening or increasing the tension of the justification springs does not remedy this. I have consulted the machine book but still can not overcome the trouble. Could I tell if the matrices were ruined with a magnifying glass?" *Answer.*— The reason for the hair-lines appearing on the slug is due to the breaking down of the walls of the matrices. This condition of the matrices is brought about in several ways. When the walls have been destroyed you can not renew them; the only thing to do is to replace the damaged matrices with new ones. The blackface and ten-point lines do not show hair-lines because the matrices have not been used as much as the Roman face. A direct cause of damage to the walls of a matrix may be the weakness of the justification springs or the misadjustment of the pump-stop. An indirect cause may be that the mold locks too tightly against the matrix line, thus preventing proper justification. Other causes are imperfectly repaired or damaged spacebands; the neglect of spaceband cleaning; the scraping of spaceband sleeves with anything harder than brass, thus rounding the sleeve; this condition of the sleeve permits metal to enter between matrix and sleeve. Continuous use of overheated metal tends to ruin the walls of matrices. If the sides of old matrices are cleaned it will cause hair-lines to appear, because of the removal of the graphite, which is lodged against or on the partly damaged walls and tends to prevent metal entering between the casting seats. The lugs of matrices may be cleaned, but do not remove the accumulation of graphite from the sides near the casting seat. You should have a pressure governor to control your gas pressure. If you use natural gas have the special controller. You may somewhat minimize the hair-lines by increasing the tension of the justification springs, and by permitting graphite to accumulate on the sides of matrices.

A SUGGESTION FROM A READER.— Fenton J. Lawler, of Greencastle, Indiana, writes the following, which we gladly include in these notes. If others of our readers would follow his example and offer suggestions, all would be greatly benefited. He writes: "I have been a reader of THE INLAND PRINTER for some time, but have not as yet said anything through its columns. Reading this month's issue, I find in the 'Machine Composition' department some troubles easily overcome, if only known. In a well-regulated office some of these troubles may never happen, but in offices where the office boy and the janitor play tunes on the machine, some of these troubles can best be answered by one who has had them. I have been on machines, as operator and machinist-operator, for about six years, running all models, and have found all sorts of things. If I may take the liberty, I would like to contribute in the interest of all. Under the heading 'Back Squirts,' from 'B. H.,' South Carolina, are given some troubles that may not be due entirely to the mouthpiece or the adjustment of the pot-legs. I would suggest that 'B. H.' clean his mold, shine it with metal polish, including liners. Next remove all burrs and nicks with a file. This must be done with great care, not filing below the burrs. After this has been done, put the mold into position to cast. When on the machine, examine very closely the back and see if it is perfectly true. If the mold-cap stands out farther in the back or front than the liners, you may be sure the mold-cap guide pins are bent or burred. Take the mold out again and straighten these pins so that the back of the mold will be flush with the liners. This should remedy the trouble, unless the mold or the liners have been filed on. The lock-up of the pot and

disk may then be tested and the pot adjusted, and I think this will end the trouble. In real old machines, I find that the shaft on which the pot rocks has become worn, and it is quite hard to get the correct adjustment sometimes. 'B. H.' should also see that the locking-nut on the disk-stud is tight and that the knife-guard is set close enough and the screw tight. The 'small deposit of metal' on bottom of slug is, nine times out of ten, caused by the metal in the pot being too low and allowing an imperfect slug, the metal sticking in the mold and the ejector-blade, after a slug of this kind, will do the rest. From the tone of Mr. 'B. H.'s' letter, I think that stuck slugs may be common where he is, and that they are driven out by pounding the ejector against the slug by the ejector-lever in the back of machine. If such is the case, then he may be sure that the mold-cap guide pins are bent and that this is what is causing most of his troubles. If I may be permitted to make one other suggestion, I would make it to 'E. B.,' of St. Louis, who is having trouble with his line-delivery carriage. It may be, where the machine is seldom used on wide measure, that the track of the carriage, near the end, is filled with metal, or it may be burred, taking it that the line-delivery carriage is the old style (two-piece) carriage. It is also possible that the first-elevator jaws are battered inside. They should be smoothed off with a file. Again, in a long line a greater pull is exerted by the coil-spring and the least resistance will sometimes stop the carriage. It may be, therefore, that there is a matrix in his machine that has been battered and is causing the trouble. It would work all right in a shorter line, but in lines of long measure it would not go through machine. All of these difficulties I have mentioned have occurred to me on machines at different times, and I think that possibly this may be the trouble of some others."

DISTRIBUTOR.—A Kansas operator writes: "I am in trouble, and when up against it I always turn to you as first aid. In this instance it is distributor trouble. Some months ago the shop bought a new set of matrices, Cheltenham, for jobwork. At that time the No. 3 machine we have was not getting a good slug, so I was compelled to put the matrices on my machine, which is a No. 2. I had considerable trouble in getting the matrices to run through the distributor. When they ran onto the distributor bar they seemed to bind — I forgot to say that these were ten-point matrices. I called the manager's attention to the fact that they bound, and told him that, in my opinion, if the matrices were forced to run they would ruin the distributor bar. He said to make them run, as a job had to be set. I did, and after they had run through the magazine several times they distributed pretty good, but when I put the old eight-point matrices back in the magazine my troubles commenced. The eight-point matrices are about five years old and, of course, are worn considerably; from that time they have dropped in most any channel, and the last few weeks I have been almost unable to run. They do not seem to drop from the bar at the proper time and sometimes the lower-case 'h' will go over and drop in the lower-case 'k' channel, etc. I informed the manager that he would either have to buy several hundred new matrices or get an entire new dress. He decided to buy the new dress. Now, do you think it will take a new distributor bar, or will the old bar carry the new matrices all right? And do you think the ten-point matrices cut the bar so as to cause the trouble with the old eight-point matrices? The machine is quite old and the bar is worn considerably. Do you think if the old bar carries the new matrices all right, that it would cause unnecessary wear on new matrices? The ten-point matrices were so large that they caused considerable trouble about dropping — the channels were not large enough to allow the quads and caps to escape properly. I understand that these machines are not supposed to carry anything larger than eight-point. Is that correct?" *Answer.* — It is not likely that the ten-point matrices have done any harm to the bar, and you will be safe to use the same bar for the new dress. You stated that the matrices bound, but did not say where. If they bound just as they were going on the distributor bar it could have been easily remedied. Before you run in the new matrices, test the adjustment of the distributor bar as follows: Set the distributor box to full height. Run in a thick matrix and stop the screws when it has reached the highest position on the rails and is about to engage the distributor bar. Raise the back screw and note how far the upper ear of the matrix is from the brass strip on the bar. It should not touch this brass strip; about one thirty-second of an inch is the maximum distance you should have at this point. If you find the space is not correct, adjust by the screws you find above the bar under the curtain. When you are distributing the new matrices, remove the guide bar from the channel entrance and watch closely how the matrices enter between the brass partitions. In this way you can tell whether the matrices are dropping properly. New matrices usually distribute with more or less difficulty until their combination hooks are rubbed smooth by friction with the bar. Some operators take a pinch of graphite in their fingers or rub the bar-combination rails to ease the operation of the matrices sliding along. It is a wise plan to clean the distributor screws with a cloth and benzine; have them bright and free from oil. If you have a No. 1 machine the magazine can take eleven-point; if it is a No. 3 it can take fourteen-point. The matrices will cause trouble in dropping if the distributor is running too fast.

RECENT PATENTS ON COMPOSING MACHINERY.

Justified Type Lines.—A. W. Hanigan, Philadelphia, Pennsylvania, assignor to the Ontario Type Machine Company, Limited, Toronto, Canada. Filed April 10, 1906. Issued August 18, 1908. No. 896,381.

Knife-wiper.— F. A. Pettit, Kansas City, Missouri, assignor of one-half to H. P. Berkshire, Kansas City, Missouri. Filed April 21, 1908. Issued August 25, 1908. No. 986,855.

Type Caster and Setter.—A. W. Hanigan, Baltimore, Maryland, assignor to the Ontario Type Machine Company, Limited, Toronto, Canada. Filed May 5, 1902. Issued August 25, 1908. No. 896,908.

Type Casting and Setting Machine.— R. C. Elliott, Clapham, London, England, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed June 9, 1908. Issued September 1, 1908. No. 897,358.

Impression Machines.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed October 14, 1902. Issued July 7, 1908. No. 892,624. F. H. Richards, Hartford, Connecticut. Filed June 21, 1902. Issued July 7, 1908. No. 892,891.

Linotype Assembler.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 10, 1908. Issued October 20, 1908. No. 901,478.

Pot Feeder.— H. Burris, Hemer, Germany. Filed November 8, 1907. Issued October 27, 1908. No. 902,134.

Sprue-plate for Mold.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed August 13, 1908. Issued November 10, 1908. No. 903,505.

Type Casting and Composing Machine.— O. V. Sigurdsson, New York, assignor to Oddur Manufacturing Company, New York. Filed June 25, 1906. Issued November 10, 1908. No. 903,331.



THE OLD, TRUE GOSPEL IN NEW GARB.

The educational movement to put the printing trade on a business basis goes on apace. The building is from the ground up, the various organizations taking on the form that apparently best suits their respective localities. In some places we find boards of trade enforcing rules with varying degrees of rigidity; in others, purely educational societies like the Ben Franklin clubs, while out on the Pacific coast we have a master printers' organization enunciating an ethical code that is in the forefront of progressive declarations by modern business men. These organizations come as near being natural growths as is possible in the case of associations of men. For that reason their expansion is easy and stable. The first lesson they teach is that it is a good thing for competitors to come together and see the better side of one another. Printers are as other men, no better or no worse. Nature did not make a class of humans with sharpened teeth and seared consciences and foreordain that they should own printing-offices. When one knows of his competitors solely through the stress and strife of getting work, he is apt to come to the conclusion that, with few exceptions, printerdom is peopled by mental, moral and commercial misfits. A getting together soon dissipates that unhealthy notion, and quickly there is a realization that many grievances are imaginary, some the result of ignorance, and few, if any, are born of malice.

As personal feeling subsides, it begins to dawn on the clarified minds that all are beset by the same troubles. Smith finds his limited returns are not due so much to the competition of Jones as to the fact that neither of them are getting what they should for their work. This being discovered, it takes little illumination to demonstrate that some competitors are selling product for less than it costs. The gospel of profit is preached; without profit, businesses can not succeed, and it must come from the customer. If there is not profit in an industry, there must be mismanagement, which impels an analysis of conditions. The first step in that direction is the ascertainment of costs, and, interest being aroused, there are discussions and much quiet thinking on other features. Thus, attention is logically directed to vital questions, such as the best advertising methods for printers to employ, or the quality of men who should be engaged as solicitors, or the best way of circumventing the scalping fraternity, or how to create a demand for printing. These subjects have been considered by printers before, but by comparatively few, and they often first-class ones, whose equipment was so extensive as to lead their humbler competitor to think such efforts were beyond his capacity. In the interchange of ideas now going on, the man of the small office is learning that he can be just as businesslike in his sphere as the owner of a large concern. He is learning also that, if he does not do some of these things, he will fail in his undertaking, and that, incidentally, he should do other things from motives of craft patriotism. That this awakening is healthy is proved by the fact that it is attracting the attention of those engaged in other competitive industries, and the leaders are wondering why similar methods would not prove beneficial with them. The whole world is going to school these days; it is a good thing, and printers are in the van in more ways than one.

ON SECURING BUSINESS.

The Thursday noon luncheons of the Ben Franklin Club have become a feature of printerdom in the Windy City. All sorts of germane subjects are discussed — the speaker of the day being assigned a theme, which he discusses at length. This is followed by short talks on that or other subjects. At a recent meeting, "How to Get Business" was handled by H. L. Ruggles, a well-known Chicago job printer. The speaker said that advertising of some character was an essential in business-getting, for nowhere outside of a mint could money be made without advertising. But effective publicity was a prime necessity. He belongs to the school which believes that in discussing a job with a prospective customer it is not wise to name prices. Every other aspect of the job should be discussed, and the buyer made to understand what he is going to get before the price is touched on. Speaking of the detail of advertising, Mr. Ruggles said: "When I first went into the business, I believed the quickest and best way to get business was to advertise prices, and accordingly I sent out prices on envelopes and letter-heads. Well, I got the business all right until some other fellow got the best of me on the prices. I finally discovered I was on the wrong track and quit that line of advertising, which I now believe cheapens and demoralizes the whole trade. We will all be vastly better off if we can stop the advertising of prices.

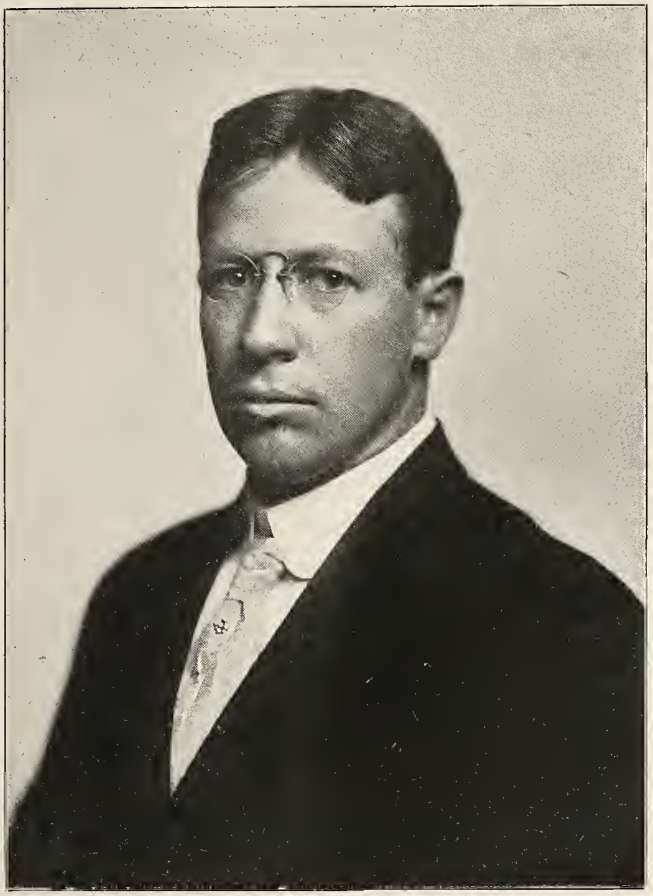
"A good advertisement for printers should be short and to the point — something that will not take much of a busy man's time to read. I have never been in favor of descriptive booklets or long articles, for as a rule they are consigned to the waste-basket. Live up to your 'ad.' — do not make a statement of any sort unless you can back it up. One very good way to get business, and the best 'ad.' of all, is to take mighty good care of the business you already have. An old customer who is well satisfied is better than a new one, and is the best advertising medium that I know of. Treat your old customer right and he in turn will send you new ones. Bear in mind that it is as necessary to hold your business as it is to build. Don't promise a proof at ten o'clock in the morning and give it at four in the afternoon. Don't fill an order with inferior stock; don't 'short count.' Don't forget the golden rule — it was made for you as well as for others. Above all, be honest with your customers, let integrity be your watchword and give them the best service of which you are capable. Integrity and service — two great words; it will pay us to ponder on them, to analyze them. I venture to say that any printer — no matter who he may be, whether he has a small or large plant — who is thoroughly honest, just to himself and to his customers, is bound to increase his business.

"Constantly be of service to your customer — advise him as to his needs; show him how to improve on his copy; give him new ideas as to his advertising; make him understand you are his good and true friend. Do this, and your customer will prosper, and you will prosper with him. Many a time I have gone into an office to give a figure on printing, and finally took the job away without giving an estimate, simply because I was able to give the prospect valuable advice.

"Another good way to increase your business is to spend less time or no time in the practical end of the busi-

ness — setting type, etc. Your time can be much better employed in properly managing the business, keeping your customers in line, buying right, etc. Don't work on a twenty-dollar-a-week job when you are drawing a hundred. You simply cheat yourself by so doing. You can hire mechanics, but it's hard to hire executive ability."

Succumbing to the Ben Franklin atmosphere, Mr. Ruggles spoke of the necessity of knowing costs and said: "Put in a Ben Franklin cost system, and know your absolute cost. The sooner you do, the quicker we get results, and results are what we are all after. We do not come to



H. L. RUGGLES.

these meetings week after week simply to hear ourselves talk. I for one want to see my bank balance larger, and the only way to accomplish that result is for me to get a better price, and I can not get a higher price than the market will pay, so it is up to me and to you, my printer friends, to get together and stick together, until we accomplish our objects. The cost systems established in Chicago demonstrate that we are not getting enough for composition. I hope the time will come, and soon, that we will all raise our prices. It is a 'cinch' that if present prices were doubled on labor we would still not be charging more than we should — we would still be far from the bloated bondholder.

"I heard a member say a short time ago, that it is better to gamble into your own pockets rather than into your customer's; therefore, he adds twenty per cent to the estimate of time on composition, and then figures the hour at $1.30. Now if he does that, gets the price, why can't the rest of us? Simply because we haven't got the nerve to ask it. Always keep in mind the principle of not allowing your customer to make your price.

"I thoroughly and honestly believe that if the two hundred members of the Ben Franklin Club would, every one, starting November 1, charge composition at the rate of $1.50 per hour, it would cause scarcely a ripple. In thirty days we would look back and say, 'What a lot of fools we have been. Why didn't we do this before?'"

Mr. Ruggles expressed the opinion that prices could be raised by Chicago job printers without harmful results, going on to say: "When I raised my price on composition some time ago from 75 cents to $1, I thought 'This is where I drop a few customers.' But the days went by, the sun rose and set just the same old way — I didn't lose a customer, and was 25 cents better off on every hour's time.

"Perhaps you think that I am inconsistent, when I say first, be honorable with your customer, and again 'soak' him, but my friends, the customer will willingly pay the right price. He wants you to make a profit, and he will be glad when the day comes that, in giving a job to a printer, he will get his bill based upon the actual cost, plus a profit commensurate with the intelligence, the experience and the capital involved."

ESSENTIALS OF GOOD SALESMANSHIP.

"There are two or three phases of this problem of salesmanship that I can touch on but briefly here," said J. D. Kenyon in an address on "Business Building," before the recent Typothetæ convention. "There are four factors — the salesman, the customer, the goods, and the sale. Now, coming to the customer, business men — from the proprietor down to the salesman or to the youngest employee, and particularly those in the sales department — must become better students of human nature. They must learn how to size up people better. They can do that by the careful, scientific study of types, of temperaments, of motives, of habits, of ideals. And how can they do that? Why, by more carefully studying the general contour of the man's head, the lines in his face, the tones of his voice, the poise and gesture, the attitude, his mannerisms all the way through. Each of those is the result of habit of thought. If studied, analyzed and traced to the original thought, which can be done in most cases, you will get at the characteristics of that man, which will give you a handle by which you can reach him. And it is very important that business men know more of the subject of human nature, because nine-tenths of business is human nature.

"Now, coming to the goods. The successful salesman must be one who not only understands his goods but can explain them in a way that other people can understand. In other words, he must be a logical thinker and a logical talker. I have had the opportunity, probably, of hearing more sales talks than most men, because it has been my business during the past years to mingle with sales organizations of all kinds, and it is enough to make a person's heart sick to see and hear the feeble attempt on the part of men to really make a selling talk that is at all attractive to the customer. The main reason at the outset is their undeveloped faculties. The next reason is the lack of turning those faculties into acquiring a sufficient knowledge of the goods, and then of being able to express that knowledge in an interesting way. In order to have a selling talk that is a selling talk, that is right, that is scientific, a man must know all he possibly can about his goods. He must analyze his goods.

"To-day people don't want great volumes of words, and stories and all that sort of thing. The verbal cyclone and human windmill are out of date. To-day it is the man of points, points, points. Business men of to-day want reasons why they should give up their money. They are not satisfied with simply hearing, 'Oh, well, ours is the finest concern in the city, and you know we can always do so and so,' but they want reasons, and they want them clean cut, they want them sharp. I tell you that the man

who studies those reasons always has the advantage of the other fellows. Your salesman should have the absolute advantage when he comes in contact with the customer, because he should know more about the goods than the other fellow. What he knows about the goods is a club. But if the other fellow knows more about them than he does, it is a meat-ax, under which the salesman gets beaten up if he does not know how to combat. So he must study the goods. Then he must know how to put those selling points together in a clean-cut, concise way. He must be logical. The points must fit one right on top of the other. His story must hang together, must be convincing and go straight home. To-day it is a question of points, points, points, that are shot right into the minds of men like so many arrows and stick, and finally the customer commences to see things as you see them and feel as you feel about them, and he is ready to do business.

"Finally, coming to the last factor in this problem, the sale — that is purely a mental thing. Business men must know more about the effect of mind on mind. They must study more carefully the effect of the things they say and do, so as to know when their customer is ready to transact business. You never bought anything in your life but your mind went through four stages: attention, interest, desire, and decision. Until your mind was brought up to the point of decision there was nothing doing. That process must take place. You must first give it attention, you must become interested, you must desire, and you must resolve to buy. Now, the salesman has to create that condition. If he is not a person of strong personality, if he is not a good judge of human nature, if he is not a good logical talker, does not understand his goods and how to present them right, how on earth can you expect that man to do much toward changing the mental attitude of the customer? But a great many men can get a person's attention and interest and desire, get him right up to the point of decision, and talk him deliberately out of the sale. There are probably just as many sales lost by overtalking as undertalking, because men do not recognize that mysterious thing, the psychological moment."

MAKING MONEY AT THE BUSINESS.

The adage that there is "no money in print" evidently does not apply to printer-publishers. According to the report of George Newnes, Limited, the profits for the year ended June last amounted to £42,225. At the annual meeting of Weldons, Limited, presided over by Sir George Newnes, Bart., M.P., it was announced that the profit for the year amounted to £42,145. The chairman announced that, with the present dividend, the ordinary shareholders had received the return of their capital in dividends of ten per cent, while the working capital is intact, and a reserve fund of £34,000 has been formed. The annual report of C. Arthur Pearson, Limited, shows a profit of £48,419. The publishing house of Raphael Tuck & Sons, Limited, announces net profit for the year amounting to £32,450, and, with the balance brought forward from last year, a total division of £35,538. Evidently some people are doing tolerably well out of printing.— *The Printing World, London.*

PREACHING THE GOSPEL ON THE COAST.

The *Franklin Printer*, of San Francisco, is doing yeoman service under the editorship of Mr. G. B. Goodhue, in stimulating printers to a realization that on their individual efforts must the rehabilitation of the printing trade depend. The disaffection of a few printers will not kill the effort that is being made to lift the trade out of its present chaotic condition on the coast, but it will retard it. The printer who renigs can find no excuse in saying that his conduct was justified in that "he did not like the way things were being run." There are quitters in every organization, and in Franklin societies everywhere, but we have yet to see any man who thinks he can do things better, denied the chance to show what he can do. It may be a long pull and strong pull, but as the printers of the coast are a virile lot, accustomed to "doing things," we may expect to see them tackle cost and similar problems from many new angles.

THE FRISCO PRINTING TRADE.

Air: "There Was a Jolly Rover."

BY A. H. MC QUILKIN.

There was a bally printer
And a rovin' he was boun';
He roved from every city
To every market town.
His home he said was nowhere
But where he might be at —
That is, it was most anywhere
As he hung up his hat.

He drifted into Frisco
Right after that earthquake,
His pockets they were empty,
And how to make a stake
Was the problem that confronted him;
When right upon the street
A genial foundry salesman,
Bland, smooth and slick and neat,

Came up and slapped him on the back,
And says to him: "What cheer,
How are things comin' with you,
And what *are* ye doin' here?"
"Oh, they're comin' mighty slow," says he,
"An' the thing I'm doin' here
Is castin' round to find some one
To stand a pint o' beer."

"Oh, if that's all that's troublin' you,
The beer is in your hand —
But why don't you set up in trade?
This is a glorious land,
An' the prices they are gettin'
For printin' is a cinch.
We always help the printers
When things come to a pinch."

So they laid their heads together
In kindly brotherhood,
And type and presses, quoins and chases,
And lots of things of wood,
They hauled out to a little shack
Some miles away up street —
A funny speculation for
That salesman bland and neat!

The printer started out at last
To find something to print.
Among the city stores he got
Large orders without stint,
For when they asked what his charge was
He'd answer, to their mirth,
"Sure *I* can't tell; *you* ought to know
What your own printin's worth."

What wonder then that very soon
The sheriff played a hand —
A little game of solitaire —
And Oh! it beat the band
How that lone, little printin' plant,
And others like it, come
To put the trade in Frisco
For a long time on the bum.

THE MAN WITH A GUN.

A Wisconsin editor is in a wild state of terror because a local physician is hunting him with a gun. The editor wrote, "Having felt the patient's pulse, he prescribed for the man," but the compositor set it "purse" instead of "pulse" — and the end is not yet.— *Crocker Quality.*

Pressroom

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

CHALK-RELIEF OVERLAY (339).—"Please give me the address of the American representative of the chalk process of making overlays." *Answer.*—Waltzelhan & Speyer, 183 William street, New York city.

AUTOMATIC CARD PRESS (338).—"Kindly give me the address of the firm that handles the small automatic press, self-feeder, which can be operated from a sixteen-candle lamp-socket." *Answer.*—The Automatic Printing Press Company, 153 Jefferson street, Chicago, Illinois.

TYPEWRITER RIBBON CLOTH (340).—"Can you give us the addresses of firms who supply typewriter ribbon cloth; also concerns who cut this cloth into strips suitable for making ribbons of the right size for various machines?" *Answer.*—Write to the Neidich Process Company, Burlington, New Jersey, and Mittag & Volger, Park Ridge, New Jersey.

LITHOGRAPHIC OFFSET PRESS (337).—"We are contemplating installing an offset lithograph press. Kindly give us your opinion of this style of press." *Answer.*—The offset press has passed the experimental stage and is considered by many to be the only machine for commercial work. The following manufacturers handle machines of this kind: Fuchs & Lang, 29 Warren street, New York city; Harris Automatic Press Company, 315 Dearborn street, Chicago; R. Hoe Company, 504-520 Grand street, New York city; Potter Printing Press Company, Plainfield, New Jersey; Walter Scott, Plainfield, New Jersey.

NEW ROLLERS (318).—"My new rollers have not arrived yet. What do you think of the plan of keeping machine oil on the rollers over the ink from one run to another? My paper is a weekly, and that is all I use the press for. My reason for keeping the rollers oiled is to keep them from drying out. Montana air is very dry and light. One pressman advised me to keep the rollers 'washed up,' while another suggested the plan I now follow." *Answer.*—When your rollers have seasoned, which may not take over a few days, you should continue keeping their surfaces covered with oil. This plan will maintain the life of the roller, which is resiliency.

GREEN AND RED INK COMBINATIONS (320).—Three impressions are submitted in the following colors: carmine lake, Persian orange and bright green, accompanied by this query: "Which of the red inks should be used in connection with the green to give the best effect. Will the overlapping parts of the impression appear the same color regardless of which is printed first? Also, what will increase the brilliancy of purple or violet inks?" *Answer.*—As the green is the predominating color, the use of either of the reds will give a pleasing effect, since the red portion of the plate is relatively small. There will be a slight difference in the appearance of the color produced by overlapping the green on the orange as compared with the printing of the orange over the green. As the orange is a luminous color, the tendency will be to lighten the color a trifle. Add ultramarine to the violet ink; if the ink is to be used on hard paper, mix in some gloss varnish also.

IMITATION TYPEWRITING (345).—"Will you advise us of any inexpensive way of printing through a ribbon that can be applied to any platen press?" *Answer.*—The cheapest and at the same time a most simple and effective way of printing through ribbon to produce typewritten effect in printed form-letters, is to attach a piece of china silk or other fabric to the press-grippers and print through it. The form is made ready in the usual way before attaching the fabric to the grippers. More impression is necessary after attaching the fabric to bring up the form. Of the different fabrics employed to produce the ribbon-marks in the printing, china silk, chiffon and gauze are the most commonly used.

REGISTER IN TWO COLORS (346).—"When printing colorwork, such as magazines having two-color initials and lines in colors, what is the best plan of securing register? I make a practice of always using two presses and in that manner obtain perfect results. I am curious to know if there are any other plans which could be used when but one press is available. In printing a small run on eight-ply litho. coated one side, what half-tone screen would you recommend?" *Answer.*—The most important factor in register work is to use well-seasoned stock. The printing of "green" stock is invariably attended with imperfect register. The working of the black form first and the registering of the colored initial or line would appear to be a reasonable way, since it is easier to move the letter than it is the form, if any change had taken place in the stock due to shrinkage or expansion. This plan would not hold good if the pages consisted of solid cuts or fine engraved plates of large dimensions, as they might suffer by frequent handling. For the coated blank, a 133-line screen would give good results. The subject may, however, play an important part; a contrasty subject may be well handled on stock of this grade. The make-ready will be principally of the nature of bringing up the cut flat by underlay beneath the plate. An elaborate overlay of thin stock will be of little value on account of the thickness of the stock. When cards are printed, stand them on their edge.

RUBBER BLANKET (319).—"We have recently installed a —— press. I am using a rubber blanket on it, and want to know how many sheets of tympan to use over it. I find that when I used only one sheet, the type punches, and the more I used the less it punched. I have taken advice of printers who ought to know; they say 'only use one or two sheets.' I had the same trouble with my old drum cylinder. Another difficulty: when the sheet leaves the form at the back, it punches. Is there much difference in the impression by unlocking and planing the forms on the bed, instead of using the lock-up as was made on the stones? Is cotton cloth better than tympan next to the type?" *Answer.*—The rubber blanket should be held in place with a piece of muslin or drilling drawn tight or shrunk on. Over the muslin may be placed a few sheets of print, these sheets may be rubbed on both sides with machine oil. To hold the print tympan in place, use a piece of thin, tough manila oiled on both sides; this should be drawn tight. When you have your cylinder dressed in this manner, lay the edge of a column-rule over the tympan parallel with the grippers and extending over the cylinder bearers to determine if the tympan and bearers are approximately even. A tympan two thicknesses of print above the bearers may be used with safety. If more tympan is necessary, add print-paper until the required amount is attached, and cover with a manila draw-sheet as described before. As the gripper bite is small, move the form forward about two picas; this may

help the back end of the form, as the slurring and punching may be due to the form being too close to the "shoe" or extreme printing edge of the cylinder. Do not print with the muslin next to the type.

Re-inking Ribbons (343).— "Do you know of any way to re-ink the wide ribbons used in facsimile typewriting work? This work has assumed some importance of late years, but the great cost of the ribbons and the unsatisfactory results obtained without the ribbons makes it difficult for the average printer to handle this work. If you will suggest a way of re-inking these ribbons, it will help many printers." *Answer.*— The following method applies to the re-inking of typewriter ribbons. The plan may be modified in some details and employed to re-ink the wider ribbons used for facsimile work. Take ten ounces of writing fluid of the required color and add one and one-half ounces of thick gum arabic mucilage and one ounce of brown sugar. Stir the compound while heating gently. Place the ribbon in the liquid and allow it to become saturated. After removing the ribbon hang it up to dry, keeping it free from wrinkles; when it is dry place it on a smooth board, and coat the surface evenly with glycerin. Use a wide flat brush for this operation. If the ribbon appears to carry an excess of ink, the surplus may be removed by laying a piece of smooth dry cheesecloth over it and by smoothing it out with a warm flatiron. If this operation makes the ribbon too dry or crisp, give it another coat of glycerin. We would like to hear of any other practical way of doing this work.

Gloss Ink (321).— "We do considerable embossing on our —— press, but we have been unable to secure the glossy effect so as to match die-press work. Kindly let us know if an ink can be procured which will give such an effect. Can three-color work, similar to the inserts which appear from time to time in The Inland Printer, be printed on our press? If so, where can a duplicate set of cuts be secured?" *Answer.*— The glossy appearance is due to the grade of ink used. You can produce embossing having a high finish by ordering a special gloss ink. Some dealers furnish the heavy-bodied ink and a suitable gloss varnish to mix with it. You mix the quantity necessary for immediate use only, as it dries hard on exposure to the air in a short time. In absence of the special ink, you may obtain fair results by making two impressions of the work, the first in the best grade of job ink of the required color, the second impression in the same color to which has been added a quantity of gloss varnish. Some prefer to print the first impression with a liberal amount of color with strong impression; when this is dry, a second impression is taken with the same form in gloss varnish, but with lighter impression. To prevent offset or sheets sticking together they should be racked so that one does not lie upon another. The work will dry out better this way than if they are slip-sheeted. The process plates may be procured from Williamson-Haffner, Denver, Colorado. Your press can readily turn out high-grade processwork. The quantity of the work depends mainly on the skill of the pressman.

Slurring on Platen Presses.— In a letter to The Inland Printer, William S. Reed, of Hamilton, Ohio, offers some valuable suggestions toward preventing slurring; also a few words of advice to young pressmen: "It is important when about to print a rule-enclosed form to provide a gripper for each end of the sheet. If the upper or lower side of the sheet tends to curl toward the form after the printing, attach twine to the grippers at these points. The use of bits of cork to cause a closer contact between the sheet and the tympan is advisable where other means fail. Should the sheet still adhere after using the foregoing preventatives a slight reduction of the ink with boiled oil is recommended. As to young pressmen, I find many of our young workmen are inclined to be self-satisfied, inasmuch that if a job goes through without a 'kick' they are content. They do not look for faults in their own work, neither do they study or search deeply for the causes that produce some of their mishaps. While there are many platen pressmen who are capable of handling any problem presented to them in the line of their work, there are others possessing equal length of experience at the trade, but who are able only to do the commonest grade of commercial or other work. To those in this latter class I will say: Study your work closely, aim to excel even in producing the common grades of work. Read everything pertaining to your branch of the business. Examine high-grade specimens of presswork, and endeavor to put your work on a higher plane. Cultivate accuracy, and have an eye for all of the finer details in the work. Your work will then become lighter and you will have no lacking of skill."

Uneven Color (344).— Submits a thirty-two page booklet printed on enamel stock in black ink. The pages are equally divided between type and half-tone cuts. Three pages of the cover and half-tone cuts printed in black ink; the first page is a fruit study printed in red and green inks, and the combination of these two colors has produced delicate shades of warm brown in the leaves and fruit. The register of the color-plates is excellent. The selection of green ink was an error, as it does not match the natural color of the leaf. However, the excellent manipulation of the plates and colors furnishes a pleasing example of two-color work. The pressman says, "These samples were taken at random from a ten thousand order which we run out on a —— press. Let us know the faults in the presswork, as we wish to improve our work." *Answer.*— The make-ready both of type and cut pages is excellent. The unevenness of color on some opposing pages is the most striking error. The type-pages are printed in uniformly even color, the full-page cuts on the inside of the cover are decidedly gray in tone, which contrasts strongly with the cut and type-pages which face them. In handling work of this character, the pressman should keep a printed sheet near the fly-table for comparison. If he has a good eye for color, no error of this kind will occur. One of the distinguishing features of superior presswork is the uniformity of color in the various pages, many otherwise beautiful specimens of presswork are marred by the careless or unskilful handling of the ink supply. In this respect the pressman will maintain a fairly uniform color by frequently comparing the printed sheets with one of correct color, using care in the manipulation of his fountain-screws.

AESOP AS AN AD.-WRITER.

Æsop, who wrote fables for a living, had an inspiration one day and this is what he turned out:

A wild boar stood under a tree and rubbed his tusks against the trunk. A fox passing by asked him why he thus sharpened his teeth when no danger threatened from huntsman or hound. He replied: "I do it advisedly; for it would never do to be sharpening my weapons when I ought to be using them."

In time of peace prepare for war.

What a pity it is that Æsop hadn't lived in the advertising age! Wouldn't he beat the world writing ad. copy? —*Novelty News.*

DECORATION A CIVILIZER.

Decoration is one of the greatest factors in the civilization of nations. In fact, there was no civilization, nor any attempt by man to rise above mere animal life, until he became a decorator.—*The Decorators' and Painters' Magazine, London.*

Newspaper Work

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

A BABY elephant, appearing at one of the local theaters, was recently employed by the Hartford (Conn.) *Times* to sell papers on the street, undoubtedly proving a good advertisement for both the *Times* and the theater. The elephant handed out the papers and took in the money, but was not inclined to return the change, as the proceeds were devoted to a hospital fund.



Monday, October 12

..ONE DAY ONLY!..

will be shown a Full Line of the Celebrated Beifeld, Hirsch and Kline-

CLOAKS and Tailored SUITS

Can deliver any garment you may select the day of the Sale. Be sure and see this very select and up-to-date line. It has the Newest Creations of the season, in Styles and Fabrics. Prices will please you as well as the goods.

Fine line of Skirts and Furs shown also.

You will be a welcome visitor at our store.

Come and see the beauty display.

Yours to please,

Loy & Raley



No. 1.

MONDAY, OCTOBER 12



ONE DAY ONLY

Will be shown a full line of the celebrated BEIFELD, HIRSCH & KLINE

Cloaks and Tailored Suits

Can deliver any garment you may select on day of sale. Be sure and see this very select and up to date line. It has the NEWEST CREATIONS of the season in STYLES and FABRICS. PRICES WILL PLEASE you as well as the goods. Fine line of

Skirts and Furs Shown Also



You will be WELCOME at our store. Come and see the beautiful DISPLAY.

Yours to please,

Loy & Raley

No. 2.

THE Nazareth (Pa.) *Item* claims to have the champion "long-distance" subscriber. Ten years ago he paid his subscription to December 4, 1908, and just previous to its expiration sent a check to the *Item* for $20, paying to December 4, 1928.

WHAT is supposed to be the largest single advertisement ever published appeared last month in the De Kalb (Ill.) *Review*. Double-page ads., printed across the center margins, have become frequent, but this is a four-page ad., covering the four inside pages of an uncut eight-page section. Large department stores occasionally use as much as four pages of space in a single issue, but this is probably the first instance where this amount of space has been used for a single, continuous ad.

GOOD AD. DISPLAY.— The most important request for ad. criticism this month comes from A. M. Nelson, of Council Grove, Kansas, who writes as follows: "I am sending you three ads. from the three local newspapers here and would take it as a favor if you would reproduce them and tell which is the best. The merchant selected the one he thought best and had bills printed from it. I would like your opinion on them as to general appearance, balance, uniformity, and anything else that goes to make up the best ad. of the three." It would be very difficult to say which of the three ads. is best, as none possesses any particular merit. The three ads. are reproduced (Nos. 1, 2, 3),

although much smaller than the originals, which were three columns in width. These ads. appeared in three different newspapers, and in each instance the compositor located the cuts in such a manner as to make good display impossible. In No. 1 the compositor evidently made a wrong estimate, as he was obliged to use much larger body-type than in the first part of the ad. in order to fill the space. There is also too much underscoring in this ad. No. 2 is probably better than either of the others, although it is top-heavy, lacks contrast, and the body-type is too close to the panels containing the cuts. There is a marked sameness in the upper half of No. 3, and the panel arrangement of the lower half is entirely out of harmony with the balance of the ad. In No. 4 is shown an arrangement of this copy, which has the proper balance and whiting out. Placing the two cuts in the center affords an opportunity for good display, and the proper lines are brought out strong according to their relative value. In setting an ad. of this



No. 3.

kind, where so many lines appear to the compositor as important, it is absolutely necessary that some of them be placed in the background in order to give prominence to the others, otherwise there is no individuality in any line. "One Day Only" should unquestionably be the most prominent line, although the date is also important, but to give them both equal prominence would mean that both would lose their effect through having too much display. "Cloaks and Tailored Suits" is, of course, next in importance, and the balance of the ad. is made up of phrases, any one of which could have been displayed under different circumstances, but to do so here would only lessen the value of the other lines without adding anything to the effect of these less important phases. The firm name at the bottom is



No. 4.

brought out in No. 4 in a manner which balances the ad. nicely. A large package of very nice ads. was received from H. A. Blackburn, of the Fresno (Cal.) *Herald*. Mr. Blackburn is an adept in the judicious handling of rules, and three of his specimens are shown (Nos. 5, 6, 7). The first of these was a full-page ad. in the original and shows a well-balanced arrangement of eight small cuts, aided by the use of rule panels. While neither of the other two could be considered practical for ordinary newspaper work, still they are not overdone and will prove interesting studies to those who like to devise unusual typographical and rule effects. Other criticisms follow:

Charles E. May, Iola (Kan.) *Register*.— Your ads. show good judgment. The page ad. of "Ramsey's" lacks character and could have been improved by bringing out strong "A Sale of Suiting Silks for Saturday."

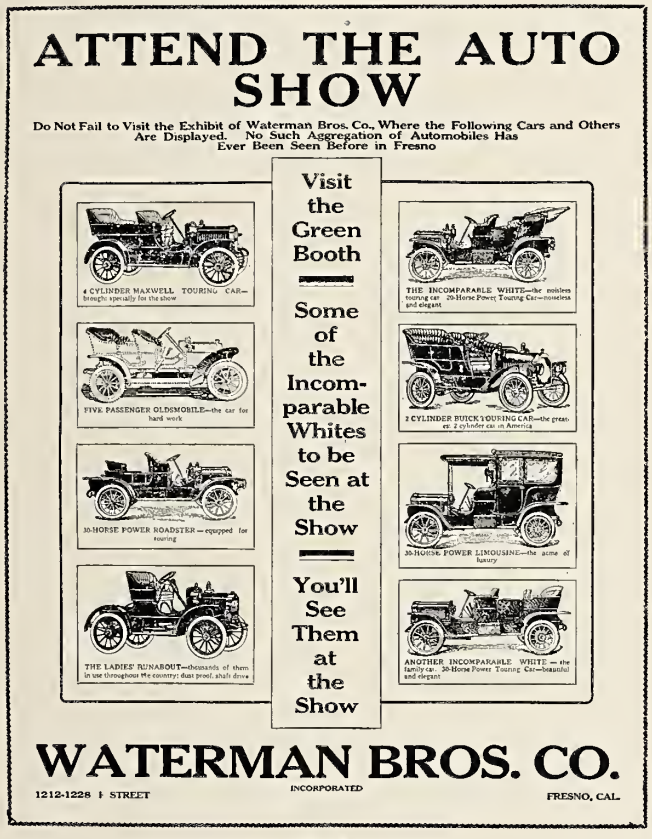
R. E. Wolcott, Rockford (Ill.) *Register-Gazette*.— Your proof is poorly printed or I would reproduce it, as it shows a striking arrangement.

AD.-SETTING CONTEST No. 25.—As this department closes for the December issue, the selection of the contest-

ants for the best ads. submitted in Contest No. 25 are coming in rapidly, and everything will undoubtedly be ready for a full report of the result in the January number. If any contestants failed to receive sets of ads., and will send their addresses, packages will be forwarded at once.

ATLANTA, Georgia, is the scene of a contest of contests. The *Journal* and *Georgian* are evidently contesting to see which can offer the largest prizes in the subscription contests which they are conducting. One has a house and lot as the chief prize, and $15,000 in gold as the other prizes, while the other offers $30,000 in gold, $5,000 of this amount going to the leading contestant.

NEWSPAPER publishers have been very generous in sending descriptions of plans they have used to increase circulation, secure advertising, or for raising subscription or advertising rates, and these will be fully described in the series of articles which will soon be printed on these subjects, immediately following the series on rate cards, now running. Those who have not already sent their experiences should do so at once, so that a complete set of successful plans may be included. It is intended to make these articles of the greatest possible practical assistance to the publisher, and it is desired to supplement them with descrip-



No. 5.

tions of the successful plans of others. In describing the plans used, it will be appreciated if publishers will give full details, including copies of all form letters, circulars and blanks used.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement.

Denison (Iowa) *Bulletin.*— The *Bulletin* is greatly improved in the distribution of ink since it was criticized in July. A plain Roman letter would be better for the date line.

Estherville (Iowa) *Democrat.*— Rather than attempt to run a half-tone in the exact center of a page, it is better to place it a little higher so as to escape the fold. The three extra columns of ads. hardly warrant the printing of two extra pages. Ads. and make-up deserve favorable mention.

Yorkville (S. C.) *Enquirer.*— Your paper is certainly well made up and nicely printed, but the old eight-column page, retaining the style of arrangement and ad. display in vogue many years ago, is hardly in keeping with the progressiveness indicated by the nature of its contents.

Howard City (Mich.) *Record.*— The only defect in your paper is in the presswork at the bottom of pages, where there is a slight slur, possibly due to a ridge in the blanket. Otherwise it is very creditable, particularly the ad. display.

Northern Idaho News, Sandpoint, Idaho.— Your paper shows commendable enterprise in the handling of the news. The paid items under "Local Paragraphs" should be run separately. Out of thirty-two items in the first column, twenty-four are advertisements.

Imperial (Cal.) *Standard.*— First page would look better if small heads alternated with the large ones at the tops of columns. There is too much sameness in the ad. display — there is an attempt to display too much, preventing the use of a strong line in each, which should never be overlooked.

Neche (N. D.) *Chronotype.*— There is nothing the matter with your paper typographically — what it needs most is more local advertising.



No. 6.



No. 7.

From the amount of news in the *Chronotype,* and the clean-cut way in which it is presented, one would judge that it must have a good list of subscribers — if so, why not more advertising?

Granite State Free Press, Lebanon, New Hampshire.— Your change from an eight-column folio to a six-column quarto is a commendable one. With this size page you should be able to eliminate advertising from the first page entirely, but setting the three ads. in uniform style, with plain rule borders and various sizes of Roman for display, takes away much that is objectionable from such an arrangement.

Vegreville (Alberta, Can.) *Observer.*— There is room for improvement in the arrangement of your news. The half-column article in your issue of November 4, headed "Town Council," should have had a display head something like this: "Electric Light in Two Weeks; T. A. Weeks Reports to Town Council that Machinery Will be Here Soon." On the third page the article, "Vermilion Valley," should have been at the top of the first column and the plate matter run at the bottom of the second. Get your short local items all together and put single-line headings on the longer ones.

THOU SHALT NOT STEAL, "CRIB" OR "PIRATE" BRAIN STUFF.

For the benefit of all persons whom the copyright laws may concern the following extracts from the federal statutes are printed:

(Extract from Section 4965 of the Copyright Laws.)

Section 4965. "If any person.....shall.....without the consent of the proprietor of the copyright first obtained in writing, signed is presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate or import, either in whole or in part, or by varying the main design, with intent to evade the law, or.....shall sell or expose to sale copy.....as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit one dollar for every sheet of the same found in his possession, either printing, printed, copied, published, imported or exposed for sale, and in case of a painting, statue or statuary, he shall forfeit ten dollars for every copy of the same in his possession or by him sold or exposed for sale. . . . One-half of all the foregoing penalties shall go to the proprietors of the copyright, and the other half to the use of the United States.

The ten commandments of copyright are herein contained.— *Novelty News.*

Written for THE INLAND PRINTER.

ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. III.— BY O. F. BYXBEE.

WITH the tables published last month, giving the number of inches in each contract, and the prices to be used, the rest of the work in compiling rate cards is mere detail.

In adding, the price per inch is to be added to the preceding total. For example, take the first card shown on this page, where five inches cost $1.05. By referring to the table of "Basis of Charges," in the column starting at 25 cents, we find that for contracts of six to ten inches 16 cents is to be added for each additional inch. This means that 16 cents is to be added to the preceding total of $1.05, making the cost for eight inches $1.53 — $1.05 plus three times 16 cents.

In the rate cards, however, it will be noticed that the price for eight inches is given as $1.55, this being the nearest multiple of 5 cents. In all the cards all rates under $10 are given in even multiples of 5 cents; $10 and under $25, in even multiples of 25 cents; $25 and under $100, in even multiples of $1; $100 and over, in even multiples of $5.

The first set of nine tables covers rate cards for six-column weeklies, the first being for a paper of less than 1,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .25	$ .45	$ .65	$ .85	$ 2.25	$ 3.90	$ 6.75
2 inches	.45	.85	1.20	1.55	3.90	6.75	11 25
3 "	.65	1.20	1.70	2.10	5.35	9.05	15.00
4 "	.85	1.55	2.10	2.65	6.75	11.25	18.50
5 "	1.05	1.85	2.50	3.15	7.90	13.25	22.00
6 "	1.20	2.10	2.90	3.65	9.05	15.00	25.00
8 "	1.55	2.65	3.65	4.55	11.25	18.50	31.00
10 "	1.85	3.15	4.35	5.45	13.25	22.00	36.00
20 "	3.15	5.45	7.45	9.25	22.00	36.00	59.00

Open-space contracts:

50 inches and less than	100 inches	$0.13
100 inches and less than	250 inches	.11
250 inches and less than	500 inches	.08½
500 inches and less than	1,000 inches	.07
1,000 inches and over		.06

For a weekly of 1,000 to 1,200 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .30	$ .55	$ .80	$ 1.00	$ 2.65	$ 4.60	$ 7.65
2 inches	.55	1.00	1.45	1.85	4.60	7.65	12.75
3 "	.80	1.45	2.00	2.50	6.15	10.25	17.00
4 "	1.00	1 85	2.50	3.10	7.65	12.75	21.00
5 "	1.25	2.20	2.95	3.70	8.95	14.75	25 00
6 "	1.45	2.50	3.40	4.30	10.25	17.00	28.00
8 "	1.85	3.10	4.30	5.30	12.75	21.00	35.00
10 "	2.20	3.70	5.05	6.25	14.75	25.00	41.00
20 "	3.70	6.25	8.45	10.50	25.00	41.00	67.00

Open-space contracts:

50 inches and less than	100 inches	$0.15
100 inches and less than	250 inches	.12½
250 inches and less than	500 inches	.10
500 inches and less than	1,000 inches	.08
1,000 inches and over		.06½

For a weekly of 1,200 to 1,400 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .35	$ .65	$ .90	$ 1.20	$ 3.10	$ 5.40	$ 9.00
2 inches	.65	1.20	1.70	2.15	5.40	9.00	14.75
3 "	.90	1.70	2.35	2.95	7.25	11.75	19.25
4 "	1.20	2.15	2.95	3.65	9.00	14.75	24.00
5 "	1.45	2.55	3.45	4.35	10.50	17.00	28.00
6 "	1.70	2.95	4.00	5 10	11.75	19.25	32.00
8 "	2 15	3.65	5.10	6 25	14.75	24.00	40.00
10 "	2.55	4.35	5.95	7.35	17.00	28.00	47.00
20 "	4.35	7.35	9.85	12.00	28.00	47.00	77.00

Open-space contracts:

50 inches and less than	100 inches	$0.18
100 inches and less than	250 inches	.14
250 inches and less than	500 inches	.11
500 inches and less than	1,000 inches	.09
1,000 inches and over		.07½

For a weekly of 1,400 to 1,600 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .40	$ .70	$ 1.05	$ 1.35	$ 3.55	$ 6.10	$10.25
2 inches	.70	1.35	1.95	2.45	6.10	10.25	16.75
3 "	1.05	1.95	2.70	3.35	8.15	13.50	22.00
4 "	1.35	2.45	3.35	4.15	10.25	16.75	27.00
5 "	1.70	2.95	3.95	4.95	12.00	19.50	32.00
6 "	1.95	3.35	4.55	5.75	13.50	22.00	36.00
8 "	2.45	4.15	5.75	7.05	16.75	27.00	45.00
10 "	2.95	4.95	6.75	8.35	19.50	32.00	53.00
20 "	4.95	8.35	11.25	15.75	32.00	53.00	86.00

Open-space contracts:

50 inches and less than	100 inches	$0.20
100 inches and less than	250 inches	.16
250 inches and less than	500 inches	.13
500 inches and less than	1,000 inches	.10
1,000 inches and over		.08½

For a weekly of 1,600 to 1,800 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .45	$ .80	$ 1.15	$ 1.55	$ 4.05	$ 6.95	$ 11.50
2 inches	.80	1.55	2.20	2.75	6.95	11.50	19.25
3 "	1.15	2.20	3.05	3.80	9.30	15.50	26.00
4 "	1.55	2.75	3.80	4.70	11.50	19.25	32.00
5 "	1.90	3.35	4.50	5.65	13.50	22.50	38.00
6 "	2.20	3.80	5.20	6.55	15.50	26.00	43.00
8 "	2.75	4.70	6.55	8.05	19.25	32.00	53.00
10 "	3.35	5.65	7.70	9.50	22.50	38.00	62.00
20 "	5.65	9.50	12.75	15.75	38.00	62.00	100.00

Open-space contracts:

50 inches and less than	100 inches	$0.23
100 inches and less than	250 inches	.19
250 inches and less than	500 inches	.15
500 inches and less than	1,000 inches	.12
1,000 inches and over		.10

For a weekly of 1,800 to 2,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .50	$ .90	$ 1.30	$ 1.70	$ 4.45	$ 7.65	$ 12.75
2 inches	.90	1.70	2.40	3.05	7.65	12.75	21.00
3 "	1.30	2.40	3.40	4.20	10.25	17.00	28.00
4 "	1.70	3.05	4.20	5.20	12.75	21.00	34.00
5 "	2.10	3.70	4.95	6.20	14.75	24.25	41.00
6 "	2.40	4.20	5.70	7.20	17.00	28.00	46.00
8 "	3.05	5.20	7.20	8.85	21.00	34.00	57.00
10 "	3.70	6.20	8.45	10.50	24.25	41.00	67.00
20 "	6.20	10.50	14.00	17.25	41.00	67.00	110.00

Open-space contracts:

50 inches and less than	100 inches	$0.25
100 inches and less than	250 inches	.21
250 inches and less than	500 inches	.16
500 inches and less than	1,000 inches	.13
1,000 inches and over		.11

For a weekly of 2,000 to 2,500 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .60	$ 1.10	$ 1.55	$ 2.05	$ 5.35	$ 9.30	$ 15.75
2 inches	1.10	2.05	2.90	3.65	9.30	15.75	26.00
3 "	1.55	2.90	4.05	5.05	12.50	21.00	34.00
4 "	2.05	3.65	5.05	6.30	15.75	26.00	43.00
5 "	2.50	4.40	5.95	7.50	18.25	30.00	51.00
6 "	2.90	5.05	6.90	8.75	21.00	34.00	57.00
8 "	3.65	6.30	8.75	10.75	26.00	43.00	71.00
10 "	4.40	7.50	10.25	12.75	30.00	51.00	84.00
20 "	7.50	12.75	17.25	21.25	51.00	84.00	135.00

Open-space contracts:

50 inches and less than	100 inches	$0.30
100 inches and less than	250 inches	.25
250 inches and less than	500 inches	.20
500 inches and less than	1,000 inches	.16
1,000 inches and over		.13

For a weekly of 2,500 to 3,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .75	$ 1.35	$ 1.95	$ 2.55	$ 6.70	$ 11.50	$ 19.50
2 inches	1.35	2.55	3.65	4.60	11.50	19.50	32.00
3 "	1.95	3.65	5.10	6.30	15.50	26.00	43.00
4 "	2.55	4.60	6.30	7.85	19.50	32.00	53.00
5 "	3.15	5.55	7.45	9.25	22.75	38.00	63.00
6 "	3.65	6.30	8.60	10.75	26.00	43.00	71.00
8 "	4.60	7.85	10.75	13.50	32.00	53.00	88.00
10 "	5.55	9.35	12.75	16.00	38.00	63.00	105.00
20 "	9.35	16.00	21.50	26.50	63.00	105.00	170.00

Open-space contracts:

50 inches and less than 100 inches	$0.38
100 inches and less than 250 inches	.32
250 inches and less than 500 inches	.25
500 inches and less than 1,000 inches	.20
1,000 inches and over	.17

For a weekly of 3,000 to 5,000 circulation:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ 1.00	$ 1.80	$ 2.60	$ 3.40	$ 8.95	$ 15.50	$ 26.00
2 inches	1.80	3.40	4.85	6.10	15.50	26.00	43.00
3 "	2.60	4.85	6.75	8.40	20.75	35.00	56.00
4 "	3.40	6.10	8.40	10.50	26.00	43.00	70.00
5 "	4.20	7.40	9.95	12.50	30.00	50.00	83.00
6 "	4.85	8.40	11.50	14.50	35.00	56.00	93.00
8 "	6.10	10.50	14.50	18.00	43.00	70.00	110.00
10 "	7.40	12.50	17.00	21.25	50.00	83.00	130.00
20 "	12.50	21.25	29.00	35.00	83.00	130.00	210.00

Open-space contracts:

50 inches and less than 100 inches	$0.50
100 inches and less than 250 inches	.42
250 inches and less than 500 inches	.32
500 inches and less than 1,000 inches	.25
1,000 inches and over	.20

These cards cover prices for practically every contract that a publisher is called upon to write except for advertisements which are to appear every other week and once a month. The rates for these advertisements should be the same as for contracts calling for an equal number of inches. As an example, suppose an advertiser wishes to arrange for a five-inch advertisement once a month for a year. This is equivalent to sixty inches, or the same as twenty inches three weeks, and the price would be the same as for the latter contract, which, as shown in the first card printed above, would be $7.45 in a weekly of less than 1,000 circulation.

Some publishers charge a higher rate for contracts of this kind, but, as demonstrated in the October number, the publisher should recognize the advantage of giving the advertiser space in such quantities and at such times as he desires, and that, too, without charging him a premium when he requests something which diverges slightly from the usual form of advertising. In other words — an equal charge for an equal service, that is, an equal number of inches.

In arriving at a rate for half pages or full pages for a year, it is simply necessary to carry the figuring to a point beyond that shown in the cards. In a six-column weekly a full page one time would be the same as one column six times. In the same paper a half page every issue for six months would contain 1,560 inches. In the first rate card we find that 1,040 inches (one column, one year) costs $59, and by referring to the table in the November issue we find that additional inches above 1,000 are to cost 3½ cents. There are 520 additional inches in this contract, which at 3½ cents an inch equals $18.20, to be added to $59, making the total charge, in round numbers, $77.

This process takes much longer to explain than it does to work out, but from this the reader will easily understand how to arrive at prices for any order of unusual size.

Next month cards will be published for seven-column weeklies.

Book Review

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

TO WHATEVER department of printing our attention may be chiefly directed, sooner or later we must consider the means of graphic illustration. It is notable, in view of the great improvement in the methods and mechanical aids for the rapid production of printed matter, that printers have so little actual knowledge of the cognate branches of the art, particularly engraving. The pressure of competition has organized the printing-office on factory principles, and thus each worker becomes a part of a system doing a set thing indifferently well. What the factory system gains in one way, in the quantity produced, it loses in another in the perfection of the finished work. That the worker allows himself to be forced into the groove of acquiescent non-reflecting labor, is an economic loss, yet the only way that loss may be retrieved is through the worker himself. It may be cruel to attempt to spur a tired horse, but a strenuous effort at times will show a surprising store of latent power, and if the worker once feels the stimulus of that strength lying downcast, he will arouse himself and work out his own solution in the gravel of the spirit of craftsmanship. "There can be no greater aid to the development of the spirit than the literature of the art. To take the harvest the seed must be planted." In the recent work, "A Short History of Engraving and Etching," there is prepared for the printer and nontechnical reader a comprehensive and thorough record of the achievements of engravers from the earliest times, with examples of their works. The half-tone and the commercial side of engraving finds no place in the volume, its treatment is academic rather than technical, and for that reason holds for the printer-reader prone to consider any knowledge worthless that is not directly money-making an influence toward better ways of thinking. The struggles of the early etchers and the failures and achievements of their pupils are recorded in a pleasing, intimate way, while the uninitiated are warned of the whims of the publishers of re-worked etchings of the masters in which the subtle value of "quality" is lost.

A SHORT HISTORY OF ENGRAVING AND ETCHING, for the use of collectors and students, with full bibliography, classified list and index of engravings, by A. M. Hind, of the department of prints and drawings, British Museum, with frontispiece in photogravure and 110 illustrations in the text. Boston and New York: Houghton, Mifflin & Co. London: Archibald Constable & Co., Ltd. 473 pages, 9½ by 6½, untrimmed edges, three-quarters brown cloth, gold stamped, gilt top. Price $5.

FROM the Tokio Tsukiji Typefoundry, Tokio, Japan, comes a handsome year book of the graphic arts as practiced among the Japanese. That our cousins in the Orient have learned much is true, and in learning much they have perchance lost much. Before the art of imitation was developed honest goods showed their merit without question, but it is different now. The binding of the year book before us shows a handsome silk cord thrust through — stabbed through the back — and the effect is sumptuous and Orien-

tally rich and thorough, but, alack, the back breaks away and shows the silk cord goes no farther than the cover, and the body of the book is held by the Yankee wire staple — clinched like a boiler-rivet. We in America, of course, do this brazenly, but our Japanese friends try to gild the false practice. There are many beautiful Japanese color-prints in the book, but otherwise the work is marred as usual by the inclusion of Occidental specimens. They do not mix. If our Japanese friends have business judgment they will keep out of their books the influence of the West.

SOUND FROM LIGHT.

One of the most wonderful discoveries in science that has been made within the last year or two is the fact that a beam of light produces sound. A beam of sunlight is thrown through a lens on a glass vessel that contains lampblack, colored silk or worsted, or other substances. A disk having slits or openings cut in it is made to revolve swiftly in this beam of light so as to cut it up, thus making alternate flashes of light and shadow. On putting the ear to the glass vessel, strange sounds are heard so long as the flashing beam is falling on the vessel.

Recently a more wonderful discovery has been made. A beam of sunlight is made to pass through the prism, so as to produce what is called the solar spectrum or rainbow. The disk is turned, and the colored light of the rainbow is made to break through it. Now place the ear to the vessel containing the silk, wool or other material. As the colored lights of the spectrum fall upon it, sounds will be given by different parts of the spectrum, and there will be silence in other parts.

For instance, if the vessel contains red worsted, and the green light flashes upon it, loud sounds will be given. Only feeble sounds will be heard when the red and blue parts of the rainbow fall upon the vessel, and other colors make no sound at all. Green silk gives sound best in red light. Every kind of material gives more or less sound in different colors, and utters no sound in others.

The discovery is a strange one, and it is thought more wonderful things will come from it.— *Exchange.*

COLORS USED TO CURE INSANE.

Two new cottages erected by the State at the Illinois Hospital for the Insane, at Bartonville, at a cost of $100,000, equipped with eight solariums for the continuance of the work of phototherapy, inaugurated by Superintendent Zeller, were dedicated on Thanksgiving Day.

Phototherapy is studied in no other public or private institution in the cure of mental trouble except in Denmark, where it is used in the cure of diseases, and Doctor Zeller recently received a letter from Munich asking for the results of his experiments.

The solariums are eight in number — two equipped in ruby, two in violet, two in amber and two in opal. Doctor Zeler has found that the despondent insane patients are enlivened when placed in the red room and the violent patients soothed when in the blue room. Opal is antiseptic and aids the consumptives. Each of the cottages accommodates one hundred and fifty patients.— *Chicago Record-Herald.*

DEVELOPMENT OF THE EXECUTIVE FACULTY.

An industrial company, to be well-rounded, should contain within itself every essential element for self-perpetuity, by preparing individuals to assume executive responsibility, from the least important department head to the directing chief of the organization.— *Clarence M. Woolley, in System.*

THE PAPER INDUSTRY AS RELATED TO FORESTS AND EDUCATION.

The great German chemist, Liebig, once said that the degree of a nation's civilization might be gaged by the amount of soap which that nation consumed. A similar epigram would truthfully hold good for paper consumption. The amount of paper used is a very good indicator of the educational development of a nation. The diffusion of newspapers, magazines and books is one of the principal means for the dissemination of learning. For the purposes of comparison we have assumed that all news paper, book paper, writing paper, etc., has been run from the machines in a continuous web of paper adapted for a newspaper press of heroic size.

In the case of the United States this annual shaft of paper would be 830 feet high, 377 feet in diameter, and it would weigh 2,730,000 tons of 2,000 pounds. Germany, a great book and reading nation, comes next with a 937,000-ton roll 588 feet high and 267 feet in diameter. England follows with a roll 495 feet high, 225 feet in diameter, and weighing 573,000 tons, certainly a considerable quantity for an insular kingdom. France comes next with a 419,000-ton roll 445 feet high, 202 feet in diameter. Austria makes a good showing with her 346,000 tons, the roll being 418 feet high and 190 feet in diameter. Last of all the six great paper-producing countries stands Italy, whose annual production of paper amounts to 265,000 tons, the roll being 379 feet high and 172 feet in diameter. The aggregate amount of capital invested in all six countries is little short of a billion dollars. The analysis of materials and product is always interesting. In 1905 the raw materials consumed in this industry in the United States were as follows:

	Cords.	Value.
Pulpwood	3,950,717	$20,800,871
	Tons.	
Rags	294,552	8,864,607
Old or waste paper	588,543	7,430,335
Manila stock	107,029	2,502,332
Straw	304,585	1,502,886
Sulphur	130,400	3,221,834
Other chemicals	.....	5,111,546
Pyrites	2,036	31,925
Clay	201,218	2,096,570
Sizing	52,171	1,838,035
Fuel	.....	13,178,567
Mill supplies	.....	2,526,950
All other materials	.....	11,034,537

Adding other elements of expense we have a grand total of $111,251,478.

This large expense bill is offset by a valuable product which may be classified as follows:

	Tons.	Value.
News in rolls	840,802	$32,763,308
News in sheets	72,020	3,143,152
Book paper	434,500	31,156,728
Cover paper	22,150	2,023,986
Plate, litho, etc	19,837	1,458,343
Cardboard, tickets, etc	39,060	2,764,444
Writing paper	131,934	19,321,045
Miscellaneous fine paper	14,898	2,928,125
Wrapping paper	644,291	30,435,592
Tissue paper	43,925	5,056,438
Blotting paper	8,702	1,046,790

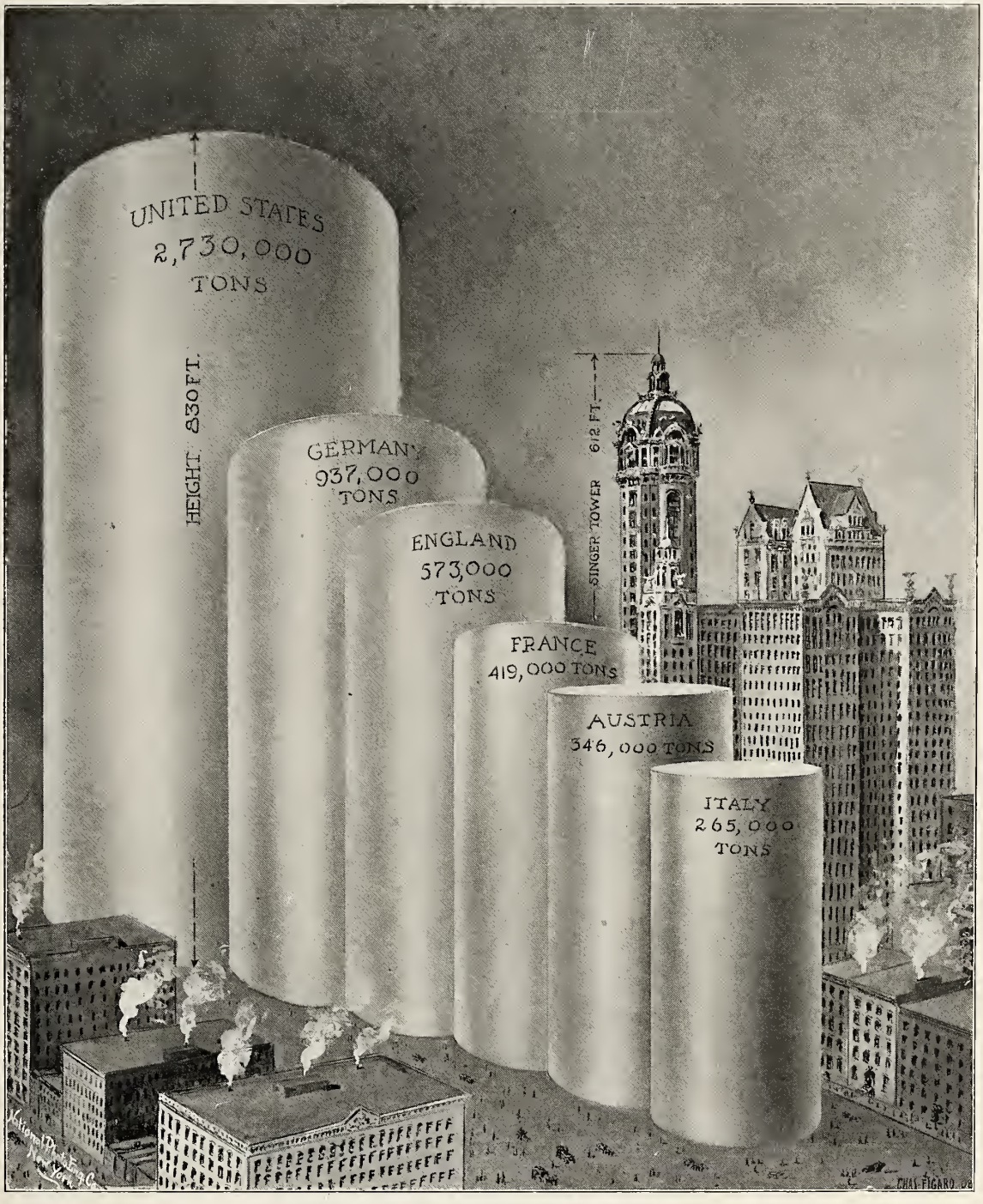
Other forms of paper, such as boards, building paper, hanging paper, etc., bring up the total in round numbers to 2,730,000 tons. This figure, which is derived from statistics compiled exclusively for the *Scientific American*, differs somewhat from the census figures of 1905. The total value of the products of all kinds in 1905 was $188,715,189; the total expenses were $165,807,763, leaving a profit of $22,907,426, or eight and one-third per cent on the investment. This is certainly a small enough return on the capital invested.

We now come to another interesting phase of the sub-

ject, that is the destruction of the forests. We hear a great deal about our forests being rudely grabbed by the insatiable pulpmaker. Now, as a matter of fact, less than three per cent of the timber cut ever enters the pulp mill. This figure is more than conservative, and is vouched for by expert foresters. The possibility of a dearth of wood has caused some of the largest and most conservative mills

Year.	Cost per Cord.	Forestry Charges.	Total.
1904	$5.93	$0.55	$6.48
1905	6.10	.55	6.65
1906	5.95	.55	6.50
1907	6.39	.55	6.94

The whole question is admirably summed up in a letter, from which we quote the substance, to an official in the



COMPARISON OF PAPER PRODUCTION OF THE WORLD.

to lay aside large tracts of land for reforestation, and for every cord of wood consumed now a forestry charge is sometimes added, as follows, to pay for growing and protecting timber for later consumption:

Year.	Cost per Cord.	Forestry Charges.	Total.
1900	$4.92	....	$4.92
1901	5.04	....	5.04
1902	4.83	$0.55	5.38
1903	5.42	0.55	5.97

Forest Service, United States Department of Agriculture. This letter was written by the general manager of a group of mills. He says:

We own one tract of land containing about 300,000 cords of growing wood, which cost us about $225,000; we have taken practically no wood from this tract; the annual interest charges amount in round numbers to $11,000, and to this amount must be added taxes, expenses of the Forestry Department for work spent on the tract, cost of keeping out fires, etc. All these expenses are charged to the tract at the end of the year, but if no wood is cut from the tract no charge can be made against manufacturing. The longer we hold the tract the greater the cost per cord, unless the growth

is sufficient to take care of the carrying and Forestry Department charges, which accumulate at a very rapid rate; therefore, inasmuch as we have many tracts containing large amounts of growing wood from which we are cutting very little wood at this time, the ultimate charge against manufacturing will be heavy. It is almost impossible to estimate what this charge will amount to until we have had years of experience, and can compute our costs on the same basis that enables the life insurance companies to fix their premiums on policies. The same principle is involved. If we were not looking ahead to protect our mills, we could temporarily realize considerable profit by skinning our land, as is done in the lumber and other industries, but the situation with us is quite different from what it is with them. We have millions of dollars invested in works and machinery, and unless we conserve our wood supply our investment in plant is worth only what it will sell for as scrap. On the other hand, a lumberman owning a $1,000,000 lumber tract can cut all the wood off in a $20,000 sawmill, and when he has skinned his land he can either move his sawmill to another location or abandon it; his mill investment is small, and his loss amounts to little. You will, therefore, appreciate the fact that we must preserve our wood supply, and we are willing to go to any practical extent to create a perpetual supply of woods for our mills. This is the policy we have followed for some time past, and we shall continue to follow it so long as we can afford to do so.

I have endeavored to bring the above facts before the Pulp and Paper Investigation Committee at Washington. There is no tariff on pulpwood from Canada, but there is a tariff on pulp and paper. Now, if this tariff on pulp and paper should be taken off, it would bring us into competition with Canadian and foreign mills where wood, or labor and other materials, can be secured at low prices, especially in Canada, where there is such an abundant wood supply as to make reforestry unnecessary for many years to come. This would result in forcing prices to a point where there would be but one course open to us, namely, to realize on our wood by skinning our land and then go out of business. I claim that any industry which must subsist on wood and which is reproducing the wood it consumes, thereby not reducing the forest area but maintaining it, should be encouraged and protected.

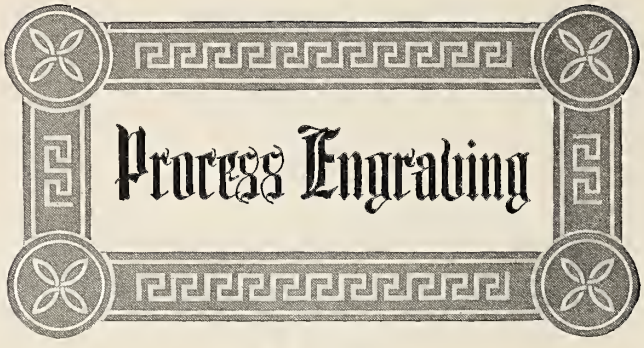
This certainly shows a very sane realization of the duties of society in conserving our natural resources. Nearly all mills owning large tracts of land have expert foresters who determine what timber shall be cut. The timber reservations are in constant danger from fire. At the time of writing, on one forest for eventual paper-pulp consumption, three hundred men are employed in fighting fires and making timber-denuded zones to arrest the progress of the elements.

Drought is also a foe to the papermaker, as an abundance of water is required to wash the pulp. One mill with fourteen large paper machines is running with only two machines at the present time. The continued droughts of September have resulted in a serious curtailment of production. This taken in connection with labor difficulties has resulted in an extraordinary condition, which is, that the visible supply of paper for the newspapers of the country is only sufficient to last thirty years. Paper is being consumed for this purpose at the rate of two thousand four hundred tons a day, and the outlook is far from promising.

The paper industry is very interesting in all its phases, and we have attempted to draw the attention of the reader to some peculiar facts concerning the same.— *Scientific American.*

ONE WORD.

On the *Galveston News* a Linotype operator got a take of diversified farm copy in which was shown the profit in an acre of watermelons. The word "watermelons" occurred about fifteen times and each time the operator set it he made it two words. The proofreader would not stand it. The proof was marked, and the man wanted the corrections rung. "I've worked all over the country and never yet saw 'watermelon' one word." The father laughed at him. "Go on and correct it; you never saw 'watermelon' two words in your life." The man corrected the proofs, but was very hostile. An hour afterward, at lunch, when everybody was eating and no one had spoken for a few minutes, the operator said: "By George, Mr. Father, you were right. 'Watermelon' is one word. I was thinking of 'strawberries.'" — *Progressive Printer.*



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

BRIEF ANSWERS TO CORRESPONDENTS.— Virgil Lamb, Kansas City, will find information he wants regarding three-color reproduction in "Three-color Photography," by Von Hubl (Tennant & Ward, 122 East Twenty-fifth street, New York. Price, $2.50). David Howe, Taunton, Massachusetts: There is no way by which asphaltum may be made more sensitive to light than by purifying it by the ether process.

ARTIFICIAL LITHOGRAPHIC STONE.— Once more are we promised an artificial litho stone equal to the natural stone. Mr. Thom, of England, has patented a manufactured stone, for which he takes blast furnace slag and powders it, mixes it with lime and slacks the mixture. Then he molds it into slabs or cylinders under pressure. When the slabs or cylinders are dry they are put into airtight chests and carbonic-acid gas forced into the chest until the lime is changed to a carbonate and will not absorb more gas. The inventor also adds to the powdered slag and lime powdered litho stone, dolomite, silica, alumina, or marble, and claims that the stone thus manufactured is superior in many respects to the natural article.

REPRODUCING PENCIL SKETCHES.— R. W. C., New York, writes: "I note what you say in 'Process Engraving Notes' about reproducing pencil sketches and I am sorry that I have to differ with you about the mezzograph screen being 'the cheese' for that kind of work. I have tried the mezzograph all right, but it is not in it with a cross-line screen. I have done lots of this work. I take a 150-screen and bring it up closer than usual. I expose with a small stop to get the pencil lines in half-tone, then I expose with an extra large stop, or no stop at all, to fill up the dots of the white paper. By careful cutting and intensifying I get a negative that looks as if it was all filled up and no good; but we have a dandy etcher, who does the rest by etching, rolling up and powdering. Give me a half-tone screen every time for pencil sketches."

THE FIRST SIGN OF BUSINESS IMPROVEMENT.— The starting recently of the Farmer-Zehr Engraving Company, at 165-167 William street, New York, is worthy of notice here for several reasons. It is the first indication that processwork is moving out of the stagnation which followed the recent panic. Then the members of the firm, being perfectly practical men, fitted up their establishment with the newest and most improved cameras, lenses, screens and machinery. Further, they selected a building with plenty of light and air and made the sanitary arrangements as perfect as possible, so that they and their employees would not suffer in health. The result was that the best workmen in all branches of the trade applied for positions with them, showing that the skilled processworkers of the day are not only looking out that the shops

they work in are healthful places, but they also take pride in the tools placed in their hands. They prefer employment where they can turn out work that is creditable to not only the firm but themselves. The Farmer-Zehr firm deserves success, because it is starting the right way to earn it.

Negative Glass with Ground Edges.— This is possibly a good suggestion, made by a writer in *Process Work*, that the edges of glass to be used for negative making be not only ground so as to avoid the possibility of cut fingers, but that the surface of the glass for a quarter of an inch near the edges be ground so as to keep the photographic film from frilling or getting loose at the edges during development, intensifying, etc. Many operators still paint a strip of rubber solution round the edges instead of using an albumen substratum. For them the ground glass edges will be a clean substitute for the rubber. The advantage of the scheme would be that it does away with any substratum that might contaminate the bath, and once the edges of the glass are ground there would not be any further need of preparation; all that would be needed would be to clean the glass and it would be ready to receive the collodion film.

A Newspaper Should Have Its Own Photoengraving Plant.— "Union Man," New York, in speaking of a paragraph in this department for October, calls attention to how this very question is demonstrated in New York city. It appears that one of the metropolitan dailies, which had a reputation for the excellence of its half-tones, decided to close their own plant temporarily and experiment with having their half-tones made by an outside photoengraving company. The result was such a deterioration in the quality of their illustrations that it was noticeable by everybody. Another daily paper in New York is owned by men who also own a daily paper in Philadelphia. This latter has its own engraving plant, while the former has its work "farmed out." The result is that the Philadelphia daily has excellent cuts, while the New York paper's cuts are not fit to print. All of which proves that it is unquestionably better for a paper using many illustrations to supervise the making of them so that they can get proper attention. How ridiculous it would seem to "farm out" the typesetting or stereotyping on a paper as is sometimes done with engraving.

The London Schools for Processwork.— Now that the Photoengravers' Union at its national convention has endorsed the suggestion of President Woll that the members look after the proper education of their apprentices, it is of interest to see what is being done in London in this matter. There they teach processwork at the L. C. C. School of Photoengraving and Lithography, the Polytechnic School of Photography, Battersea Polytechnic, Acton and Chiswick Polytechnic, and the Goldsmith's Institute. The first school is the most important one, where they have twenty-five instructors, eighteen of these instructors giving their whole time to teaching. The classes are divided into elementary drawing; color and costume; preparation of originals; map and plan drawing on stone; pictorial and decorative composition; line and ordinary photography; half-tone negativemaking; line etching on zinc, brass and copper; half-tone etching; reëtching and finishing; three-color blockmaking; mounting process blocks; proving relief blocks; lithography; collotype; photolithography; photogravure; mezzotint and etching direct on the metal. There are also lectures on chemistry, the theory of the photographic processes, papermaking, stationery manufacture, etc. Only apprentices and those employed at the trade are admitted as students. The schools being supported by the Government, the fees are merely nominal, while numerous prizes are given at the close of the term by private firms and individuals for the best work done by the students.

How Photoengravers' Union No. 1 Went Through the Panic.— Mr. A. Andonian, business agent of Photoengravers' Union No. 1, submitted a report to his brother members which gives an idea of how this union, containing nearly one thousand members, weathered the financial storm. Following are some extracts from the report: Out of an army of unemployed, numbering at one time over two hundred, with determined patience, we succeeded in obtaining steady situations for 172 members, keeping the remainder of the unemployed in good spirits by sending them on 478 different occasions to substitute jobs. Some of these substitute jobs lasted from one day to one, two and three weeks. We were able to secure out-of-town positions for thirty-five of our members since January of this year. Fourteen of our members got out withdrawal cards since January of this year, with the desire of following another trade or business more beneficial to their health. We have ten members on our sick list unable to work. Seven of our members have passed away from this life since January of this year, and we have now (October 5) less than twenty men, in all branches, unemployed, whose services would be acceptable to any of the employing photoengravers when the occasion arises.

Penrose's Process Year Book for 1908-1909.— Processmen everywhere are anxious to know what will be the new things in this valuable annual. From the preliminary announcement of the publishers the coming volume promises to be particularly rich in its color exhibits. The possibilities of two-color printing will be illustrated by numerous examples. More attention will be paid to the metzograph screen this year. There will be many cuts made by the metzograph screen, the most notable being a three-color done entirely by this screen; and what will make it more valuable, the same subject has been reproduced also in three-color by the cross-line screen, so that the comparison will be most instructive as to the properties of the two screens. Mr. Howard Farmer contributes a lengthy article on the principles of half-tone work. Major-General Waterhouse tells of a little-known method of correcting engraved copper plates by a method of electro-deposition. Mr. Arthur Payne's new process for making half-tones direct in the camera on the metal plate will be illustrated and the editor will tell in his review of the year's work of the new process of the Rembrandt Company for printing photogravure in colors. The book can be ordered from The Inland Printer Company now. Price, $2.85.

Photogravures in Color and Colored Photogravures. — James R. Mason, Boston, writes: "I am a reader of The Inland Printer, and wish your expert on engravings would help me decide on the pictures for decorating my home. I want colored pictures, but I know little of their commercial value. I have been pricing them at the art stores and find what they call "facsimile photogravures" and "colored photogravures" please my fancy most. Why should the former be so much more expensive than the latter? All the dealer could tell me was that there was a difference in the process. Please tell me what the difference is?" *Answer.*— The "facsimile photogravure," as it is termed in the trade, should be called a photogravure in colors to distinguish it from a colored photogravure, which is quite a different production. The latter is really a photogravure stained with water-colors. The photogravure itself is printed in a sepia ink, the plate having been wiped out cleanly in the spots where the colors are afterward to be painted on. The photogravure in colors, on the other hand, is an art production, for the reason that the inks are

painted on the plate before the impression is pulled. These photogravures in color and etchings, printed also in colored inks, are, at present, the highest type of picture of which the printing art is capable.

THE INTERNATIONAL PHOTOENGRAVERS' UNION AND SANITATION.— That is splendid work the International Photoengravers' Union is doing in looking after the sanitary conditions under which its members are obliged to work. It shows they have higher purposes than the mere maintenance of wages. For, after all, what doth it profit a man if he gain a good salary and lose his health? The writer was being shown by a great newspaper proprietor the stables in which he kept his horses. The walls were lined with glazed tiles, the floors were of cement so they could be flushed every morning with water, and it was with great pride that the owner spoke of the sunlight, air and perfect sanitary arrangements — for his horses, yes, while at the same time the men on whom he was making his money were huddled together in quarters in which he would not permit any of his farm animals to remain. So it requires an organization, like the union, to cope with some proprietors, and even their own members, in this matter of healthful workrooms. One bit of advice from the International Photoengravers' Union should be insisted on right away, and that is to have a box of crude bicarbonate of soda convenient to where nitric acid is handled, so that in case of the breakage of a carboy, or the spilling of acid on the wooden floor, the soda can be used to neutralize it and prevent the deadly brown fumes being breathed by those near by.

TANTALUM.

A few years ago this name was completely buried in the pages of works on science and philosophical pamphlets, but to-day it is known from one end of the world to the other on account of its use in the production of the group of incandescent-lamp filaments, called "metallic filaments." Ekeberg, its Swedish discoverer, spelled it "Tantalium," and according to an extract in the *Royal Society of Arts Journal* taken from the *Engineer*, of London, he gave the substance this name because of the tantalizing difficulties he encountered while making his investigations of its qualities. The *Journal* continues: "It is only recently that tantalum has been obtained in a state of purity, and the rapidity with which it has been produced in response to the demands of commerce and industry is almost unprecedented. Only a little while ago the mineral from which tantalum is obtained was so rare that not enough could be found to supply specimens to all the mineralogical museums. Now Australia alone produces more than seventy tons of tantalite a year. This does not seem to be a great quantity, but it is to be remembered that a single pound of tantalum suffices to furnish twenty-three thousand lamps, each of twenty-five candle-power."

No sooner did this material come to the fore than a rival — tungsten, another forgotten mineral — was "rediscovered." Its use creates a still higher efficiency in incandescent lamps through the large decrease of current required to operate them. A. L. E.

THE DEADLIEST BULLET.

They had a dispute, and agreed to leave it to the military expert.

"What bullet," they asked, "do you consider the deadliest?"

For several minutes he remained in a brown study. Then he looked up with the air of one who had settled the matter finally and definitely.

"The one that hits," he said.— *Philadelphia Inquirer.*

Proofroom

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

AN ABBREVIATION.— M. A. J., Cooperstown, North Dakota, asks: "What is the correct way to abbreviate the word Proprietor? My rule is to spell the word out, but sometimes space is limited so that abbreviation is necessary. In such a case is Prop. or Propr. better? Every shop seems to have its own way, and I wish to find out which is correct." *Answer.*— There is no standard that makes one abbreviation of this word correct and another incorrect. Either of the two abbreviations mentioned is good enough, though the first one seems a little preferable. Neither of them seems at all likely to be misunderstood. But the contraction Prop'r seems a little better than either of them, and it also is used.

MEANING AND VALUE.— J. J. M., Newark, New Jersey, writes: "I would ask you a few questions on the following sentence, which has somewhat perplexed me: 'Lack of clearness is due to two things: Imperfect knowledge of the values and meanings of words; and to grammatical inaccuracy in the arrangement and use of words, the general meaning of which is fairly well known.' What is the difference between the values and the meanings of words, also between their arrangement and their use (in a sentence)? As the writer, Sherwin Cody, in the article in which this sentence occurs, defines grammar to be 'the science of the logical arrangement of words in a sentence,' should not the word 'use' be omitted? Should not some other point than the colon be used after 'things' ('imperfect' beginning with a lower-case letter), a comma be used instead of the semicolon, and the word 'to' before 'grammatical' and the comma after 'words' be omitted? These sentences follow the one above: 'Now, the exact values of words must be learned by reading or through knowledge of the world. The meanings of words are arbitrary — a matter of usage, of authority — and are to be discovered by experience.' In these he seems to attempt to discriminate between the values and the meanings of words; but the sentences appear, to me, to say that value and meaning are each a matter of usage, and that a knowledge of either of them can be acquired only by experience. I come to you for information on this matter because Mr. Cody's article appeared in your department." *Answer.* — Excepting the poor punctuation, which our correspondent correctly criticizes, the sentences present no real point of question to one who will inquire a little into the values and meanings of words. On the contrary, they are truly perspicuous expressions of thought by a perspicacious writer. This writer does not only seem to attempt to discriminate between values and meanings; he actually does discriminate, as any one may who will consider the real difference between the words. Meaning and value are positively different things, although in this case the value would be little if the meaning were not right. Any dictionary should answer our correspondent's question clearly,

for they all give good definitions of the words. A word's meaning is simply what the word means, which often depends somewhat on its context. We might easily make considerable objection to Mr. Cody's assertion that meanings are arbitrary, a matter of usage and of authority, but that is hardly called for here, and the assertion has a basis of fact, albeit a little too broadly expressed for the present writer's full concurrence. The process by which a word gets its meaning, whether arbitrary or not, has no bearing on our question. A word means whatever it is capable of communicating from one person to another, and is not worth much unless it does convey its conventional sense and no other. Of course it may be used correctly and be misunderstood, but in such a case all the fault is the reader's or hearer's. Now as to value. Value is worth, or utility. The value of a word is determined by its meaning and the appropriateness of its use and fitness in the arrangement of the sentence; and this being so, of course meaning is incidental, even essential, to value, but can not be coextensive with it, and is plainly not the same. A word whose meaning does not fit where it is used has no value in such use. Hence the meaning is a very important element of the value. Exact synonyms in English are very few. Often two words that approach very near to real sameness in sense have different values, so that one in a certain use will be much more valuable than the other would be in the same use. This may be found plainly exemplified in many of the paragraphs on synonymy in the dictionaries. Arrangement and use also are different. Of course there can be no arrangement without use, and words can not be used without arrangement of some sort; but words can be used in such arrangement as to lessen greatly their value, and even so as to deprive them of connected meaning. Mr. Cody's definition of grammar is good. Grammar is considered by him, in making his definition, mainly as a constructive science, or, as he says elsewhere, synthetic, though grammatical study must also include analysis. It is only by analysis that we may test the correctness of the synthesis. By use Mr. Cody probably means the choice of words for use, and this is diction, not merely grammar. Thus "grammatical inaccuracy in the arrangement and use of words" means much more than would be said in "arrangement of words" only, and omission of any word would change the sense. Grammatical inaccuracy in arrangement would consist in the placing of the words in wrong order; such inaccuracy in the use of words would consist in the use of a word or words of one or more parts of speech in the place or places of other parts of speech, as an adjective where there should be an adverb. Many sentences may be perfect in grammar and yet be erroneous, and of little value, because of bad choice of words. When a certain word expresses a meaning that can not be misunderstood in a certain connection, that word, and no other, is the proper word for use in that connection — that is, of course, if its meaning is the intended one. Sherwin Cody never had an article in this department. What our correspondent refers to is probably something of his that was quoted by the editor. Mr. Cody wrote a series of four books on "The Art of Writing and Speaking the English Language," and more than once we have quoted from them, mainly in support of some assertion of our own.







Photographs by Frank E. Foster, Iowa Falls, Iowa. CHILDHOOD'S HAPPY HOURS.

ELECTRIC GLUE-POT.

The value of electricity for heating purposes is illustrated in a new electric glue-pot which has recently been placed on the market. The economy of the device lies in the fact that the maximum amount of heat may be applied instantly when needed, while the glue may be kept warm at all times by a reduced flow of current through the heating coils. The glue-pot consists of a cup in which the glue is placed, and which is set in a casing filled with water. The electric heater is attached to the pot immediately below the water. A hot-water receptacle is provided in which the brushes may be kept.— *Scientific American.*

MASTERS OF DESTINY.

My faith in man's ability to learn is so great I believe with energy and perseverance he can fit himself for any kind of position. I believe he can be practically what he wants to be, if he is willing to pay the price. Great success demands a great price. The things worth having in this world all command high prices, and must be striven for. It is through tremendous striving that we develop. If there was nothing to strive for we would not exert ourselves, and without exertion there would be no development, no growth.— *Walter H. Cottingham, in System.*

GOOD ADVICE TO BILL.

It occurs to us that if Bill Cardwell and his self-styled "Sons of Washington" would raise less h — l and more cotton and alfalfa, Oklahoma would enjoy a greater degree of prosperity.—*Ada Weekly Democrat.*

Trade Notes

Brief mention of men and events associated with the printing and allied industries will he puhlished under this heading. Items for this department should he sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Newspaper Publishers' Association.— President, Herman Ridder, New York *Staats-Zeitung;* Vice-President, Medill McCormick, Chicago *Tribune;* Secretary, Elbert H. Baker, Cleveland *Plain Dealer;* Treasurer, W. J. Pattison, New York *Evening Post;* Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

Canadian Press Association.— President, D. Williams, *Bulletin,* Collingwood, Ont.; First Vice-President, L. S. Channell, *Record,* Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe,* Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star,* Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer,* Galt, Ont.

National Editorial Association of the United States.— President, Will H. Mayes, *Bulletin,* Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository,* Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate,* Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal,* Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter,* Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat,* Athens, Ala.; Treasurer, Will Curtis, *Star Courier,* Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist,* Jacksonville, Fla.; Flag Custodian, C. F. Lebman, *Herald,* Hallettsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist,* Chicago, Ill.

Federation of Trade Press Associations.— President, David Williams, *Iron Age,* New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer,* New York city.

United Typothetae of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, Henry W. Cherouny; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Typographical Union.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Tbird Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Obio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-Presidcnt, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.— President, Mattbew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Sbumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Pbiladelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News,* Indianapolis, Ind.; Executive Board, tbe foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Wasbington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.— President, Charles W. Jordan, Cbicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, Boston, Mass.; First Vice-Presidcnt, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Ben Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, T. H. Faulkner; Treasurer, George Seton Thompson; Secretary, F. I. Ellick, 1327 Monadnock block, Cbicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Billposters and Distributors of United States and Canada.— President, George L. Cbennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Cbarles Bernard, Suite 609, Rector building, Chicago, Ill.

Printers' Leaguers Dine.— The annual meeting and dinner of the New York branch of the Printers' League, held at the Westminster Hotel on Tuesday, November 24, was a pronounced success. Lack of time prevents giving a résumé of some of the excellent and interesting remarks made by the officers and others.

Model Modern Office.— Reno, Nevada, raises its hand to direct attention to the establishment of the White Printing Company, claiming it to be the exemplification of modern taste in printing-offices. The company certainly shows a combination that presages success and is hard to beat — new town, new building, new equipment and a good business.

Turkey Imports Presses.— United States Consul Jewett, of Trebizond, directs the attention of American manufacturers to the probability of a demand for presses, type and other printing material in Turkey. Heretofore many obstacles were put in the way of their importation, but now they are admitted free of duty. European manufacturers were quick to take advantage of the change, and their men were on the ground seeking orders before the Turks had fully realized what had happened.

Should Patronize Nonunion Offices.—*American Industries* has been asking members of the Manufacturers' Association their views on trade conditions and future prospects. William Green, of New York, a prominent member of the United Typothetæ, in his reply said: "What would materially help the prosperity of this and other open printing-offices is that manufacturers should practice what they preach — patronize open offices and not run like scared chickens to place their work in union offices at the threat of walking delegates."

City of Up-to-date Offices.—After the fire, the printers of San Francisco established temporary quarters in widely separated sections of the city. They are now concentrating in the natural location for printing-offices — in the center of the city. The buildings being specially constructed for the purpose and the machinery and material being necessarily the latest products of the manufacturers, there is reason for the boast that Frisco offices have equipments which for modernity and utility are unequaled in the world. Descriptions of some of these graphic-arts establishments will appear in The Inland Printer in the near future.

San Francisco Employers and Unions Still Dickering.— Differences have existed for some time between the publishers' association of San Francisco and the typographical and mailers' unions. The machinery provided for by the national agreement was put in operation, the respective parties confiding their interests to attorneys, which would indicate strained relations. In due course the dispute came before the national board, which, however, refused to entertain it because lawyers had been employed. This was held to be violative of the spirit of

the agreement, so the original parties were ordered to take up the dispute anew and without the assistance of attorneys. They are wrestling with the problem now, and, though neither the publishers nor compositors have said so, an experienced observer says the "demands of the allied trades seem to be the knot in the rope that won't go through the hawse-hole."

S. B. Donnelly Succeeds Leech as Public Printer.—Notwithstanding denials from Mr. Leech that he intended resigning and from Mr. Donnelly that he expected to be appointed Public Printer, the announcement was issued from the White House on Thanksgiving Day. Disagreement with President Roosevelt was responsible for Mr. Leech's resignation, who is expected to return to the Philippines. Mr. Donnelly served three terms as president of New York Typographical Union and one term as president of the International Typographical Union. Since then he has been employed as secretary of the New York building trades and arbitration board.

Binding Must Be Done in This Country.— Cedric Chivers, of Bath, England, and Brooklyn, New York, has been awarded a large percentage of the binding for the public libraries of New York. The bookbinders' unions alleged that much of the work was being done at the Bath branch. The Board of Aldermen and the Board of Estimate and Apportionment took cognizance of the complaint that the practice tended "to degrade the American wage standard and encourage vicious conditions," and was an injustice to employers and workmen who are compelled to carry the burdens of taxation for the support of public libraries. The authorities finally decided that no more moneys should be paid for bookbinding unless it was done in accordance with the act requiring that contractors on public work give preference to citizens of the State of New York in employing help. The protestors count this action a victory and profess to have no fear of court intervention.

Is a Printing Office a Nuisance? — Rogers & Co., the well-known Chicago printers, decided they wanted a larger and more convenient office. Being classy and neat in all its ways, the firm purchased half a block on Calumet avenue between Twentieth and Twenty-first streets, in the heart of the fashionable neighborhood. Mrs. Dearborn gasped at the audacity of those printer fellows; she dropped discussing Paris gowns and the peculiarities of expensive made-to-order genealogical trees long enough to vent her wrath on the intruders. She appealed to her attorney, who promised to see what could be done toward keeping Calumet avenue a thing of joy, free from the pollution of printers' ink. It is supposed the lawyer will endeavor to have the courts declare that a printery in such a select locality constitutes a nuisance, but at last accounts Rogers & Co. were not alarmed, but are proceeding on their way to the erection of a model establishment.

Boston Lecture Course.— The board of supervisors of the School of Printing at the North End Union, Boston, Massachusetts, is offering prizes to stimulate interest in the lecture course this year. Competition is limited to apprentices and two-thirders, and the prizes are divided into three classes. In Class A prizes will be given for the best article of not more than five hundred words on certain lectures, while the Class B rewards are for the most intelligent series of notes on all the lectures. The Class C prizes are for those who show by their daily work in the office the best application of the lessons taught in the lecture course, the cognizable points being punctuality, application to duties, intelligence, increased efficiency, etc. Thomas Todd has consented to accept the trying position of judge, and the management of the school is enthusiastically pushing the scheme. Many ambitious apprentices throughout the country must regret that they have not similar opportunities to those enjoyed by the young printers of the Hub.

Labor Leaders Visit Printers' Home.—An incident of the convention of the Federation of Labor at Denver was a visit to the Union Printers' Home at Colorado Springs by delegates and friends to the number of five hundred. There was a carriage drive through the Garden of the Gods, a trip to Pike's Peak, an inspection of the buildings and grounds and an old-fashioned western barbecue. Many of the visitors expressed amazement at the magnitude and capable management of the undertaking. President Gompers, of the Federation, and John Mitchell, of the mine workers, are said to have expressed the hope that other organizations would follow the example set by the typographical union. The average number of residents is one hundred and forty-five, and it is claimed that fifty per cent of those who have been treated for tuberculosis have recovered their health and resumed work. The visitors on this occasion were guests of the International Typographical Union, with President Lynch of that organization and Superintendent Deacon of the Home acting as hosts.

Enterprising Journalism on the Frontier.— There was a fire at Michel, British Columbia, and in its next issue the *Reporter* said: "We have to ask the kind indulgence of our readers for the make-up of this front page, as all our column and advertising brass rule was either burnt or stolen — the most of it stolen. The petty thievery that went on, on the morning of the fire, was a disgrace to civilization. What the thieves proposed to do with the material they stole from us, passes our comprehension. Type, brass rule, quoins, quoin-key, steel side-sticks, a camp-stove, and even one of the drawers from our job press, mysteriously disappeared after being carried safely out of reach of the flames. Other material such as clothing and bedding they could use, and we guess they are doing so, as fully half that was thrown from an up-stairs window — vanished." On the first page of the same issue, in a six-inch double-column display advertisement, this pioneer journal made the sententious announcement: "Next week we are putting on a printer — this will help some."

Killing in Eight-hour Struggle.— The strikes prevalent in the printing trades during the last three years have been free from violence. The battle at Akron, Ohio, seems to be waged with unusual energy, and has resulted in the indictment by a special jury of John Griffin, a former pressman, and Ralph Brehm, a bookbinder, for murder in the first and second degree, respectively. The victim was a private detective named Maloney. The Akron unions are appealing to other labor organizations for aid, averring its members are innocent, that the affair arose out of a threatened attack by the detective, and that the accused did not carry revolvers, while a weapon belonging to Maloney's companion was found at the scene of the conflict. The unions turn the tables in this case so far as allegations are concerned, saying there is an organized campaign of waylaying and beating being prosecuted against their members, and accuse the law officers of showing partisanship in the conduct of the cases. It is said the response to the appeal for aid indicates that ample funds will be forthcoming to make an adequate defense.

The "Scalper" in Chicago.—At a recent Thursday noon-hour meeting of the Ben Franklin club, the "scalper" and his ways were discussed, and the old tag, "handled without gloves," doesn't begin to do justice to the treatment they received. A case was cited of one who employs several solicitors and secures jobs at low figures, taking them from office to office, in the hope of finding some estimator who would make a mistake in conning the involved specifica-

tions. His specialty seemed to be ambitious offices in the country that are anxious to do work below cost. An office valued at $18,000, which went into the hands of a receiver, was found to be filled with work from this scalper. The competition had been felt in Chicago, but surprise ceased when it was found that the losses for two years totaled $14,000. Evidently the firm had made an error in figuring its productive costs, which brought grist to the scalper's mill. The methods employed by these gentry were unanimously agreed to be inimical to sane and solvent business. It was suggested that a heavy county or state tax or license should be imposed on scalpers, and it is expected the legislative committee will take the suggestion under advisement.

Minstrelsy in Printerdom.— On Friday evening, November 20, the Publishers' Club of Chicago gave a minstrel show at the Young Men's Christian Association auditorium before a large and well-satisfied audience. Among the solo performers were: Thomas H. Devereaux, Peter King, Thomas J. Cooper, Ralph D. Wolfe, Samuel Siegel, Fred E. McCready, A. P. Sharp, C. J. Shaw, H. Simpson, W. W. Waters, Herbert King, John H. Vestal, R. J. Wherry, A. J. Llewelyn, J. Claude Deagan, Tom Corwine, The Rossiter Trio, Samuel Siegel, J. Charles Ryan, F. B. Cornwall, Adolph Scratch, Max J. Slavik. The choruses, which were especially well rendered, were sung by the Publishers' Club Quartette, composed of Gordon G. Sapp, Frank W. Black, Fred S. Miller and Herbert King, and the Oriental Quartette — C. H. Ogden, F. B. Newton, E. T. Clissold and W. A. Ward. The performance was under the direction of H. J. Armstrong, coöperating with Samuel Siegel, chairman of the entertainment committee. The Publishers' Club is composed of publishers, printers, binders, engravers, electrotypers, paper-dealers and followers of all other branches of the publishing and printing business. Any person connected in any way with any of these interests is cordially invited to join. Application blanks can be secured from Fred S. Miller, chairman of the membership committee, 334 Dearborn street.

Christian Science Daily.— The followers of Mrs. Eddy have felt for long that the daily press is so lacking in ethical qualities, there was use for a somewhat different newspaper in "every home where purity and refinement are cherished ideals." As a result, the *Christian Science Monitor* made its bow on November 26. It is a 2-cent paper, having four editions a day, the first being known as the "international," on account of its going to foreign subscribers; the others are city editions, including one devoted to stocks. Though sensational methods are under the ban, the typographical appearance of the *Monitor* has a flavor of Hearstism about it. The telegraphic news service is furnished by the United Press. The chiefs of the various departments are gathered from a wide territory, as follows: Alexander Dodds, managing editor; Thomas R. Winans, business manager; John R. McCutcheon, formerly of the New York *Evening World* and Boston *American*, circulation manager; Oscar L. Stevens, formerly of the Boston *Transcript*, news editor; John S. Browning, Boston *Commercial;* George M. Holmes, *Journal of Commerce*, New York, and Paul S. Deland, Boston *Traveler*, news assistants; John J. Wright, Boston *Globe*, city editor; Forrest Price, Pittsburg *Chronicle-Telegraph*, financial editor; John J. Flinn, Chicago *Inter Ocean*, editorial writer; Amos Weston, Boston *Herald*, foreman of composing-room; Chauncey D. Tuttle, Chicago *Daily News*, assistant foreman of composing-room.

Typographical Union Pension Fund.— The world and his wife will be pleased to know that the pension fund of the typographical union is on a substantial financial basis. Payments of pensions began on August 1 and the surplus to the credit of the fund on November 20 was approximately $100,000. It is estimated there are at present five hundred members eligible to the pension of $4 a week. The surplus arising from the existing assessment goes beyond the bounds of necessity or perhaps prudence, and the unionists are beginning to debate the best plan to meet the rare contingency of having too much money. The assessment might be reduced and the money remain in the members' pockets. Apparently few favor that plan. A seemingly more popular suggestion is the one to amend the law so that more incapables may become beneficiaries, the age limit being now sixty years with a continuous membership of twenty years. Some of the larger unions also have pension funds, and they have not been materially disturbed by the establishment of the International's fund. The law has been interpreted liberally, and a few pensioners have been assisted to purchase small businesses, the profit from which and the union's allowance assure them a modest competence. This is an obvious demonstration of the truism that it is more blessed to give than to receive, and we feel sure every member who looks over the list of beneficiaries will feel thankful he is in a position to contribute to such a worthy cause. The typographical union is being congratulated on the spirit of leadership, humanity and capable business management so generously displayed in dealing with the old-age pension problem.

Printers as Political Prophets.— Friends and patrons of the Joseph Betz Printing Company, of East Liverpool, Ohio, received a neat advertising blotter on November 4, saying, "William H. Taft was on this day elected to the office of President of the United States," and dated "12 midnight, November 3." Perhaps the firm did not venture much in prophesying, but if the Sage of Fairview had won it would have enhanced the publicity value of the blotter — plus the merry haw! haw! A Washington (D. C.) firm was not quite so sure as to what the result would be, and, under the noncommittal caption, "Hey, Bill!" embellished a blotter with these verses:

There's only a few hours more, Bill,
There's only a few hours more,
Before we can tell whose sign will
Be hung on the White House door.

It may not be yours at all, Bill,
But Bill's it's certain to be;
I can't tell now if the name will
Begin with a "B" or a "T."

Waiting has filled us with dread, Bill,
It keeps things awfully tense;
We are not sure where we're at, Bill,
Till the voters end the suspense.

You've let the hot air escape, Bill,
And you've been mud-throwing, too,
Till one can't tell which is the false Bill
Nor which is the Bill that is true.

But in mighty few hours, at most, Bill,
We'll all be out of the woods;
And we'll fly the flag on the White House, Bill,
Of the Bill that comes with the goods.

Britain's Leading Printer Lord Mayor of London.— Sir George Wyatt Truscott, the new Lord Mayor of London, is president of the Master Printers' Federation of Great Britain, and is active manager of the printing and stationery firm of James Truscott & Son. Sir George is a public-spirited citizen, having entered the London Common Council in 1882, becoming an alderman in 1895, and serving as sheriff of the city in 1902-3. He was knighted in 1902, was made an officer of the French Legion of Honor by President Loubet and wears the insignia of the Belgian Order of Leopold. In addition to the federation, he is a member of and has held office in the Stationers', Haber-

dashers', Vintners' and Musicians' companies, which are direct descendants of the old-time guilds that controlled the city in days when its freedom was restricted to master craftsmen or other followers of the "mysteries." At present, Sir George is president of the Imperial Industries Club, a modern concern, and has acquired prominence in the Masonic order. His father, Sir Francis Truscott, was Lord Mayor in 1879-80, and Lady Truscott is related to another former Lord Mayor. The fraternity across the sea is confident that the new Lord Mayor will discharge the amiable duties of his office with credit to himself and the craft. The salary is $50,000 a year, and the recipient is the official entertainer for the corporation. Sir George's connection with the trade had the effect of making the Lord Mayor's show this year an exposition of the growth of the printing business. It must have been interesting to printers to see Caxton (by proxy) in the same procession with this twentieth-century titular head of the trade in Great Britain.

PRINTERS' BASEBALL LEAGUE.— Those interested are positive that the inter-city baseball matches between teams composed of printers are a fixed feature of craft life. The next tournament will be held in Chicago some time in August or September, the date being dependent on the playing schedule of the American League, Manager Comiskey having tendered the grounds of the White Sox to the league. The cities represented are New York, Boston, Philadelphia and Washington, from the East, and Chicago, St. Louis, Pittsburg and Cincinnati, representing what is known in baseball parlance as "the West." The Chicago club expects that two thousand visitors will attend the tournament, and is raising a fund to entertain them. In other cities in the league the "fans" are also getting the coin together by various methods. In every case one or two entertainments, such as smokers, etc., will be given, and in addition, funds are being formed by weekly contributions from those who are going to enjoy baseball week. In one city there is a weekly pool formed by, say, two hundred and fifty persons contributing $1, and a drawing for prizes of $100, $75 and $25, which leaves a balance of $50 a week for the general fund. It is said this is popular in many newspaper composing-rooms as a means of affording individuals an opportunity to get a "bundle of dough" for a specific purpose, especially vacation money. Some individuals have acquired a reputation for promoting such schemes, one being reported to have cleaned up $3,000 in one year from the percentages allowed him. While compositors probably deserve their reputation for being improvident, there is here and there a financier among them, as such a profit demonstrates.

THE VIEWS OF AN ENGLISH PRINTER.— "In Great Britain we have substantially the same problems that are troubling the trade in the United States," said Gilbert Y. Johnson, of York, England, when asked his "impression" of what he had seen in New York, Chicago and other printing centers. Mr. Johnson is the junior member of a century-old firm, now known as Ben Johnson & Co. Unlike many of his countrymen, he felt his short stay did not warrant him in formulating opinions. He averred that he came over in quest of information, and one of those with whom he came in contact said he was an animated interrogation point ceaselessly operating a lead-pencil. Though refusing to make a definite statement for publication, Mr. Johnson said that British printers had been waking up for the past decade, and during the latter half of it had been making great progress. There were many old offices, with obsolete machinery and methods, that kept the average of improvement at a low mark. But circumstances were compelling them to change their ways, and he cited one large concern that up to a few years ago had been paying ten, fifteen and even twenty per cent in dividends which was now about to be wound up. It had been indifferent to the onward trend of events, and lost its trade to more enterprising rivals. Mr. Johnson, who declared himself "young and radical," is an earnest and voracious reader of THE INLAND PRINTER, and expressed great admiration for the work of American job and ad. compositors. He had endeavored to introduce the style in his work, but he found that compositors were inclined to shy at it, and customers were slow to see its utility and beauty. Mr. Johnson said his observations led him to conclude that ascertainment of costs and the "get together" spirit were at about the same stage of development in the United States and Great Britain. He had found both elements of great benefit, and held them to be the most promising signs on the business horizon. In his office it was a rule to get rid of all work which, for any reason, could not be done at a profit. Mr. Johnson expressed his determination to come again, and said Chicago was the first English-speaking community he ever visited that had a sensible Sunday, the open amusement places especially appealing to his sense of rationalism.

IMITATION ELECTRIC LAMPS.

Evidences of the intense rivalry that exists between the electric lighting companies and the gas companies comes to the surface at times. The *Electrical Times*, of London, recently quoted in our contemporary, the *Electrical World*, says that a new type of gas-mantle lamp has been placed on the market under the name of the "Electrin." On this lamp the vivacious English journal comments as follows: "The fable of the ass in the lion's skin has no moral for the gas people. They continue to dress up their gas-mantle so that it looks like electric light — at a distance — but the long ears persist in giving the show away, and there is no mistaking the he-haw for the roar of the nobler animal. The latest triumph of gas is the 'Electrin' burner, which carries imitation even into the name. When people started making imitation butter they called it butterine, but Parliament passed an act compelling them to call it oleo-something. To take a pride in making an imitation that looks 'just as good' as the real thing is a confession that the real thing is superior; and the trade that persistently copies its rival is degenerate, even if it be innocent of intent to deceive. The perverted ingenuity which produces half-crowns just like those which come from the mint is generally associated in the mind with base metal."

The imitation complained of consists of an inverted type of gas-mantle supported inside of a glass globe that is of the same shape as the well-known, pearlike form of incandescent lamps. The globe and mantle are held in position by a brass holder that simulates the regular lamp-socket, and to make the illusion still more complete there is also fastened to the holder a shade that has been given the same pyramidal form so common in electric-lighting practice.

The imitation has not stopped at this, but the arc-lamp also comes in for similar treatment. Gas-lamps for street use have been shaped so as to take the form of the electric arc in every particular, the pole, lamp-casing and the globe.

It has been said that "imitation is the sincerest flattery" and that every counterfeit is positive evidence of the existence of a *genuine*. These sentiments may console the victim of this kind of charlatanry but it will not make good his losses. A. B. T.

AND STRIKE HARD.

Don't be afraid of too many irons in the fire — keep the fire hot.— *Common Sense.*

Education

OUR OBLIGATIONS TO APPRENTICES.

In the opinion of the great philosopher Herbert Spencer the most vital question for humanity is how to live completely — how to get out of us the very best that is in us. There was nothing new in the observation, excepting that truth is always fresh. The best minds of the world always realized the importance of living completely, and that is why they are placed on pedestals. Being true of life, it is necessarily true of the principal element that goes to make up life — man's work. To reduce this idea to the point of application, the most essential thing for a worker is to develop his talents so that they may be used to the uttermost in his daily work. That can be attained only through constant struggle on the part of the individual. In the industries there are special reasons why this truth and its logical sequence — the means by which advancement is made possible — should receive more attention than they do.

The youth is not usually reared in a home where he hears much about the philosophy of life. His surroundings are too often poor and mean, and his early days full of discouragements. His schooling is devoted to a desire to get a knowledge of how to read and write as quickly as possible. Before he is capable of fully understanding or digesting truths such as Spencer enunciated, the youth seeks employment where he may; in too many instances his fitness for the position gives little concern to him or his parents. What he wants is money, and perhaps the reason he leaves school is because the family is financially embarrassed. The employer needs an errand boy and has no thought of his being a prospective mechanic or artisan. If the youth possesses staying qualities, he in time becomes an "apprentice," picking up what he can how he may. At no point in his life has the boy ever had it drilled into him by circumstances that he should make the most of himself. Around him is ever the air of doing whatever may turn up, and doing it expeditiously — a sort of sufficient-unto-the-day-is-the-evil-thereof atmosphere. On the walls there may be texts and mottoes urging the more correct view, but they do not impress the mind nearly so much as the lessons conveyed by the practices and methods to which he has to adapt himself day after day. The remedy — the only thing that will keep the young man from slipping into the abyss of indifference — is to set him at something which he knows will affect his after life. He should be urged continually to take up some work for the sake of his future usefulness — be made to realize that his life is not now, but is to be. Obviously, if he is to come anywhere near achieving Spencer's ideal, he must endeavor to be master of his trade. It is here that employers should interest themselves. They, rather than the parents or guardians, know what sort of education the youth requires. His attention should be directed to, and he be invited to read, papers or even advertisements that tend to stimulate interest in matters connected with his vocation. If there are text-books of acknowledged value he should be impressed with their present usefulness and their inevitable influence on his future. If there is a technical school within reasonable reach or any other method of education, it is little short of criminal not to encourage the youth to embrace the opportunity it affords. If he appreciates the need of making the best of himself, he will be thankful for the help given; if he does not, and can be induced to begin to study, he will gradually learn that life is not of to-day but is before him, and soon he'll be on the way of living more completely. The rounding out of men should be the object of all education, and explains the present discussion about technical training and kindred subjects in our industrial centers. There is a general awakening to a sense of our responsibility toward youth, and, in keeping with the spirit of the times, there is a disposition to have the State do the work. A generation will probably elapse before that is effected. Meantime, is it just toward the growing youth that his elders should neglect what all plainly see is a duty of the State, when it is in the last analysis a present-day duty of the individual? To ask such a question is to answer it.

POSSIBILITIES OF I. T. U. COURSE.

At the November meeting of the Chicago Ben Franklin Club, L. C. Rogers, of Rogers & Hall, speaking of the I. T. U. Course, said it was among the most important efforts to elevate the craft. He knew of no system of education that compared with it, and its possibilities were boundless. As an employer he could see in it a tendency to so improve the printed page that an increased demand would ensue. Being based on scientific principles, as knowledge of its teachings become widely diffused, there would gradually develop a standard of workmanship such as exists in other crafts. The course would stimulate thought, and there could not be too much thinking in any department of the office.

APPRENTICES PAY FOR THEMSELVES.

Many large and successful concerns, who have had apprenticeship systems in operation for a period of years, are unanimous in their statements that apprentices do pay. If properly instructed and intelligently directed, their employment is more profitable than the employment of the so-called skilled workman who has been available in the past. Apprentices pay as producers during their term of service; as competent skilled journeymen when they have completed their course; and as industrially intelligent foremen and executives later on. These boys who leave at the termination of their apprenticeship course become staunch supporters of the mother shop, always ready to say a good word for it, as loyal as college graduates to their *alma mater*, an unequaled advertising medium.

Does it pay the employee to serve an apprenticeship? I firmly believe it does. He is raised from the ranks of unskilled labor and given an earning power which he could not otherwise command. He is taught to work intelligently and to apply his mind to his work, thus increasing his opportunities for further development and advancement.

An apprenticeship should make the following provisions for the employee: A proper term of service to insure ample time for thorough instruction; sufficient remuneration to support the apprentice during his term of service; instruction in the technique of the trade and allied studies; instruction in the manipulation and care of the appliances of the trade; the fostering of a spirit of ambition and a desire for increased knowledge; and full recognition, upon the completion of the course, of what has been accomplished, by a diploma such as has been adopted by the National Machine Tool Builders' Association.— *E. P. Bullard, Jr., of Bridgeport, Conn.*

THE INDIFFERENCE OF EMPLOYERS TO TRADE EDUCATION.

J. W. Walls has an article in the *British Printer*, to which is given the querulous caption, "Is Technical Education in the Printing Trade a Success?" He touches on the rather remarkable indifference of employers and foremen, and attributes much of the difficulty experienced by British educators to those elements. "They hold the key to the situation," says Mr. Walls, "and, like the apprentices, sometimes expect too much from the classes. They expect the instructor to take the burden of teaching the boy from their shoulders entirely, instead of viewing the class from a supplemental standpoint; and, if the boy fails to come up to expectations, forthwith dub technical classes a failure and withdraw the boy and his support. It seems that too little recognition is given in the office to the boy who attends technical classes. No matter how hard a lad may work, little difference is made between the one who is attempting to educate himself in his trade, and spending his recreation time in so doing, and the lad who just does his work for the weekly wage. Such recognition on the part of the employers and foremen would tend to increase interest in technical work. These remarks apply equally to older students. How little interest is taken in technical class work by employers is shown in the reasons given for nonattendance. I venture to say that fifty per cent of students when asked to explain their absence reply, 'working overtime.' Of course, the printing trade is unique in that its work is so irregular; it is generally 'all or none.' But, with a little judicious care on the part of foremen, I am convinced that many students would be able to make far better attendance than is common now. The season of Christmas affords a good illustration. Many students attend well up to, say, the end of November. A falling off is noticed throughout December, and when the January classes commence there is but little improvement in numbers. Students who have lost the thread of the work are not readily able to take it up again. Responsible people in the printing-office have in their hands, to a great extent, the making or marring of technical education."

AMERICA'S BEST MECHANICS FOREIGN BORN (?).

In an address before the National Society for the Promotion of Industrial Education, G. Quimby Jordan, a mill owner, and president of the board of education of Columbus, Georgia, made this astounding statement: "An employer of labor, and a student of industrial life in America, recently declared that already fifty per cent of America's skilled mechanics are born and trained in foreign countries. Investigation shows that ninety-eight per cent of the foremen and overseers in manufacturing enterprises in New York State were educated in Europe.

"In the Commissioner of Labor's report," Mr. Jordan went on to say, "we are told that 'special trade and technical schools have been judged, both in this country and abroad, as the most efficient means of promoting the growth of industry and the improvement of product. Manufacturers everywhere are turning to the study of industrial education — no longer with any question as to its value, but merely as to the best means and method.'

"Doctor Draper gives credit to the other than regular industrial schools in this: 'Private business colleges, which for profit have undertaken to train pupils in simple mathematics, business forms and the like, have been a great help to many for a long time. Several of the Young Men's Christian Associations have established schools of this character and some of them are beginning to include trade schools in their scheme. Correspondence schools have attracted thousands of students and developed the existence of a widespread desire for self-improvement.'

"Germany and Japan are living examples of what has been accomplished for the world, both in peace and war, by him who studies, first industrially and then technically, to accomplish the material things of life.

"Industrial education accomplishes, as Person states, three things: It raises the average of intelligence; it develops specialized labor; it offers an opportunity for genius."

NEW USE FOR I. T. U. LESSONS IN LETTERING.

A woman student, a progressive compositor who has traveled much, gives this hint: "I have been wondering why any student of the I. T. U. Course couldn't add to his regular vocation by doing show-card writing. With a knowledge of the airbrush and mixing colors, a student should be able to take up this side line. I know of some towns where the smaller merchants send to concerns five hundred miles away for their show-cards and some home printer might as well study show-card writing and get that money. It would also solve the problem of the man who wants just one or two cards printed and who really has to pay too high a price if the print-shop makes any profit on the job. Besides, the small shop doesn't usually have a large enough supply of large type and border to turn out an artistic card. I hope that some day the Commission will start a course in ad. writing also. I know there are other schools, but the Commission would know just what a printer needs and what it isn't necessary to tell him. Such a course would be of great benefit to those of us who intend to have papers of our own some day, in getting advertisements and in helping our advertisers make their advertising profitable. And why shouldn't a printer write advertisements for the smaller merchants, even if he is working for some one else? It seems to me these two fields belong naturally to the printer, and that he should quit turning them over to men who have neither his theoretical nor practical knowledge."

FREE ILLUSTRATED LECTURE ON COST.

The Printers' Board of Trade and the Master Printers' Association of New York have joined forces for the purpose of educational work on ascertainment of cost. A free lecture, illustrated by lantern slides, was given at the Board of Trade rooms, 32 Union square, on Thursday evening, November 19, at 8 o'clock. It was attended by more than one hundred printers, office men and foremen, and about fifty were turned away for lack of seating capacity. The system expounded was that compiled by the boards of trade of New York, Boston and Philadelphia, the result of much careful study of the best methods employed in those cities, and many of those present signified their intention of installing the system in their offices. The lecture will be repeated in a large hall, in order to accommodate the disappointed ones, as well as those New Yorkers who have expressed a desire to investigate costs. The meetings are under the direction of Charles Paulus, manager of the New York Printers' Board of Trade.

UNWISELY CONTINUED.

Judge — Have you been arrested before?

Prisoner — No, sir.

Judge — Have you been in this court before?

Prisoner — No, sir.

Judge —Are you certain?

Prisoner — I am, sir.

Judge — Your face looks decidedly familiar. Where have I seen it before?

Prisoner — I'm the bartender in the saloon across the way, sir.— *Harper's Weekly.*

MUNSEY ON THE FUTURE OF NEWSPAPERS.

When Frank A. Munsey, the owner of seven magazines and the Boston *Journal* and Washington *Times*, added the Baltimore *News* to what he ultimately hopes will be a chain of newspapers in the large centers reaching from ocean to ocean, he was interviewed in the New York *Herald* and gave vent to some original views on the newspaper situation. He expressed the opinion that there were too many papers in the field by sixty per cent, and hinted at the possibility of $200,000-a-year editors. We let Mr. Munsey speak for himself:

"This is an age of organization and of consolidation, and the man who opposes that tendency of modern life might as well oppose his puny strength to the torrent of Niagara. Between the stress of unhealthy competition on the one hand and the increasing cost of production on the other, the publishing business is being forced into combination as nearly all other industries have been coerced into it.

"Great geniuses are born, they are not made to order. The best that human effort can do is to develop the strongest attributes a man has in him. Suppose the God-made genius of some of those really great men who now control a single great metropolitan journal were utilized to govern the policies of a hundred or of a thousand newspapers. What a tremendous power that would be!

"I am convinced the time will come when that will be no mere dream, for there is no form of industry that lends itself to combination more naturally and readily than newspaper publication. Through combination the iron and steel interests have been enabled to have the advantage of the best administrative genius at the helm, regardless of the cost of such a man's services.

"Under a like combination of interests a newspaper publishing organization might command the very highest talent in the world of literature, science and art, an aggregation greater than any university faculty. These highly trained men could do their work in some central locality, and the skilled product of their brains could be instantly transmitted by telegraph to a hundred or a thousand other points for distribution in the form of printed intelligence.

"My idea would be to have the editorial pages of such a chain of newspapers practically uniform, though there would have to be subordinate editorial talent located at each center of publication competent to properly handle local issues in the editorial page.

"An organization so strong as that could afford to manufacture its own machinery, its own plant, its own ink and its own paper, and thus be free from possible extortion at the hands of the white-paper trust or any other monopoly. Such an aggregation could command the services of the most brilliant editorial chief living, even if his price were $150,000 or $200,000 a year. It would employ the talents of a genius especially qualified to be the advertising manager, perhaps at a like figure, and these men would be worth the price. Instead of a fool management such as now controls too many of our newspapers, we would have the management of genius.

"The number of newspapers in the United States is fully sixty per cent greater than it ought to be. Many of them are weaklings, but their competition helps to complicate the situation. These need not be crushed and thus entail property loss; they could be absorbed.

"Many of them might well be spared. The demand for a better, saner class of journalism is growing; it is becoming insistent. Under such an organization as I have in mind, ability will take the place of inability, good writing will supplant sloppy, insincere writing, and accuracy will succeed inaccuracy. The inaccuracy of American newspapers in general to-day is appalling, and it is this damnable excessive competition that is largely to blame. 'Anything to sell the paper'—this is the doctrine. Divided as we are, we are not strong enough to do the things we would like to do. United under a strong and competent management we might accomplish wonders.

"Hundreds of millions are filched from the public every year through advertisements of worthless mines, useless medicines and the like. Publishers who are honest men know and deplore the fact, but if they rigorously exclude from their newspapers every objectionable advertisement, unless their competitors also do the same, many of them will soon have to close their shops and suspend publication. Many of us do throw out the worst of these advertisements now, but if we were strong through organization we could throw them all out and easily survive.

"To meet the increased cost of white paper I think the sensible expedient for most journals is to reduce the number of its printed pages. There are a few papers which, like the *Herald*, can well afford to maintain a higher price, but they are very few indeed. The *Herald* has held for years the peculiar prestige of a high-class clientèle, a prestige which other journals have tried repeatedly to wrest from it, but have tried in vain. For most journals which aspire to large circulation, however, I believe the maximum price of the future is 1 cent.

"The only way a great business can be perpetuated to-day is by making it a part of a great combination or aggregation. It is a certainty that no man can now hope to perpetuate a large enterprise through his own family. If it does not die in the second generation it is pretty certain that it will in the third, and few have ever reached the fourth. Speaking personally, I am a bachelor, and it is not a pleasant thought, but I am absolutely faced with the certainty that the publishing interests which I have built up must go to pieces at my death, unless before that event I succeed in making them a part of a great combination.

"In the effort to realize my ideas I can only say I expect to go as far as I can without putting an excessive load upon my resources. From time to time I may take on an additional newspaper to add to this chain, and nothing could give me greater pleasure than to think that I might be able to do something really worth while toward realizing what I believe to be the ultimate destiny of American journalism."

A RELATIVE OF NOAH.

The Southern Printers' Supply Company is in receipt of the following letter from Baltimore:

"If you have a font of eight-point French Clarendon (job font) on hand, please send it on. I have struck a relative of Noah, and as this type was in use about the time the ark landed on Mount Ararat he won't have anything else. But this is in line with present day research and excavations; therefore, I presume I am up-to-date in digging up antiquities. Respectfully yours,

"T. J. Robinson."

—*Southern Printer.*

HOW IT SOUNDED TO THE AUDIENCE.

She had a voice like a siren and when she sang:

"'Mid play sure, and pal aces, though heam a Rome,
Be it averse, oh, wum bull there, snow play sly comb.
H, arm from thesk eyeseam stew wallow a sheer,
Witch seen through the whirl disneerm et twithel swer."

there was not a dry eye in the tabernacle! but if the program had not said in clear, unmistakable print that she was going to sing "Sweet Home," a man might have thought his teeth loose without ever guessing it.—*Fillmore's Messenger.*

Business Notices

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

HOLIDAY DECORATORS.

The American Type Founders Company has issued a catalogue, showing its holiday decorators and borders, of interest to printers and advertisers who make a specialty of holiday advertising, particularly department stores, jewelers, florists and toy-dealers.

These holiday decorators are novel, furnishing decorative material never before attempted by the typefoundry. They are all cast in type-molds and are therefore of the same uniformly perfect quality as regular type.

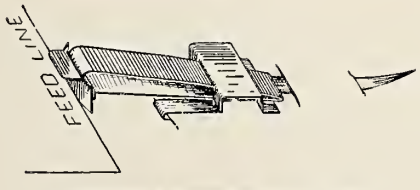
NEW MORSE GAUGE PIN.

The Morse Gauge Pin Company, of Saratoga Springs, New York, has recently invented a new adjustable gauge pin, which is worthy of attention. The illustrations show the wide range of adjustment allowed by the device from either end or side.

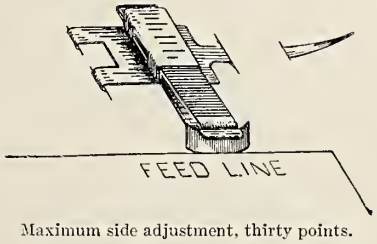
The inventor is a practical printer, and made this gauge so that it may be placed in position on platen or



Flush adjustment, showing position of shoulder as applied to platen, ready for use.



Maximum end adjustment, thirty points.

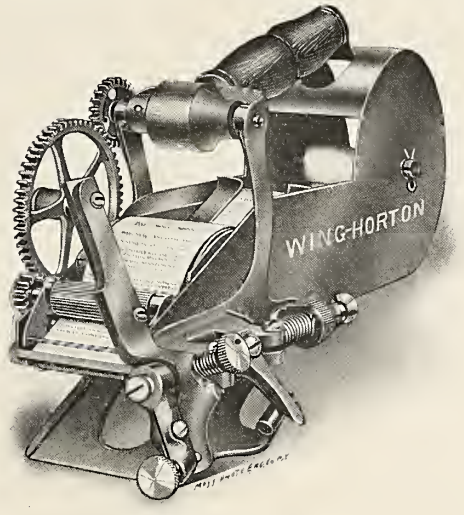


Maximum side adjustment, thirty points.

shifted rapidly — a valuable saver of the pressman's time. The adjustment of the gauge is accurate and is graduated to the point system. The Morse gauge being of tempered steel, has a very firm position on the platen, and the work can not slip under the device at the feed line. Its purpose is to provide perfect register and rapid adjustment, and avoid mutilation or pin-holes in the tympan at or near the feed line. The Morse Gauge Pin Company is ready to establish agencies and invites correspondence with those interested.

WING-HORTON MAILER AND LIST GUIDE.

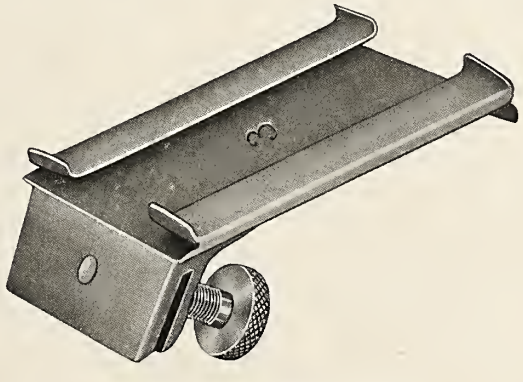
The new Wing-Horton mailer, illustrated herewith, contains substantial improvements over the well-known Horton mailer. All developments of weakness in the last-named machine have been remedied, and new features added. In the Horton, a tendency to wear in the knife-arm shaft bearing disturbed and finally destroyed the cutting edge of



WING-HORTON MAILER.

knives. This has led to providing two bearings in all Wing-Horton mailers and these are made with means of adjustment for taking up this wear. The contact of the knife-arm and rocking-plate has also been improved, and the adjustment of the knife angle made less sensitive.

The Wing-Horton mailing-list guide is for guiding mailing-lists as they are wound on the machine, thus pre-



LIST GUIDE FOR MAILING MACHINE.

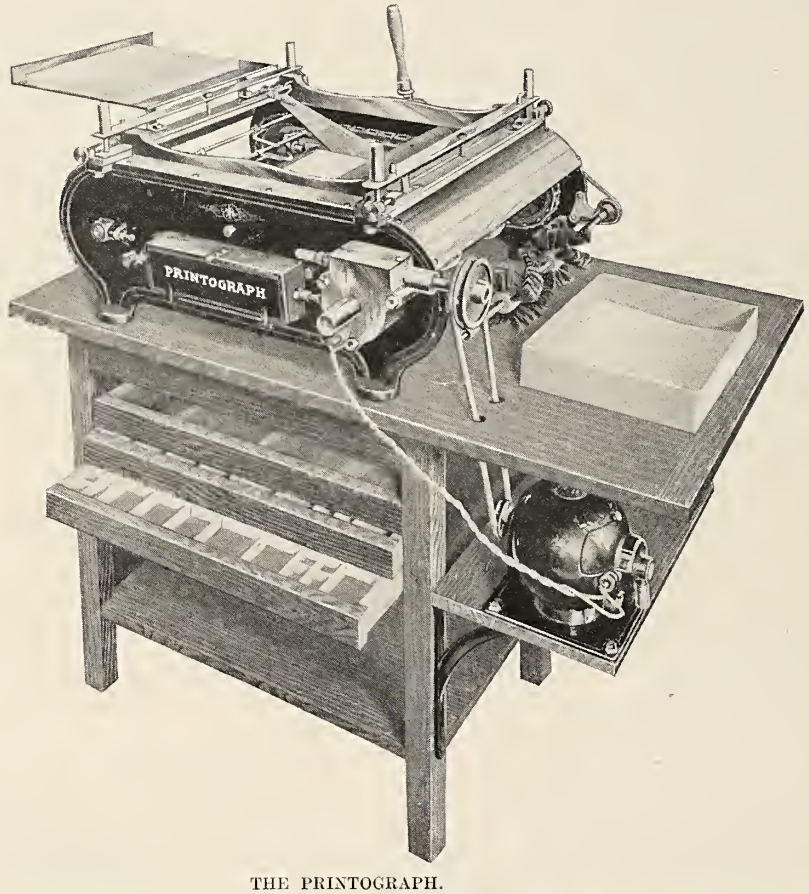
venting chafing of the roll as it is fed. Pressure of the finger on the list as it passes through the guide gives enough tension to make it wind snugly into a compact roll. The guide is clamped to the rear of the mailer, and may be removed in a moment. It is adapted to any of the standard mailing machines and will fit lists of any width. It is fully described in a circular issued by Chauncey Wing, manufacturer of the Wing-Horton mailer, Greenfield, Massachusetts.

THE PRINTOGRAPH.

Machines for producing facsimile typewritten letters, "just like originals," have been marketed in numbers, and used more or less successfully for advertising purposes — usually less, because their products were not mistaken by many people for typewritten correspondence. So the necessity for a duplicating device for typewritten matter remained. Now we have the Printograph — a machine that prints in typewriting. Its exploiters say that printograph letters are not imitations, but the "real" thing, and that one thousand printographed letters will bring the same returns as one thousand original typewritten letters. An analysis of the work done by this machine sustains these statements.

The Printograph is a press in miniature which prints with a typewriter ribbon on a typewriter platen, with type identical in style to that used on the leading makes of typewriters. The typesetting is simplified by a feature distinctive of the Printograph — line-unit cases, which are really brass-type holders containing one line of type each. Each line being a unit, it is possible to remove any part of the form without disarranging the entire composition. Facsimile letters could be printed successfully on a Gordon or other press, equipped with typewriter type, but the cost of such reproduction makes it undesirable. Using the Printograph one thousand eight hundred to two thousand five hundred letters an hour may be printed at a cost of a few cents a thousand, by a machine which occupies office space of only 24 by 42 inches, and which may be operated by power or by hand. It is the only flat-bed printing machine that has an automatic paper-removing device. The paper moves automatically from the ribbon until it is finally deposited in the basket or box. Economy of construction and durability of parts have been everywhere considered. The wear on the type, which is an important item, is reduced to a small fraction of a cent per thousand on the Printograph. It is impossible to break or damage the type, and because of the spring impression and perfect adjustment it will last much longer than on an ordinary printing-press. The impression-roller also is constructed to render impossible its warping or getting out of shape.

The Printograph should find a ready market, since it can actually perform successfully that heretofore impossible feat — the reproduction of a typewritten letter so perfectly that it will deceive the very elect, not to mention the purchasing public.



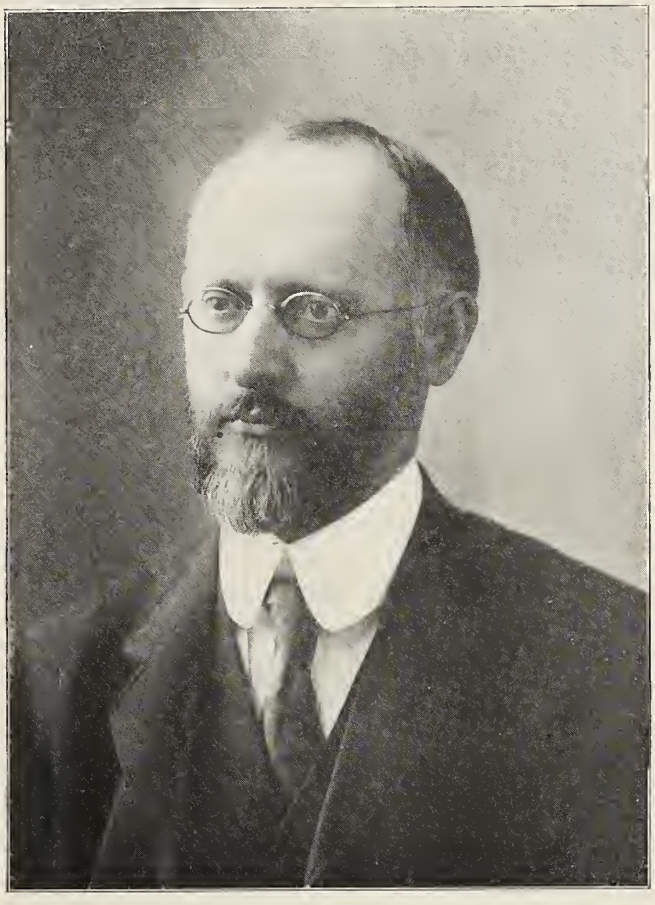
THE PRINTOGRAPH.

CHALLENGE MACHINERY COMPANY'S PRINTER'S ALBUM.

The *Printer's Album*, house organ of the Challenge Machinery Company, Grand Haven, Michigan, rounds out its thirty-sixth volume with the December, 1908, issue. It is a sixteen-page journal devoted to the printing art in general and Challenge creations in particular. It is printed in two colors, and is well printed. The *Printer's Album* succeeded *The Electrotyper*, the first issue of which appeared in January, 1873. Even at that time *The Electrotyper* presented a neat, attractive appearance, and exhibited the latest type-faces and cuts. It was eagerly welcomed by printers and had an important part in printing progress. The succeeding issues furnish a graphic epitome of printing machinery and type-faces during the past thirty years. The old firms who stood at the head of the profession in those days are in most instances unknown to the modern student of printing. The type-faces which were considered highly artistic seem strange to us now, and the old woodcuts are quaint and interesting. Not many house organs sustain the strife of more than thirty years, and the *Printer's Album* is justly proud of its distinction.

THE AMERICAN ASSOCIATION OF GENERAL PASSENGER AND TICKET AGENTS.

The American Association of General Passenger and Ticket Agents is the oldest railway organization in the world. It was formed in Pittsburg, Pennsylvania, March 13, 1855. Its members are the chief passenger officers of every important railway, coastwise and inland navigation company in the United States, Canada and Mexico. Its annual meetings afford the members special opportunities to become acquainted with each other and to familiarize



G. T. BELL,
General Passenger and Ticket Agent, Grand Trunk Railway System and Grand Trunk Pacific Railway.

themselves with the constantly expanding transportation facilities and newly developed resorts and sections of the North American continent. It aims to consider questions affecting passenger travel along the broadest possible lines, and to secure uniformity and improvement of methods and to extend them beyond the restricted limits to which the operations of territorial passenger associations are necessarily confined. The executive officers of this important organization have need of unusual breadth of views and grasp of details, and the friends of Mr. G. T. Bell, general passenger and ticket agent of the Grand Trunk Railway system, Montreal, Quebec, are gratified over his recent election to the presidency of this great organization.

LANSTON "CONVERTIBLE" TYPECASTER.

The Lanston Monotype Company, with its customary enterprise, has placed on the market what it terms a "convertible" typecaster — a machine which is adapted for use as a sorts caster and which can be, at the option of the purchaser, converted into the company's standard typecasting and composing machine at a nominal cost. The typecaster is furnished with molds to enable all sizes of type, from six to thirty-six point, to be cast, while the company's matrix library furnishes a complete assortment of matrices in hundreds of sizes and faces. These matrices are rented and can be exchanged from time to time, making the complete refurnishing of a printing-office with new and stylish type a matter of small expense.

Many users of the Standard Monotype are making all the type they use, as the sorts-casting attachment can be quickly applied to the standard machine, and thus idle time and old type economically converted into new faces for the type-cases. The Lanston Monotype Company, 1231 Callowhill street, Philadelphia, Pennsylvania, will be pleased to confer with those interested.

COLOR-MATCHING TROUBLES AVOIDED.

The matching of colors — that bugbear of the printing business, and the cause of untold friction and loss of time, from the engraving department to the pressroom — eliminated! One can hardly grasp the thought of the incalculable benefits to be derived from the exclusion of this undesirable feature in color-printing, and yet this is exactly what the introduction of the Ruxton-Margo printing-inks is doing. Perhaps nothing which has recently been given to the trade will have the far-reaching influence that will attend the use of this system of securing color harmony. Printers know, in a general way, that colorwork, especially where shades and tints out of the ordinary are employed, involves considerable loss of time through experimenting, yet few, if any, realize the time that is actually wasted in this manner.

Under the present system the printing of a job in colors entails much trouble. The artist usually makes the color sketch in water-colors, dipping into all sorts of colors and hues, until he finally secures a satisfactory result. This result is then passed on to the proofer, who must, in colors made of different pigments than those which compose the water-colors of the artist, match the colors. When one considers the wide range of colors which the artist has employed, dipping first into one and then another, the wonder is that the proofer can at all approximate the original sketch. But, finally, after much experimenting, it is pronounced right and turned over to the pressroom, where the same trouble, in a slightly lesser degree, is again gone through. As a result, several hours of valuable time are wasted.

Now let us look into the Ruxton way of handling the color proposition. Instead of making the original sketch in water-colors, the artist uses the Margo inks, which consist of a large variety of colors and hues, all carefully prepared and standardized and numbered. He makes his sketch with these inks, thinned down if necessary with a little gasoline, writes the numbers of the different inks on the sketch and submits it to the proofer, who uses the same inks, as does also the pressman.

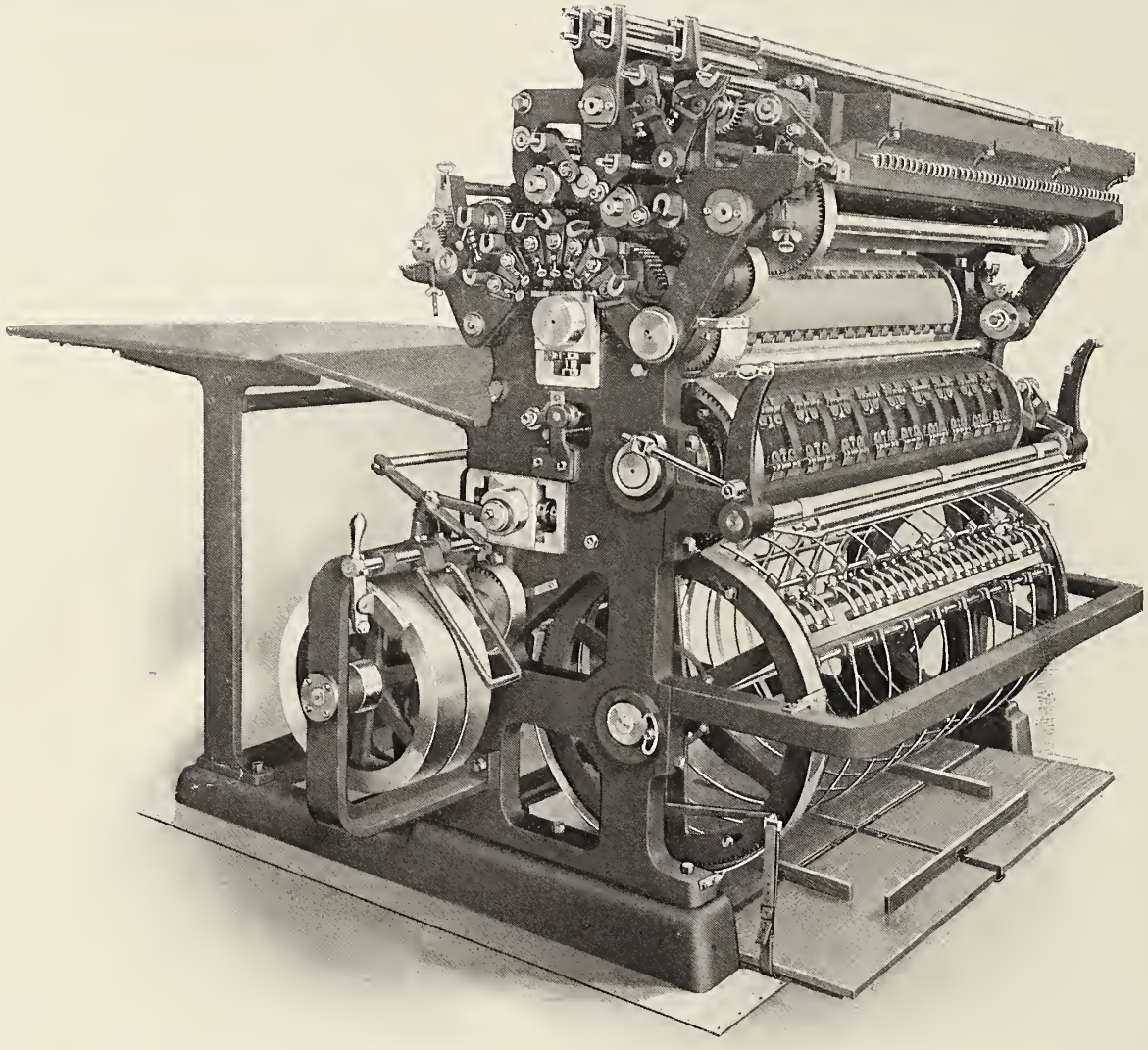
This system of standardizing colors in printing-inks is the result of a vast amount of close study by H. G. Maratta, an artist and color-specialist of note, who is at present associated with the Ruxton Company in this work. A color-chart is now being made, based on the Maratta law of color, which gives a simple and clear insight into the harmonies of the various colors and their analogy to harmony in music. This enables the artist or the printer to choose, by fixed principles which apply to the chart, the most beautiful combinations. It is scientifically accurate, as was demonstrated recently in the following manner: A certain printer, after having spent a week in experimenting with various color combinations in an endeavor to produce the best results on fifteen different colors of stock, left the matter to the Ruxton people, and in less than an hour, by

means of the chart, all fifteen harmonies were selected and the inks given to the proofer. Needless to say, there was no change in any of the combinations. The Ruxton people make a specialty of selecting color combinations for any stock which is sent to them. In addition to this, they will shortly be prepared to furnish water-colors and oil-colors made of the same pigments, thus establishing a much closer relation between the artist and the printer.

KELLOGG ROTARY LITHOGRAPHIC PRESS.

Andrew H. Kellogg, president of the Andrew H. Kellogg Company, printers, 409-415 Pearl street, New York city, is the manufacturer of the new rotary lithographic press illustrated herewith. Mr. Kellogg, who is a printer of long experience, has operated this machine under his personal supervision for a number of years, giving it a thorough test before announcing its advent. It would appear to supply a demand long felt by printers and lithographers for a press scientifically equipped for printing magazine, brochure and booklet covers, illustrated inserts for books, periodicals and works of art on linen, parchment, Japanese and antique papers. The operation of the press is simple. The design is transferred to a zinc or aluminum plate attached to the upper cylinder, and from the rubber-cylinder to the stock. The mechanism for ink distribution and water regulation is said to be perfect. Three large vibrating cylinders, one distributing cylinder, seven intermediate leather-covered rollers, four intermediate steel rollers and five leather-covered form or plate rollers are provided. This arrangement affords much better distribution than would be required by even the most difficult jobs. A maximum speed of five thousand an hour is obtainable on the Kellogg press, the only limitations being practically those of the automatic feeder. There are no tapes or strings; delivery is by positive grippers, the sheet being always under control.

That a rotary lithographic or offset press can do the finest kind of color and register work is demonstrated by some specimens received from the A. H. Kellogg Company. These embrace various grades of stock, from the highest enamel finish to the rough, heavy cover-papers. The quality of the work will bear the closest scrutiny, as can be demonstrated by an examination with the magnifier of the geometric borders and fine script of a gold bond certificate which accompanied the specimens. The sharpness and delicacy of the lines resemble steel-plate printing. As for register and covering capacity with solid designs on the rough grades of paper, the press is all that can be wished for. Some of the specimens show hair-line register with three colors.



KELLOGG ROTARY LITHOGRAPHIC PRESS.

The press is substantially built, and the working parts are accessible to a degree unknown in ordinary presses. It is now built in two sizes, and can be operated by both hand or automatic feed. A sample of work and a full description of the press may be had on application to the manufacturer.

ROY O. SHADINGER.

The present manager of the American Type Founders Company at Los Angeles, California, is Roy O. Shadinger, who formerly represented the company as traveling salesman on the Pacific coast. Graduating from a printing-office, it did not take long for Mr. Shadinger to learn the details requisite for a wide-awake, energetic typefoundry salesman. His training was a matter of daily experience, picked up in his travels among the printing-offices of California — and the best way to acquire an intimate acquaintance with printing-office requirements. Mr. Shadinger was appointed manager at Los Angeles to succeed Charles W. Fleming, who resigned in order to engage in the paper business in that city, being manager of the Sierra Paper Company. Under the able management of Mr. Fleming the business was well developed, and California printers will find Mr. Shadinger a worthy successor. A genial, whole-souled, good fellow, always on the lookout to do a good turn and with a cordial welcome for every visiting printer — that is Mr. Shadinger, and he is determined that every printer in that part of the State shall find a hearty welcome at the Los Angeles house.



ROY O. SHADINGER.

With the American's reputation for type-faces, for a broad, liberal business policy, and with prompt service and courteous treatment, Mr. Shadinger says the Los Angeles house will be the whole thing when it comes to supplying the daily needs for printing-office requirements.

NEW ROTARY OFFSET PRESS.

Among the many advantageous features claimed for the new model rubber-blanket press made by R. Hoe & Co. are convenience for making adjustments and easy accessibility of all the working parts. The inking-rollers are placed on top of the plate cylinder, for the greatest facility in setting them. The arrangement of the rollers and ink-cylinders and the vibrating mechanism is such as to thoroughly masticate the ink before it is applied to the plate-inking rollers. The plate, blanket-cylinders and ink-fountain are readily accessible without removing the rollers or stopping the press. All adjustments of the ink-fountain, ink-rollers, water-rollers and the plate and blanket-cylinders can be made by the pressman from the floor. The surfaces of the three cylinders are ground true and to exact dimensions, and back-lash gears are fitted to the cylinders, thus insuring perfect unison of movement of the transfer and printing surfaces. The plate-cylinder is provided with a patented plate-clamping device, one of the best and most convenient ever made. The rubber transfer-cylinder has a powerful reel and clamp for holding the blanket and drawing it to the proper tension. The impression-cylinder can be readily tripped, also the form and water rollers, and a patent cut-off water-cam provides a fine and even adjustment of the water supply. The press is now made in two sizes: one for sheets 28 by 40 inches, the other for sheets 22 by 34 or smaller.

AN EPIGRAM AND AN AD.

Prof. Charles Zueblin, the brilliant and original sociologist of the University of Chicago, enunciated before the League of Political Education in New York a superb epigram:

"He who begins with saving to protect his family may end with neglecting his family to save."

Discussing the dangers of immoderate saving, Professor Zueblin said the other day:

"It's by saving immoderately that we come to inserting want advertisements like one I saw recently — 'Wanted, capable office boy; salary, $1 a week.'

"A young man of Seminary avenue, noticing this advertisement, couldn't resist replying to it. His reply ran:

"'I beg to offer you my services. Should you require a premium I could furnish $500. You do not mention Sundays — should I have to work on that day? Neither do you state whether the applicant must be clothed or not, but I have concluded that he must at least wear trousers, or he would be unable to carry home his wages.'" — *Washington Star.*

IN THE VERNACULAR.

The girl had been three weeks in the employ of an artistic family; but her time had been by no means wasted. Her mistress was giving her instructions as to the dinner.

"Don't forget the potatoes," enjoined the lady.

"No, ma'am," was the reply; "will you 'ave 'em in their jackets or in the nood?" — *Democratic Telegram.*

TRUTH OR CYNICISM?

"What is your opinion of prosperity?" "Well," answered the provident man, "my opinion of prosperity is that it is something for which I am expected to give three cheers because some other fellow has it." — *The Paper Dealer.*

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use make it abolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

LINOTYPE OPERATORS — Stubbs' Manual, by the holder of the world's competition speed record, gives full instruction on how best to operate the keyboard; diagrams and finger movements; how to increase speed and secure accuracy; what the operator should know about the machine, etc.; no operator (advanced or beginner) with an ambition to become a swift should be without this book; price, $1. W. H. STUBBS, Box 375, Baltimore, Md.

PAPER PURCHASERS' GUIDE, by C. Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

COUNTRY WEEKLY, 6-column quarto, good circulation and advertising patronage, in growing Kentucky town; reason for sale — physically unable to continue the business. L 527.

FOR SALE — A complete little job printing-office in the best city in the world; 3 presses: 8 by 12, 11 by 14 and 17 by 22; 3 h. p. gas engine, 30-inch power cutter, and everything to go with them; a good chance. F. D. STUCK, South Bend, Ind.

FOR SALE — Job plant, well equipped, doing $10,000 annually; Indiana town of 6,000; fine opportunity; reasonable terms. L 536.

FOR SALE — Largest printing and binding plant in California city of 30,000; cylinder, 3 jobbers, large type assortment, ruling machine; complete bindery for blank books, etc.; good trade, established 22 years; partners have other larger interests; price $7,500. L 529.

FOR SALE — Our printing plant, consisting of 1 large new Miehle cylinder and 5 new modern job presses, 1 latest power cutter, all electrically driven; also complete composing and bindery rooms, equipped with all modern devices for turning out best work at lowest cost, together with good will and the best stand in this city; plant now running and turning out between $25,000 and $30,000 per year; inventories $12,000; chance of a lifetime if you act quick, as it must go; full reasons for selling gladly given on inquiry. SAVANNAH STATY. & PRINTING CO., Savannah, Ga. 1-09

FOR SALE — Owner's ill-health compels sale of paying job office; exclusive territory; will bear investigation. L 552.

FOR SALE — Photoengraving outfit; good location; if interested, write E. W. CARROLL, Winston-Salem, N. C.

HAVING BOUGHT A FARM and going onto it in the spring for my health, I will sell printing business for $1,600, part down, balance can remain; best location in city of 80,000 inhabitants in Massachusetts. L 555.

HERE'S THE CHANCE OF A LIFETIME — Half interest in job office in Texas city of 85,000; complete in every detail; big business; sickness cause for selling; get particulars. L 435.

I DESIRE to represent a leading printer in the Pittsburg district; control patronage in printing, engraving, lithographing, binding and designing. L 557.

PRINTING AND BINDING PLANT, established 25 years, fine trade amounting to $1,000 monthly, located in thriving city in Southwest, finest climate in United States; favorable terms from widow of late owner. L 551.

Publishing.

$4,000 buys special art magazine; age, circulation, $9,000 gross income; printer could publish. HARRIS-DIBBLE COMPANY, 253 Broadway, New York city.

ESTIMATES WANTED.

ESTIMATES WANTED for printing (Monotype or Linotype) and binding (cloth) cheap edition (5,000) of 1,200-page encyclopedia. L 548.

FOR SALE.

BOOKBINDERS' MACHINERY; rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overbauled and in first-class order. JOS. F. SMYTH, 1241 State st., Chicago. tf

BOOKBINDERS — Smashers, cutters, embossers, shears, standing presses, other machinery; guaranteed. PRESTON, 167 C Oliver, Boston.

BOX MACHINERY — Great variety of paper box machinery; all machinery guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

CYLINDER AND JOB PRESSES — All makes and sizes; thoroughly rebuilt and guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

FOR SALE — BIG BARGAINS — Fine 6-column quarto cylinder news press, with new 2 h.p. gasoline engine, $500; fine 7-column folio book cylinder press, with gasoline engine, $525; 6-column quarto Ideal cylinder, fine, $65; 6-column quarto Washington press, $65. KING & WALKER, Madison, Wis.

FOR SALE — Paper-cutters, self and band clamp, power and also hand machines, sizes from 28 inch to 48 inch, in good order; low prices. CHILD ACME CUTTER CO., 37 Kemble st., Boston, Mass.

FOR SALE — 3 Compositype casting machines, manufactured by the National Compositype Company, Baltimore; in good condition; reason for selling account defunct type foundry; these 3 machines can be had *very cheap* as they *must* be sold. O. C. GUESSAZ, San Antonio, Texas. 2-09

FOR SALE — 3 Dexter folders, 1 feeder, 2 Anderson bundling presses; guaranteed. L 549.

FOR SALE — 10 by 15 job press, power fixtures, long fountain, 2 sets of rollers, $75; 14-inch cutter, $35; Acme stapler, $25; first money takes them; crated. RECORD, Coraopolis, Pa.

HOE DRUM CYLINDER, size of bed 33¼ by 49, recently overhauled and guaranteed in perfect condition; price, $475. CENTRAL EGG CARRIER CO., McGraw, N. Y.

HELP WANTED.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange and it will reach all employers seeking help in any department. We received calls during the past month for the following: Linotype machinist, 1; machinist-operators, 2; Linotype operators, 2; foremen, 4; superintendent, 1; compositor, 1; etcher, 1; commercial designer and letterer, 1; pressmen, 4; proofreaders, 2; editor, 1; electrotype finisher, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Agents.

GRUMIAUX, THE MAGAZINE MAN — Let me teach you the magazine subscription game, a business with a big future; how I developed my business from $47 to $400,000 a year; the subscription agency business is just beginning to develop, and every man and woman can learn it by my complete instructions, personally conducted by mail; you can in your leisure hours conduct a mail-order business that is dignified and earn large profits by the Grumiaux system; begin in a small way and watch it grow; the principles upon which I built my business become yours and the benefits of my 22 years' experience — you need not make the mistakes I did — the elements of success as I discovered them, my ideas, my schemes, all become yours through the Grumiaux system; year after year the renewal business increases profits and before you know it you have a substantial business of your own; start by working a few hours evenings; full particulars by mentioning this magazine. GRUMIAUX, The Magazine Man, Le Roy, New York.

Steel Die

Embossing and Copperplate Engraving for the trade. Engraving only for concerns who do their own embossing or printing. Prompt service.

AMERICAN EMBOSSING CO., BUFFALO, NEW YORK

Knife Grinders

For wet or dry grinding. Made in four styles and fifteen sizes. 1,500 sold.

BLACKHALL MFG. CO., Buffalo, N.Y.

"PUT IN YOUR THUMB
AND PULL OUT A PLUM"



THE
WILLIAMSON-HAFFNER
ENGRAVING CO. DENVER, COLO.

Ah raise mah voice ter sing



Get the Chalk-Plate habit

It's a money-making habit. It's within your reach. The cheapest, best and quickest method of producing Chalk-Plate Cuts; a straight and simple system, easy to learn, without any lengthy and troublesome processes.

In every State, newspapers use the Chalk-Plate system and find it inexpensive and satisfactory. Every printer and publisher should know about our Chalk-Plate outfits.

A full line of Tools and Machinery for Engraving and Stereotyping. Complete outfits for Rubber-Stamp making.

HOKE ENGRAVING PLATE CO.

304 N. Third Street — ST. LOUIS, MO.

TYPE-CASTER-TYPE

Should be of uniform height
and body, and line with foundry type and free from burrs, or it will make extra work in the make-ready.

Should be solid
or it will not stand up in stereotyping or long on the press; it will drop and shrink. See if it is solid by breaking.

Should be equal to foundry type
in quality, accuracy of the height, body and finish.

Should cost less than half
of the foundry prices, regardless of express charges, etc.

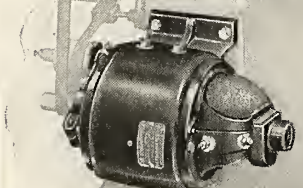
Nuernberger-Rettig Type
will stand the above tests. Send for samples and see.

UNIVERSAL AUTOMATIC TYPE-CASTING MACHINE COMPANY
97-99 NORTH SHELDON STREET
CHICAGO : : : : : ILLINOIS

A Monotype

is not at the height of its efficiency unless it is driven by a perfectly adapted motor.

THE "STANDARD" MOTOR



Is the best on the market for every purpose up to 15 H. P.

Our motors are built in more than 30 sizes exactly suited to the requirements of practically every machine used in the printing and publishing business. Tell us what machines you have to drive and we will advise you as to the motor just suited to your purpose. Write to-day for our latest bulletin, No. 67. It contains much interesting information about "The Standard" Motors, Dynamotors and Motor Generators.

THE ROBBINS & MYERS COMPANY

Main Office and Factory - - - - - SPRINGFIELD, OHIO

NEW YORK, 145 Chambers Street; PHILADELPHIA, 1109 Arch Street; CHICAGO, 18 W. Jackson Boulevard; CLEVELAND, 337 Frankfort Avenue, N. W.; ST. LOUIS, Eleventh and Locust Streets; NEW ORLEANS, 216 Bourbon Street; DALLAS, 264 Live Oak Street.

SECONDHAND CYLINDER PRESSES

We have but a few Machines left that can be sold at Bargain Prices.

YOU CAN SAVE MONEY HERE

1349 — 39 x 53	Oscillator - - - - - - - - -	$ 500.00
1342 — 34 x 48	Cottrell Stop, 6-roller, rear delivery, -	750.00
1384 — 37 x 51	Cottrell & Babcock Stop, 6-roller, -	700.00
1412 — 43 x 60	Campbell, 2-revolution, double ender, 4-roller, - - - - - - - - -	1,000.00
1604 — 33 x 48	Potter Stop, 6-roller, rear delivery, -	600.00
1795 — 42 x 60	Potter, 2-revolution, 4-roller, rear delivery, - - - - - - - - -	800.00

BRONSON'S PRINTERS' MACHINERY

H. BRONSON, Proprietor

508 South Forty-fifth Court, CHICAGO

Between West Harrison and Lexington Streets

Telephone, Kedzie 224.

Take Garfield Park Branch Metropolitan Elevated R. R. to 45th Ave.

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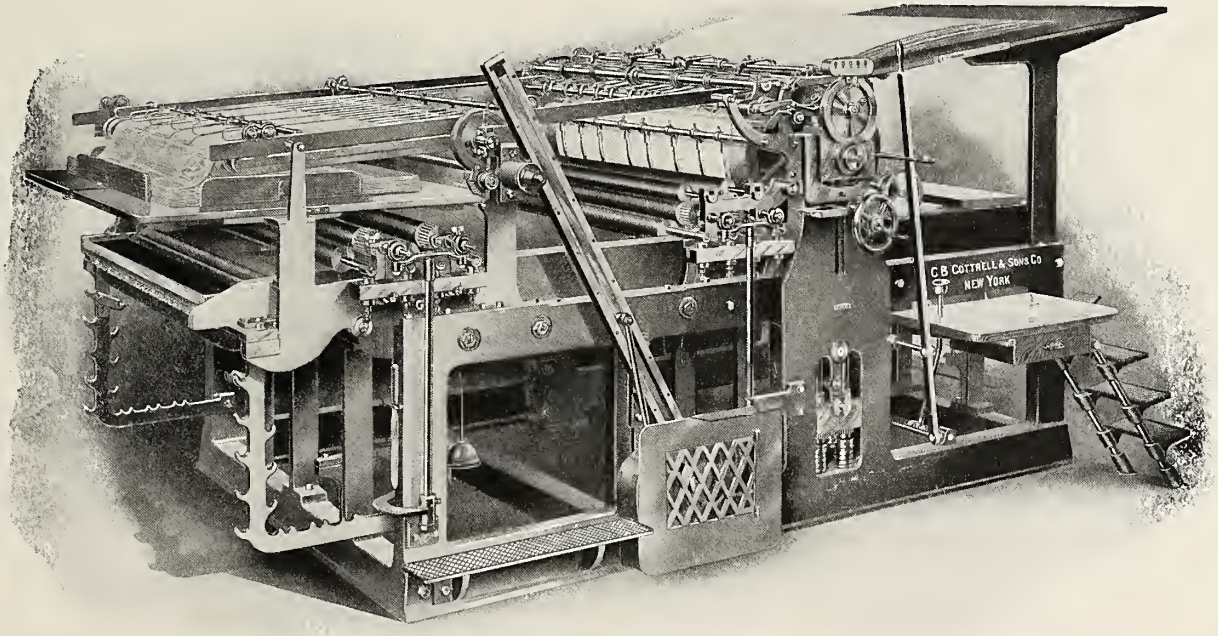
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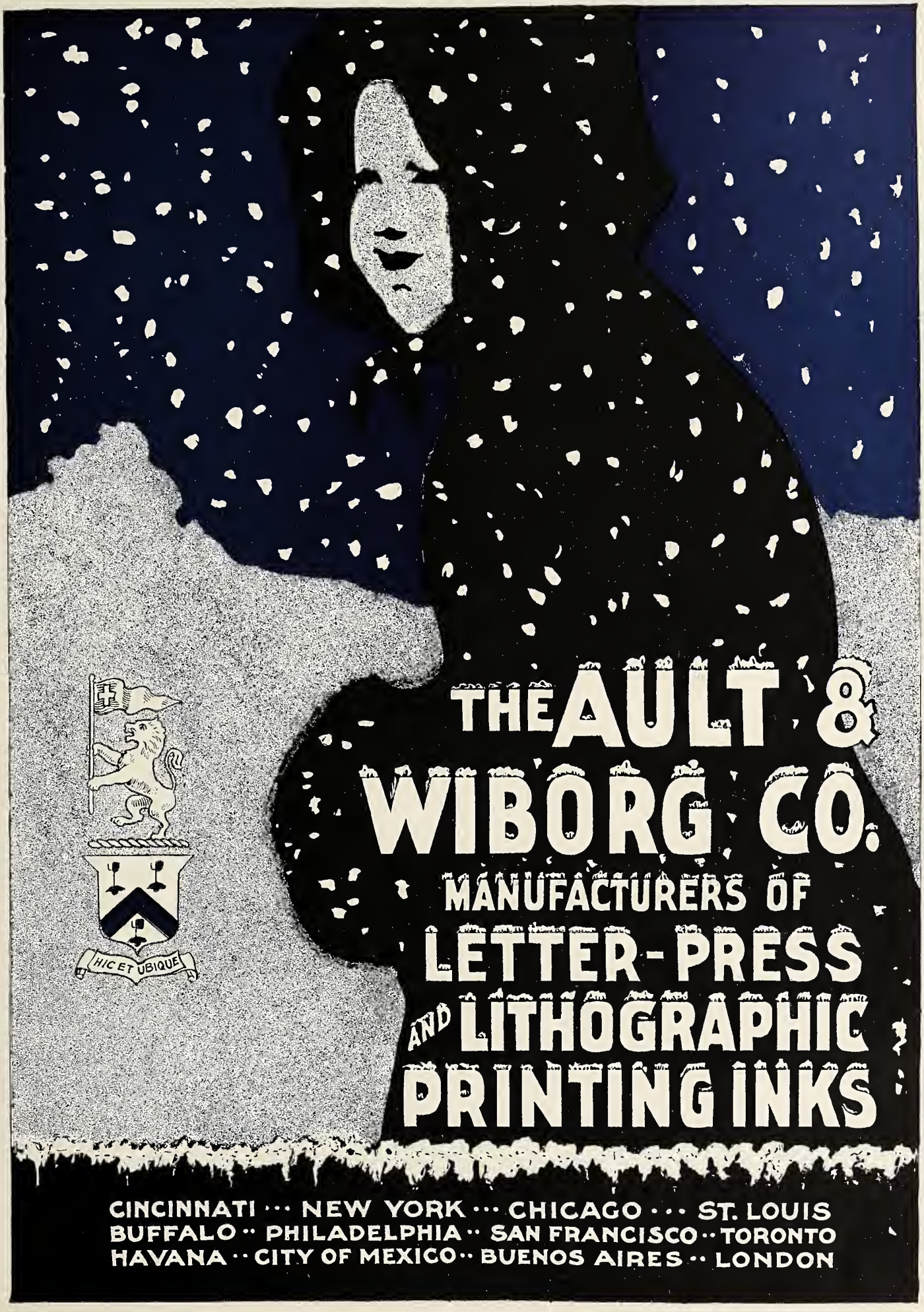
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Canadian Pacific Railway Company's Telegraph

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This Company shall not be liable for the act or omission of any other Company, but will endeavor to forward the telegram by any other Telegraph Company necessary to reaching its destination, but only as the agent of the sender and without liability therefor. This Company shall not be responsible for messages until the same are presented and accepted at one of its transmitting offices. If a message is sent to such office by one of the Company's messengers, he acts for that purpose as the sender's agent; if by telephone, the person receiving the message acts therein as agent of the sender, being authorized to assent to these conditions for the sender. This Company shall not be liable in any case for damages unless the same be claimed in writing, within sixty days after the receipt of telegram for transmission. No employee of the Company shall vary the foregoing.

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☞ READ THE NOTICE AND AGREEMENT AT THE TOP

Besides above order, we have received others recently for ***Eight*** Standard 14-point Linotypes for LA RAZON, BUENOS AIRES; ***Two*** Double-Magazine Linotypes for MONTEVIDEO and ***Two*** for RIO JANEIRO.

THE DOMINION GOVERNMENT, OTTAWA, has recently installed ***Five*** of our Double-Magazine Linotypes. The *Toronto Globe*, Toronto, Canada, has just placed an order with us for ***Seven*** Linotypes, and the *London Free Press*, London, Canada, for ***Four*** Linotypes, all for immediate delivery. The above orders were all placed after test and trial of machines in comparison with American-made Linotypes.

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LET US OPEN THE DOOR OF THE NEW YEAR DARINGLY AND EXPECTANTLY, FOR THE WORLD IS YET YOUNG AND THE GOD OF GOOD WILL HAS ONLY BEGUN TO MAKE KNOWN TO US HIS TREASURES

L. MASON CLARKE

Designed and lettered by
F. J. TREZISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLII. No. 4. **JANUARY, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

UNIVERSITY OF ILLINOIS JAN 8 1909 PATENT OFFICE

STRIVING FOR THE IDEAL IN JOURNALISM: LITERARY PROPAGANDA OF AN INFLUENTIAL RELIGIOUS DENOMINATION.



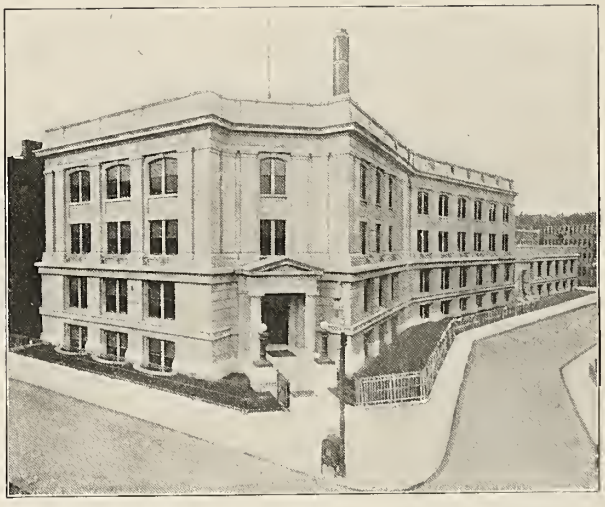
SOMETHING new in daily journalism! An organ of the good in life which denies the right of the bad — of scandal, immorality and disaster — to the "scare heads." A newspaper which finds so much of good to report that the vile is unavoidably crowded out. Such a possibility seemed to warrant THE INLAND PRINTER in sending a staff writer to ascertain how such an extraordinary journal is conducted.

On August 25 last a Pittsburg journalist was summoned to Boston by the Christian Science Publishing Society and informed that his advice was wanted in the matter of establishing a daily paper. In a week's time the preliminary plans were outlined, the Chicago architect who had designed the original building was called on, and an 80 by 60 foot extension was arranged, the demolition of four apartment houses that occupied the land was commenced, and two straight-line perfecting presses were ordered in Chicago. The work of constructing the building was commenced on September 16. Two shifts of workmen were employed. On October 17 the first public announcement and request to Christian Scientists to subscribe for the newspaper was made. In the *Christian Science Sentinel*, on the same date, the following notice was printed: "Christian Scientists who are connected with the newspaper business in any capacity are requested to send their names and addresses; also full particulars as to training, experience and present employment, to the trustees of the Christian Science Publishing Society, Falmouth and St. Paul streets, Boston, without delay." From numerous responses an editorial, business, reportorial and advertising staff was selected from all parts of the United States and some foreign countries. On November 24 the building was practically complete, the whole plant installed, two presses — a double-width quadruple and a special single — a three-table stereotype equipment, eight Linotypes added to two already in use, an up-to-date composing-room and mailing-room. On November 25 a handsome twelve-page seven-column paper was issued and distributed on the eve of Thanksgiving Day. This was remarkably quick work, but better still it is good work. The plant is designed for prompt enlargement. A pit is ready for a third press. Another deck is planned for the double-width quadruple press, and land is provided for an extension to the building. The offices and workrooms are roomy, well-lighted, perfectly ventilated and furnished in perfect taste. There is convenience and comfort in all departments. No other staff of newspaper men and mechanics that we have observed in a wide experience is so comfortably housed. There are, however, no cuspidors, neither smoking nor chewing nor profanity, for all, except a few of the mechanical force, are Christian Scientists, and, therefore, these refined

furnishings will be undamaged for many years. These people do their work with such harmonious (but real) hustling that one might think himself in a banking institution. It is unprofessional, of course; but it can not be denied that they do things right and exceedingly quick, without the inspiration of murky, smoky atmospheres, dirty floors, whittled desks and the solace of putting their feet on the tables.

The *Christian Science Monitor* is the work of new men, instructed as to general policy by the trustees, who manage the society and publish the *Christian Science Journal* (monthly), the *Christian Science Sentinel* (weekly) and *Der Herold der Christian Science* (monthly). In 1883 Mrs. Eddy founded the *Christian Science Journal*, of which she was the first editor and publisher. In 1897 she established the *Christian Science Sentinel*. In 1898 she transferred these valuable properties to trustees as a gift, to be operated for the support of the church. Mrs. Eddy retains control of her great copyrighted works, "Science and Health with Key to the Scriptures," "Miscellaneous Writings," etc., the profits on the sale of which constitute her sole income other than from investments of her capital.

Mrs. Eddy gave her approval to the *Christian Science Monitor*, and expressed her desire to have it issued on Thanksgiving Day. This was the incentive that produced such extraordinary results in so short a time. Her loyal and numerous followers are eager to carry out her wishes, knowing that these have been wisely matured before they are expressed. It is this loyal spirit that insures the success of the *Monitor* in quality and in circulation, and financially. Christian Scientists, we are informed, are eager readers of the literature of the cult, and although the monthly *Journal* is sold for 20 cents, and the weekly *Sentinel* for 5 cents, the large circulation has made them profitable without carrying any outside advertising. This same loyal spirit has dotted the world with magnificent churches. It is this spirit, also, that raised $2,000,000 and built the splendid temple at Boston in two years. Before it was finished notices had to be printed requesting friends not to send any further subscriptions. In 1883 Mrs. Eddy, in "Miscellaneous Writings," stated why a paper like the *Monitor* is wanted, in these words: "Looking over the newspapers of the day, one naturally reflects that it is dangerous to live, so loaded with disease seems the very air. These descriptions carry fears to many minds, to be depicted in some future time upon the body. A periodical of our own will counteract to some extent this public nuisance; for, through our paper, at the price at which we shall issue it, we shall be able to reach many homes with healing purifying thought." In the first announcement of the *Monitor* the policy and purpose of the paper is announced under Mrs. Eddy's prefiguration of it, printed above, thus: "The last clause of the above quotation strikes the key-note for the *Monitor* and what it will stand for. It is this 'healing, purifying thought' that not only Christian Scientists, but the better class of people everywhere, are demanding to-day. The tide is 'at the turn'; the current of human thought is setting in the direction of that which alone is real — the good that men do and not the evil. All over the land there has been and is a call from the fathers and mothers who feel their responsibility in this direction, who are asking for a paper that will supply



CHRISTIAN SCIENCE PUBLISHING SOCIETY BUILDING AT BOSTON.
The four and two story extensions were added to accommodate the *Christian Science Monitor*.

vital current news, the things we want to know and ought to know about our fellowmen, but which are submerged in the daily tidal-wave of crime and disaster which the ordinary newspaper would have us believe sweeps over the world. There is a field, and a wide one, for a clean newspaper, and it is this field which the *Monitor* is entering."

The *Christian Science Monitor* issues four editions daily, except Sunday, with two editorial shifts. The national edition is produced by the news and foreign staffs; New England edition by the news, foreign and city staffs; city and "The Last" editions by the news, city, foreign and financial staffs. In effect there are three distinct newspapers, all matter local to any edition being eliminated from the others. The news is obtained from the United Press Associations (Publishers' and Scripps-McRae) over a leased wire, and from correspondents in all large cities in the United States and in foreign countries. The stock quotations are received on a ticker in the composing-room.

Its editorial policy necessitates very painstaking editing, and much telegraphic matter that comes in is rejected or condensed to the shortest

THE CHRISTIAN SCIENCE MONITOR

NATIONAL EDITION. BOSTON, MASS., FRIDAY, DECEMBER 11, 1908—VOL. I., NO. 14. PRICE TWO CENTS.

BRYAN ENTERS BIG PANAMA SQUABBLE BY ASKING PROBE

Nebraskan Says That the Exchange of Epithets May Be Entertaining, But Matter Is Serious to Republic.

COMMONER'S VIEWS

Editor Asserts Accusations Have Taken Such Form That Sneers Are Not a Sufficient Reply to Them.

LINCOLN, Neb.—In Idosy's issue of the Commoner, Mr. Bryan demands an investigation of the Panama Canal charges. His editorial says:

"Many people may be entertained for a time by the exchange of epithets between Mr. Roosevelt and the editor of the New York Sun, but to the great American public there is a serious side to this affair.

"The Commoner does not refer to the humiliating spectacle of the chief magistrate of the United States hurling epithets from his high position in the White House and engaging in bitter personal controversy, although that is indeed a serious matter to thoughtful citizens.

"But the more important fact is that for several months there have been whispers concerning Panama Canal affairs. These accusations have taken on such definite form that they cannot be dismissed with a sneer; they cannot be disposed of with the charge that they come from men actuated by malice. They must be met."

House to "Rebuke"; President Will Sue

WASHINGTON—The President today is both attacked and attacking. The part of his message referring to the secret service and the Panama canal deal are the matters over which, respectively, he has aroused the ire of Congress and made himself a target.

Unless certain prominent Republicans suddenly smother their resentment, Representative James R. Perkins of New York will, as a question of privilege, call the attention of the House of Representatives to that portion of the President's message referring to the secret service and the criticism that members of Congress might by law exempt themselves from the operations of the secret service if they care to, and move that the speaker appoint a special committee to consider the passage.

Is Expected to Pass.

The resolution is expected to pass without opposition, and without delay the committee is expected to report to the house that that portion of the message be laid on the table, which is the parliamentary way of saying to the President "You are no gentleman."

On the other hand prosecution for criminal libel is threatened by the President against "those Americans who have been guilty of infamous falsehood concerning the acquisition of the property and the construction of the Panama canal."

"If They Can Be Reached."

"If they can be reached by criminal libel, I shall try to have them reached," said President Roosevelt to a committee of 100 of the Lake-to-the-Gulf Deep Waterway Association who met him in the East room of the White House.

Apart from the President's threats, the developments in the Panama scandal included a statement from W. N. Cromwell, the "man back of the Panama canal," which told in detail just what was done with the $40,000,000 which the United States paid for the old French rights, part of which it was claimed had been "absorbed" by interested Americans. He says:

Denial From Cromwell.

"Neither I nor anyone connected with me, either directly or indirectly, at any time or in any place in America or abroad, ever bought, sold, dealt in or ever made a penny of profit out of any stocks, bonds or other securities of either the old Panama Canal Company or the new Panama Canal Company, or ever received for the same a single dollar of the forty millions paid by the United States.

"I make this the most sweeping statement that language can convey."

Democrats Assisting.

The Democrats in the House helped the fight along by saying that they would rake over the President, unless the Republicans took action. The latter assured them that they would do full justice to the subject.

The first proposal was that the House should adopt a resolution of censure. After numerous conferences a decision was reached in favor of more deliberate action, and this is to be accomplished by the appointment of a select committee.

Plans are being made for a large attendance at the Williams School Boys Association annual meeting, to be held at the Quincy House early in January. They expect to entertain as guests the members of the Chelsea Board of Control.

Stops Cutting of Christmas Trees

ALBANY, N. Y.—James S. Whipple, chairman of the state fish, forest and game commission, has just issued an order to wardens in the Adirondacks mountains or North Woods to prevent the cutting of young spruce and balsam trees for use as Christmas trees. While deprecating the scarcity of Christmas trees which this order will doubtless cause, there is reason for rejoicing in that the order will be the means of preserving many thousands of trees to the forests of the Empire state.

DENOUNCES WAR IN BRAZIL TALK

Prof. Ferri Makes Appeal in Lectures In Which He Predicts Peaceful Solution of South American Problems.

SAO PAULO, Brazil—An unexpected factor for peace in South America's guest, Prof. Enrico Ferri of the University of Pisa, Italy, who is giving a number of stirring lectures on the abolition of war.

The distinguished savant, who is a leader of the Socialist party in Italy and whose speeches in the Italian Chamber of Deputies have more than once determined the course of legislation, is everywhere received with the greatest enthusiasm.

Relations With Italy.

The large and prosperous Italian colony in Brazil and the Argentine Republic has created intimate relations between South America and Italy, and when Prof. Ferri recently lectured in the local Polytheama, the theatre was packed with a cosmopolitan gathering and he received a tremendous ovation.

At the present juncture when war between Brazil and the Argentine Republic is talked about and the two nations are preparing for exceptionally heavy armaments, Prof. Ferri's message of peace made a profound and grateful impression.

Denounces "Armed Peace."

He reviewed the history of war from cannibalism to the present time and especially denounced the so-called "armed peace", he predicted a peaceful solution of the seeming difficulties between the two nations, similar to the satisfactory and lasting arrangement arrived at between Chile and Argentina.

He rose to a wonderful height of eloquence when he declared that work and legitimate competition would eventually take the place of the barbarity of war.

DUTCH MAY SEIZE CASTRO'S SHIPS

THE HAGUE—The Netherlands government has not yet decided on any precise course of procedure against Venezuela, but it is intimated here today

CANADIANS URGE REAL HUMANITY

Society of New York at the Twelfth Annual Dinner Would Solve the World's Great Problems.

NEW YORK—The Canadian Society of New York held its 12th annual dinner at Delmonico's. Flags of Great Britain were draped all over the walls of the dining room with the flags of the United States, and this conjunction of national ensigns was mingled with hearty good feeling for the adopted country of most of the guests.

Robert Cooper Smith of Montreal, an eminent Canadian lawyer, while he didn't advocate any breaking down of the tariff walls or combination of the two countries in one government, wanted to know why they couldn't, and shouldn't be combined in a great work of humanizing the world at large.

Future of Canada.

He had been telling reminiscences of the recent Canadian election, and from that launched off to the magnificent future of Canada as the Canadians saw it.

"But the twentieth century," he went on, "belongs to that nation which can best solve the problems of democracy, which can have the best laws, properly administered; which can bring into being the most humanitarian methods of dealing with the great problems afforded by our complex life, which can best realize the ideal of the unity of the state."

Lesson of Civil War.

On American soil, he said, there was brought about "one of the greatest triumphs of modern times—successful mediation between two warring nations." King Edward had done much for peace, and why shouldn't the world see the two countries, blood brothers, working together along those lines—reading the same books, enacting similar laws for the working out of the same big problems, grouping together and leading the world?

POSTPONE CASES OF NIGHTRIDERS

UNION CITY, Tenn.—Judge Jones has requested a plea in abatement filed

FARMS FOR MANY TO BE OPENED UP IN SOUTH DAKOTA

Government Has Arranged to Place Millions of Acres of Fertile Soil at Disposal of Homesteaders.

AVAILABLE IN 1909

WASHINGTON—Uncle Sam, at the last session of Congress made preliminary arrangements to give farms to over 16,000 persons, and the people of South Dakota want them as soon as possible.

They will be carved out of the Standing Rock and Cheyenne river reservations in that state, and 2,000,000 acres of good land will be given away as soon as the preliminaries can be attended to. They will not be actually donated; the land must be appraised and sold; but in fact it will amount to almost a donation.

Fate of the American Desert.

The opening of this immense tract—said to be the last great area which the government will have at its disposal for homesteading purposes—illustrates the fate of the great American Desert. Two generations ago everything west of the Mississippi was the desert. Then the demarcation line moved along, and everything west of the Missouri, as far as the Cascade mountains, was desert.

Then states grew up in the desert, and great cities flourished, and the desert was shriven into close quarters. Finally the Red Lands of South D[illegible] a sort of last stronghold that a great American d[illegible] fated. Parcel by parcel th[illegible] up and turned into thrifty

Railroad Opens Up

Still, the Standing Rock reservations, inhabited by Sioux Indians, were regarded as worthless. One day the Chicago and St. Paul road announced would build to the Pacific coast. Its line would pass through these lands. Then people began to wonder if they were worth something, but it was said that they, too, were good for nothing but stock raising.

Soil Fine for Farming.

The last session of Congress passed an act for opening [illegible] reservations to settlement, and the government now has the [illegible] in charge. As soon as the [illegible] decent begun to gather [illegible] homesteaders. It developed that there were excellent agricultural lands along splendid streams.

With about 400,000 people in South Dakota [illegible] for a big [illegible] and [illegible] have been [illegible] and, and [illegible] as big [illegible] cultivation.

EARL OF WARWICK ARRIVES IN U. S.

British Nobleman Will Tell the President Some of His Hunting Experiences in East Africa.

NEW YORK—The Earl of Warwick, who has not visited this country in about 12 years, was an arrival on the Oceanic. The earl comes to visit friends and to have a talk with President Roosevelt, whom he is to tell of hunting experiences in British East Africa.

About two years ago the earl and his land hunt there and he said tonight that the country picked out for the hunting trip was a good one. Big game abounds, including elephants, lions, giraffes, rhinoceros, antelope and other things.

"Your President ought to get all he wants down there," said he. "The climate is good and lots of the country has level, grassy stretches with many rocks. It is much easier to reach nowadays than formerly."

In regard to British policies, the earl said he thought the Liberal party was on its last legs, because of its radicalism and that the suffragettes would eventually gain their point. The opinion seems to be gaining ground in England that women who own property should

INSURANCE LAWS PROVE TOO STRICT

New York Chamber of Commerce Endeavors to Modify or Annul Certain Provisions in Empire State.

NEW YORK—The New York Chamber of Commerce has instituted a movement to bring about, if possible, a modification if not a nullification of the restrictive provisions of the insurance laws of the Empire state. In a resolution passed at a recent meeting the body besought Gov. Hughes to appoint a commission to consider the matter of amending the new laws, in view of what, in the language of the resolution, is called "the changed conditions of the insurance world."

This action of the Chamber of Commerce marks the entry of the banking interests into the campaign against the insurance laws. It has been understood that the great monied interests behind the three big insurance companies—and also some of the smaller ones—inspired the protests which have been issued by such officials as President Kingsley of the New York Life, who kept before the public assiduously during the state political campaign just

Panama Plans a World's Fair

PANAMA—The organization of an association for the purpose of celebrating the opening of the Panama canal in 1915 is planned. It is proposed, if the scheme is found feasible, to hold a world's fair here. Many of the most prominent men on the isthmus have heartily indorsed the plan, which if successfully carried out would mean much for the country.

VANCOUVER COAL BEARING STRATA WILL BE DRILLED

Stones Found in Blue Clay at Montague May Be Diamonds—Victoria Fruit Men After Orient Trade.

FINE APPLES SHOWN

Canadian Pacific Railway Making Strong Bid for Pacific Ocean Freight Trade—Japanese Competition.

VICTORIA, B. C.—It is expected that within a short time drilling operations, with the object of discovering new coal fields, will be begun in the neighborhood of Cayumah on the west coast of Vancouver Island.

The engineer of a Vancouver syndicate, which holds a large number of coal prospecting licenses in this region, reports that the geological conditions are such as to warrant exploratory operations with good prospect of success. The coal-bearing strata run along the coast southward and extend under the sea, where the bulk of the deposit is believed to exist.

The rocks in this district are said to

PUBLISHED MONTHLY · PRICE $2.00 PER ANNUM · SINGLE COPIES 20 CENTS

VOLUME 26 DECEMBER, 1908 NUMBER 9

THE CHRISTIAN SCIENCE JOURNAL

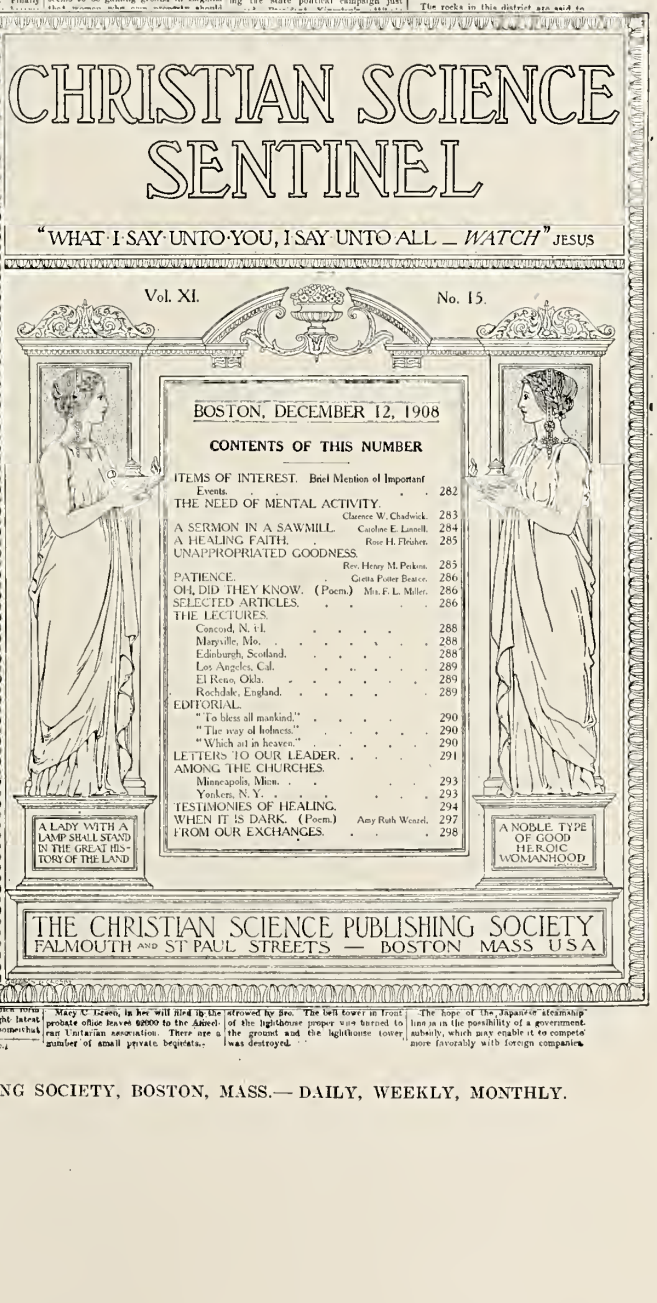
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AUTHOR OF THE CHRISTIAN SCIENCE TEXT-BOOK
"SCIENCE AND HEALTH WITH KEY TO THE SCRIPTURES"

OFFICIAL ORGAN OF THE FIRST CHURCH OF CHRIST, SCIENTIST, IN BOSTON · MASSACHUSETTS



ARCHIBALD McLELLAN
EDITOR
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PUBLISHED BY
THE CHRISTIAN SCIENCE PUBLISHING SOCIETY
FALMOUTH AND ST. PAUL STS. BOSTON MASSACHUSETTS U.S.A.



(Continued on Page Three.)

Mary C. Green, in her will filed in the probate office leaves $2000 to the American Unitarian association. There are a number of small private legacies.

The bell tower in front of the lighthouse proper was burned to the ground and the lighthouse tower was destroyed.

The hope of the Japanese steamship line is in the possibility of a government subsidy, which may enable it to compete more favorably with foreign companies.

statement possible. It is recognized that everything that happens is news, but the relative importance of what happens is determined by a process exactly the reverse of what obtains in the ordinary newspaper office. Real news is winnowed from the chaff of the sensational, which latter is either ignored or relegated to the "also present" class. The impure is rigidly suppressed. It is not to be supposed that in two weeks' time the editorial policy has been perfected. The plans are progressive, and, proceeding from a sound foundation, this interesting experiment will be developed and improved steadily.

Already the mail circulation exceeds that of any other daily. Subscriptions are coming in fast from all parts of this country and some from abroad. In one day over one thousand five hundred yearly ($5) and half-yearly ($3) subscriptions were received. It is on sale on news-stands throughout New England at 2 cents per copy. It is the only Christian Science periodical for which advertisements are taken, except that in the *Journal* the cards of practitioners and churches are printed without display, forming a valuable and necessary directory. It is characteristic of the conservatism of this body that no practitioner is permitted to insert his card until he has practiced successfully for three years. The advertisements in the *Christian Science Monitor* are edited. So far, more advertisements have been rejected than have been accepted. No apparent exaggeration of a fact is permitted. For example, an advertisement was received which stated that an article was (say) $7.65, value $10. The advertiser was notified that if it could be made to read (say) $7.65, formerly sold for $10, it would be accepted. This was the fact and the advertiser admitted the latter and truer statement to be stronger and better advertising. Advertising so conscientiously edited must have great influence with the readers. No advertisement which makes a direct appeal for business to Christian Scientists as such is admitted.

Typographically, these publications, reductions of which are printed herewith, are very creditable and clean. An interesting detail is a unit system of sizes of the publications. The *Journal* is the unit, the *Sentinel* is two units, or twice the size of the *Journal*, the *Monitor* is four units, or four times the size of the *Journal*: hence all may be printed on one perfecting press with change of fold.

"DE NATCHEL WAY."

A rich Northerner walking about in a Southern negro settlement came upon a house around which several children were playing. Seeing that the family was destitute, he called the oldest negro boy and gave him a dollar, telling him to spend it for a Christmas turkey. As soon as the generous man had gone, the negro woman called the boy to her and said: "Thomas, yo' gimme dat dollar and go git dat turkey in de natchel way." — *Exchange.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

ONE of the most important features in the evolution of the English language, probably the most extensive change that can be classified, consists in the almost absolute loss of inflections. From a language with many inflections, ours has become nearly void of them. A fact interesting in itself, though not intrinsically valuable to our inquiry into the present state of the language, is that inflection is so large a part of grammar, from the original point of view, that English has been called a grammarless tongue because of its loss. Incidentally, it is worth noting that the student should master the meaning of this phrase "grammarless tongue," for it may easily be misunderstood. One who reads it as meaning, what it says literally, that English has no grammar, will have a very wrong impression. What it means is simply that English has practically ceased to express relationships between words by modifying the words themselves in their own forms, by means of affixes, and has substituted therefor the use of separate relational words. Many of our prepositions, etc., are used instead of syllables that used to be added to the words they govern or modify.

It will be well to remember, also, that inflection is not the same as derivation. We express a variety of modifications by adding prefixes and suffixes, and that is the same process that produces inflection, but the result is of a different nature. A derivative word expresses a changed meaning, including the primitive and such an addition as to make a really new word, while an inflection only adds a particular turn, such as a change of tense (in the verb), degree (in the adjective), or case (in the noun). Derivation most often makes a different part of speech, while inflection never changes the part of speech, except as the participle is often used as an adjective.

Our immediate interest is in the usage of the present day, but history is essential to true understanding and choice in many instances, since the evolution has not progressed altogether logically, and many locutions are not in accord with any known rules. In many words the inflections have altogether disappeared, but not in all of any given class. In some cases two forms of the same word are current, with no determinate choice possible except a purely personal choice. For instance, some people always say and write toward, afterward, etc.; some always make them towards, afterwards, etc.; and some vary, using either form indifferently. Those who choose one form,

as the present writer does, his choice being toward, afterward, etc. (without the added letter in any such word or any use of any such word), think they have good reason for so doing. Those who use the added letter think the strongest reason is in their favor. Those who make no choice think their way is best — and they are probably the wisest, because it certainly is a matter of slight, if any, importance, though it should be of interest to proofreaders in connection with the determining of their practice. The one piece of advice that seems worth while is that they should leave these words as written, even if they vary. Both forms are historically correct. The difference arises from a difference in taste as to euphony, some thinking one sound more euphonious, and some the other. Proofreaders may well study such personal preferences among those for whom they work and indulge them, especially when a decided preference is shown.

As evidence that this advice to follow copy is not meant for all cases, one or two instances may be given of contrary nature. Recently two very prominent men each spoke of something as builded. In both cases the word should have been built, and it is not likely that either writer would object to having it so. Builded is an archaism now almost never used. A newspaper article affords a good example in saying that some one sprung a story. Certainly here the proofreader would have been right if he had made it sprang. Not very long ago some such words were almost equally good in either form, and it was not uncommon for the best writers to say, for instance, that some one sung a song, though even then sang a song was better. Even yet some old-fashioned writers are inclined to use sung, but very few would uphold it against objection, for they know that the other form is now practically universal, and that sung is reserved for such expressions as a song was sung, or was to have been sung. It must not be forgotten, however, that poets often assume a little license and use sung and similar forms, for the rhyme's sake, and that no one has any right to change them. Likewise we should remember that what is said here does not apply to all similar words, a notable exception being the verb wring, there being no form wrang, but wrung being used for both preterit and past participle, though there was a time when wringed was used.

The history of inflections is too large a subject for full treatment in these articles, even if we might think our readers would find it interesting as a whole, which we do not think. For any approach to fullness we must refer them to special books. In fact, we hope that many of them will be persuaded that such books are well worth perusal, and will serve to clear many obscure points of present usage by showing how various forms, and variety in forms, have become fixed as they are at present.

Preterits and past participles present a curious study, showing as they do various anomalies and really unaccountable differences. By far the largest number of them are formed by adding ed to the verb, but even this is not, and never has been, consistently done. Some verbs that would naturally take this regular form in the past tense have never done so, and this constitutes one of the most striking exemplifications of our dependence on conventionality in matters of form. Dwelling too much on this conventionality, however, has misled some excellent scholars into making such broad statements about it as to give a wrong impression of its operation. Most of the language is amenable to rule — this itself being really a phase of conventionality, but not sufficiently recognized as such — and the part that is not simply stands apart by agreement for which no one can give a reason except that every one accepts it, or nearly enough every one to justify ignoring those who do not. People who wish everything to conform to stated rules will often be in hot water.

Our past tenses are mainly formed in one way, but some of them are always otherwise spelled, and some vary in spelling and pronunciation. We have just used one that varies. Spelled is often used, and often spelt, and it would be difficult to prove that one is more used than the other; and other words are on the same footing. Another of these cases is smelled and smelt, except that probably smelt is more frequent. But these do not indicate usage in all similar cases; no one ever says swelt instead of swelled. We have many verbs like peel, keel, heel, reel, the past tense of which is peeled, keeled, heeled, reeled; but others, as feel, never form the past tense so, no one probably ever having used feeled, which certainly is not now used anyway, but always felt. Another past tense that has surprised the writer recently is kneeled. He had the impression that knelt prevailed decidedly in usage; but, having seen kneeled in print more often than he had thought possible, he paid special attention for a time, and, to his astonishment, in a large amount of reading he did not discover the form knelt once.

These words in their actual use have surprises in store for the careful student, and are well fitted to teach a lesson of tolerance for differences of opinion. They may be found recorded in the dictionaries, but not commonly in separate entries. All the dictionary-makers have assumed that readers have sufficient intelligence to enable them to perceive that these are mere inflections, or, as grammarians say, parts of the verb. Consequently they are usually given, when given at all, only with the verb, generally just after the title, as, "hale; haled, haling," the participles not being

entered as separate words. Many people have not realized this, and the writer knows that dictionary-makers have often been asked why they did not give a word like haled or haling. The general answer is that there is not room in the books for separate definition in all such cases.

ADVERTISING AND NEWSPAPER "LITERATURE" COMPARED.

In a recent article, on its editorial page, the New York *Times* spoke of the increase in the mails of "what the advertising men call 'literature'" in connection with the new rate on letter postage to Great Britain, and explained that that term was used in relation to advertising matter "because most of it is so implacably unliterary."

This may be a true description of most of the advertising literature (we venture to use the term) which is sent abroad, or circulated at home. It is true of most of the printed matter that is circulated for any purpose, especially in the newspapers under the guise of news, and masquerading as editorials. It is no more true of advertising than of news and editorial matter. It is not as true of advertising as of news and editorial matter appearing in the majority of the newspapers. Most of this matter bears very little likeness to literature. There is no particular reason why it should, so long as it is clearly expressed. There is no reason for expecting that advertising matter shall conform to the old and accepted forms of literature, further than that it should be graphic and reasonably grammatical.

There is a lot of awful rot perpetrated in advertising matter, but the better advertising will compare favorably with the better grade of composition appearing in the newspapers or magazines. Advertisers who write "copy" are better artists than the reporters and editors who work on the newspapers. They have to be. Their work has got to attract readers; and it does.

Advertising "literature" furnishes the best examples of terse, forcible, convincing English that are to be found in print, and the better class of advertising writers can write "all 'round" the professional newspapermen. When a newspaperman tries to enter the field of advertising he finds that he does not know how to write. He has to begin at the bottom, and learn his trade anew. It is a different stunt to write in a manner to get the utmost power out of language than to write acceptable newspaper "stuff."

In one essential particular, we may remark, the advertiser has the advantage of the newspaperman. His "stuff" is usually correctly printed, while the newspaperman's is usually full of errors. This is a point that is worthy of attention. There is no good cause for the awful mistakes that appear in all the newspapers. The conditions are all favorable for correct printing. The Linotype operator should produce clean proofs. He has not the excuse for error that the old hand compositor had. The letters are not mixed. It is impossible to "pi" the matrices of the Linotype to any extent. It is the carelessness of the operator that is to blame for the wretched typography of the newspapers. There is no good reason why the Linotype operator should not set clean proofs, and he ought, in the interest of the suffering readers of the newspapers, to be required to do so. It is as easy to avoid making errors on the Linotype as on the typewriter.

Show us clean proofs, Mr. Newspaperman, in your publication, and we will then take up with you the question of the relative merits of your work and that of the writers of advertising matter. Set your house in order.— *Profitable Advertising.*

Written for THE INLAND PRINTER.

TO THE YOUNG PRINTER: A WORD OF ADVICE.

BY H. L. B.



HAT will you do with this year now opening? Will it be allowed to end, as it does in the lives of the majority, without showing any progress in your status as a man and citizen? — will it be wasted so far as net results to yourself are concerned? It is the usual fate of a man to learn when he is old what he should have known before it is too late to put it into practice. Hence such sayings as, "If I only knew as much then as I do now, I might have been rich, or happy, or have had a home." Do you deliberately or thoughtlessly elect to become in turn one of the great army of inconsequential hindsighters? Mark this: those who succeed are those who are smart enough to learn by the experience of the older men; those who become hindsighters insist upon learning the lesson of failure in person to wake up too late to the fact that the lesson of success is learned from the failures of others. Resolve now not to be a hindsighter. Resolve to systematically save a portion of your earnings. Resolve to consider at all times not what you can buy but what you can do without. Be sensibly economical. Resolve to have in good time a house you can call your own. Resolve to be a solid citizen. Resolve to work for yourself: by this is meant to avoid the unfruitful expenditure of money for the benefit of others in alleged luxuries and amusements. Find in yourself the means to interest, amuse and recreate yourself. Apply your mind to some useful fad or study, music, drawing, painting, collecting, and always intelligent reading. Cultivate an accomplishment (many of them are profitable in a financial sense). Then tawdry shows, cheap music, noisy excursions, drinking, smoking, barroom loafing will be revealed as unnecessary, wasteful, or vulgar — putting your money in another man's pocket for something valueless or worse than valueless to you. Resolve *now*, seriously, like a man with a God-given intelligence, that you will never say in your declining years: "If I had thought," "If I had known," "If I had done." Do the wise thing; do it deliberately and thoughtfully; commence now, and stick to it. Be a foresighter!

BLAMES IT ON PAPER TRUST.

According to recent statistics, during the first six months of the present year, sixty-six daily newspapers were admitted to second-class rates of postage in the United States and ninety-four dailies ceased publication during the same period. The stranglehold of the print-paper trust is probably responsible for most of the new headstones in the journalistic graveyard.— *The Typographical Journal.*

Written for THE INLAND PRINTER.

FORGOTTEN PROCESSES.

I.— BY CHARLES E. DAWSON.

BAXTERTYPE.

IT is my intention to describe a number of forgotten processes. I believe that by so doing I may assist in giving honor to those who, in the past, have labored as printers, publishers and engravers, and at the same time encourage the workers of the present generation to make "stepping-stones of the dead" in their efforts to reach greater heights of achievement.

All sincere workers strive toward an ideal of perfection. None reach the goal, since all are human, but it is far better that our ideals should be beyond us than that we should debase them to the level of our achievement. Herein lies the danger of the present tendencies — people are apt to regard the possession of money as the evidence of success, in ignorance of the splendid ambition which involves self-abnegation and struggle, and has no part with material aggrandizement.

The first name that occurs to me in connection with forgotten processes is inspired by the fact that at the present moment color-printing has become the rage, and we think we have accomplished wonderful results and reduced the whole matter of color to an exact science. Perhaps we have, and thereby we have lost Art, the ideal. The imitation of the various phases of nature belongs to art rather than science, although the dividing line between the two is very narrow. Science has been defined as "measurement" — art should be explained as an "attempt at perfection." To designate a man as an artist implies that he has powers beyond "measurement," and, therefore, science can have only a modicum of force in his achievement.

George Baxter, the inventor of the process since known by his name, was a happy combination of art and science, as his work shows. He was born at Lewes, Kent, England, on July 31, 1804. His father, John Baxter, was the founder of a printing business in that city, and was the inventor of the composition roller, now in universal use. It is a matter of uncertainty whether George served under his father as printer, but there can be no question as to his artistic ability, since he exhibited at the Royal Academy. His exact biography can not be learned, as he seems to have been little known, even by his relatives. He settled in London about 1825, when he was twenty-one years of age. While living at Lewes he seems to have done some lithographic work, whether in color or monochrome is uncertain, but I should think it probable, in view of his later work, that he obtained some knowledge of color-printing while engaged in lithography. After his arrival in London he devoted himself to wood engraving, and from this occupation he went to color-printing. When he first settled in London he took premises at 2 King street, Goswell road, afterward moving to 3 Charterhouse square, where he carried on the color-printing business for a couple of years under the name of "The Oil Color Printing Company." Some time during the forties he again moved to Northampton square.

It does not appear that he ever did any engraving on steel, although he used such plates for his key-prints. Baxter took out the patent for his color-printing process in October, 1835. The specification reads:

"My invention consists in *coloring* impressions of steel and copper plate engravings and lithographic and zincographic printing, by means of block printing, in the place of coloring such engravings by hand, as heretofore practiced, and which is an expensive process; and by such improvements producing colored impressions of a high degree of perfection and far superior in appearance to those which are colored by hand, and such prints as are obtained by means of block printing in various colors, uncombined with copper, steel, lithographic or zincographic impressions."

In reading this specification, it is clear that the only claim is a combination of block-color printing to steel or printed impressions otherwise produced. The patent describes various methods for securing registration of the color-prints by points attached to the tympan of the press. This information was very important, since as many as twenty-four or more separate printings were necessary to produce the finished picture.

Reverting now to the process itself, the key-plate might be engraved either with a tool or etched with acid, either in line, dot, or grain — that is, mezzotint. As noted before, it is not certain whether Baxter himself prepared these plates or not, but that is a matter of small interest. The "key" was printed in a neutral, a brown or a black, as called for by the subject, on a carefully dampened sheet of paper. The plate carried certain small dots or marks which formed the basis for future registration. These impressions, while damp, were transferred to wood or metal and this transfer formed the copy for the cutting of the color-block.

It was a matter of the utmost importance to maintain the dampness of the paper equally, so as to avoid change of size during the whole of the subsequent printings. To this end, the stacks of prints were covered with damp cloths and the exposed sides sprayed every night with water. The marks printed on the "keys" were pricked

through by hand and the subsequent tally holes made from the color-blocks. It was necessary to have one hole for every one or two colors, as the damp paper caused them to become useless in one or two printings. The blocks had wide borders or "clumps" around them to assist in this process. The printing of the colors seems to have been effected by two distinct methods, one requiring the use of transparent inks and the other opaque. These were varied to suit the subject in hand.

When printing the color-blocks, which was done with a hand platen press, the printer had to examine each sheet carefully to see that the register points were adjusted exactly, and if they were not, he had to dampen or to dry the sheet until they corresponded. This was a matter of great nicety, and I fear the modern printer would open his eyes if such a proposition were made to him.

Of course the cutting of the color-blocks called for much skill. The combination of these blocks to gain the effect of transparent color, their superimposition to produce compound effects — "chiaroscuro" — or their arrangement for opaque colors, required high artistic ability. Therein lay Baxter's supremacy. Even those who were trained by him never achieved equally excellent results.

One of the principal differences between a copperplate engraving as a key and a relief print is that, in the first case, the density of the pigment is regulated by the depth of the engraved or etched line, while in the latter it is only the area of the printed dot which can be varied, the density of the ink remaining the same. It would appear that in some of the Baxter key-plates more than one process of engraving was used, a combination of line, dot and mezzotint being found on a single plate.

The color-blocks were mostly cut on wood, but sometimes metal was used. Stereo apparently was also employed. Some claim that this was due to the changing in size of the wood blocks caused by absorption of moisture during printing. Others differ with this contention. At any rate, both substances were used. Baxter granted licenses to many operators of his process, among the best known of whom were A. LeBlond, Vincent Brooks, Leighton Brothers, Dickes and Kronheim, but few if any of his pupils equaled the inventor. This is probably because they did not combine artistic and technical skill to the same degree as Baxter himself. It has been said that he had some secret which enabled him to do better work than others, but it is probable that this great secret was the same one that Turner, the painter, referred to when asked with what he mixed his paints: "Brains, sir."

When Baxter used as many as twenty-four blocks to obtain a certain color effect, and this he often did, it practically amounted to painting, and one could no more expect a pupil of Turner to equal his master than a licensee to equal Baxter. In the printing of the blocks and plates Baxter used the ordinary copperplate press for the keys and old-fashioned platen presses were employed for the color-blocks. A day's work on the key would amount to two hundred to three hundred impressions, depending on the size of the plate, the largest of which was about 18 by 25 inches.

Regarding the wearing quality of the plates and blocks, their durability would depend upon whether the key was engraved on copper or steel and in what kind of ink it was printed, as some inks tend to wear the plate far more than others. As many as seven hundred thousand impressions of one subject were sold, but from how many plates this number was made is unknown. Wood seems to have been preferred for engraving the color-blocks, possibly because it held ink better and also because it does not affect the colors, as often occurs with the metal usually employed in engraving relief blocks. We must remember that at the time Baxter worked nickel-facing was unknown.

Baxter seems to have done much hot-rolling on his work, but whether on the finished print or during the process is not clear. Regarding the number of impressions made per day, nine hundred to fifteen hundred was a fair day's work for a pressman or helper. To make as many as two thousand would entail what was called "slavery." Whether it would be so considered by one of our hustling pressmen is open to question, but to pull over a heavy hand press two thousand times in a twelve-hour day involved a pull of some eighteen inches every twenty-two seconds against a weight of possibly fifty pounds. In horse-power this would mean three and one-half per day.

Baxter used a sheet-metal tympan faced with brown paper, and on this placed the overlay. On top of the overlay he placed a sheet of cardboard. This also was cut out in places, as it was customary to bevel the edges of the card to relieve them. This system of overlay is used now in some kinds of work.

Baxter appears to have produced only about two hundred complete subjects during his working life, but as some of these reproduced from five hundred thousand to seven hundred thousand impressions, considering the slow rate at which they were made, and also the fact that Baxter had only seven presses at work, this output is rather exceptional. If an average of fifteen color-blocks per subject were used, three thousand blocks were cut, which is a pretty good record, since Baxter appears to have done this part of the work without assistance.

The prices charged for the prints were fair — one 18 by 25 inches in size would be sold at $1.50.

Much has been written and said concerning the quality of inks used by Baxter. He often mixed and ground his own, but undoubtedly equally good colored inks can be obtained to-day.

Baxter spent about $40,000 perfecting his process, and, because of this investment and the small returns shown when his patent expired in 1849, he petitioned the government to grant him a reissue. This was done, after much opposition from licensees and others who hoped to avoid repayment to Baxter, an extension being granted for five years from August, 1849. The data show that Baxter charged $1,000 cash for a license, or about $100 a year. If the licensee required his personal instruction in order to master the process, Baxter charged $50 extra for such service.

Baxter seems to have exercised personal supervision over all the work turned out in his shop, and many rejected prints have been found, showing for what trifling defects he would reject them. He also appears to have gone over every print himself and touched them up by hand, as work is apparent in prints from his shop which is missing in prints taken from the same plates and blocks used in other shops. Probably this partially accounts for the superiority of his work over that of others using the same process.

The reason for the disuse into which this fine process has fallen is undoubtedly due to the rise of colored lithography, as the later process admitted of machine printing, while Baxter's prints were made on platen hand presses, one impression of each color at a time. However, in handling small subjects, Baxter placed several duplicates on the same form, which greatly facilitated the printing, but made the registering much more difficult.

Baxter died of apoplexy at his residence, the "Retreat," Sydenham, Surrey, on January 11, 1867.

It is said that Baxtertype is a lost process, but this statement is as incorrect as to say that painting is a lost art because Turner, Raphael or Angelo are dead. There is no reason why equally good work can not be done by the old process, provided a man with genius is doing it. I would direct attention to a few points in connection with Baxtertype, which may open a new path to the man of enterprise who is tired of the all too mechanical lines which modern colorwork is taking and who wishes for an opportunity to display individuality in his work.

One of Baxter's chief troubles was in the register, and the natural difficulties were made greater by his use of wet paper for all the printings. If he had printed his key-plate wet, taking care that all the paper was of an equal degree of dampness, and after carefully drying it, had printed the color-blocks dry, most of his troubles would have been avoided. It may be argued that his fine depth of color could not be obtained on the dry paper, because it would not draw so well, but when one thinks of the number of impressions superimposed and the ability to duplicate one or more of them, it is evident that plenty of tone and depth can be secured. It is quite certain that the average three-color print does lack just this depth and chiaroscuro, and the fact that some printers are now using more than the three colors and printings accentuates this. Now, by adapting modern processes to this old system of printing I am sure a splendid result may be secured.

For a key-plate I would take a negative by orthochromatic plate and a screen, if necessary, and then work up the transparency before etching the gravure plate. This will give all the necessary gradations. I would then print a number of impressions from the finished plate on carefully dampened paper, dry these, see that they are alike in size, transfer to zinc, paint up the portions to form the printing surface with resist, and etch just as in the case of a line subject. Handwork can be put on if necessary, and when finished the blocks should be nickeled. By this method practically all the handwork has been eliminated, so far as the plates and blocks are concerned. How much handwork can be dispensed with in the printing is a question. I fear that the best relief-printing press is hardly capable of handling successfully such paper as must be used for the key-plate, but if the papers were laid on by point register, and run through the press by power, a considerable saving would be made. As in all color-printing, care must be taken to keep the paper in proper condition, and the prints would have to be well pressed after they came from the press, just as Baxter did.

In considering what I call "forgotten processes," it is my wish to bring them to notice not only for their historic interest, but that they may create a desire on the part of present-day workers to emulate the results secured through such processes, in combination with the improved methods of to-day. I think the time has come when the value of personality is beginning to be recognized. We have about reached the extremity of machine-made art. I even dare to hope that the era of machine-made music has attained its climax and that in the near future we may again enjoy the hand-made variety.

I hope, at a later date, to treat of some processes which can not be called "forgotten," but the details of which are not commonly known. I shall do so for the reason already given, to start the modern man of energy in the direction of building a new process on the old foundations, laid many years ago. It is a very curious and significant fact that most of the latest and greatest improvements are based on the oldest inventions.

I can not cite a more interesting example than the invention of the steam turbine, which is merely an expansion of the idea contained in the oldest of steam engines, the one invented by Hero in 450 B. C.

FLOCK AND FLITTERS PRINTING.

The term "flock printing" is a name applied to the method of producing a printed surface on paper or cardboard with flock. The surface has a dull, velvety appearance, due to the deposit of flock which adheres to the film of size or varnish with which the sheet is printed. Owing to the difficulty of maintaining the flock fixedly to the sheet, and its appearance in low relief, this process of printing has not come into general use. It may be applied advantageously to a number of advertising specialties, such as hangers, announcements, street-car advertising cards and other forms of advertising receiving little or no handling. The flock being relatively coarse and of a fibrous nature, it produces irregular edges and causes the thickening of all fine lines, owing to the particles not adhering uniformly to the edge of the printed lines. Because of this, the use of small or light-faced type-bodies is circumscribed. The ornamentation or pictorial design should contain only heavy elements, as the light lines will appear irregular, and the white parts of a design will fill if they are of the lighter weights. The necessity for carrying an abundance of size is another feature which makes the use of small type-faces impracticable, as the size lies on the surface of the stock and an excess is pressed out from the actual printing area. This excess takes up the flock and produces the ragged edge. In the production of flock printing no special knowledge is required other than that possessed by the ordinary printer.

Flock may be procured in a number of colors at about 75 cents per pound. It is bulky and coarse; compared with dry colors or bronze, its lightness makes it subject to considerable waste unless manipulated with care. "Flock size" is the medium to which the powdered felt or flock is attached. These articles may be procured from makers of printing-inks.

The method used in printing with flock is somewhat similar to gold-bronze printing. However, the flock is not distributed with a tuft of cotton, but is dispersed profusely on the freshly printed sheet by hand. The sheet may be placed in a box containing the powder, covered liberally, and the surplus removed by gently shaking the sheet. Gold or silver size may be used if sufficient gloss varnish is added. The addition of gloss varnish or drier to flock size becomes necessary if it does not properly retain the flock when dry. The printed sheets must not be piled awaiting the application of the powder, but should be placed singly in order that the surface of each may be properly covered. Allow the sheets to remain over night before removing the surplus powder. A wide camel's-hair brush is suitable for this work.

The use of flitters in printing is principally confined to marginal or outline decoration, and on account of the nature of the material its use is somewhat limited. "Flitters" is the trade name given a grade of small fragments of bright metal leaf, such as gold or silver. This material may be had in several colors. Flitters adhere to size or gloss varnish, but on account of their physical characteristics may be detached readily. This condition renders the material unfit for many kinds of work where its peculiar attractiveness would make it desirable. The application of flitters to printed sheets may be done in a manner similar to attaching flock, by printing the design in a flock size or gloss varnish. The product should dry before handling.

Written for THE INLAND PRINTER.

THE FIRST BOOK PRINTED IN NORTH AMERICA.

BY S. H. HORGAN.

"THE celebrated Bay State Psalm Book, which, according to Isaiah Thomas, was the first book printed in North America."

This pretty statement is in the books of reference. It is made in papers before women's literary clubs and sometimes turns up at after-dinner speeches. It is not complete, however, and should have added to it, "And for that reason all printers' chapel meetings open with a psalm from this book." We know as to the truth of the latter; let us inquire about the former, for it has at last been dignified by a reference in THE INLAND PRINTER, in the article on "The Evolution of the Book," by Virginia Fish, page 202, November, 1908.

Isaiah Thomas is credited with the statement. Well, we will turn to his "History of Printing in North America," in two volumes: "From the press of Isaiah Thomas Jun., Isaac Sturtevant, Printer, Worcester, 1810." On page 232, Volume I, Thomas tells about the "Bay State Psalm Book," and quotes the Rev. Thomas Prince, of Boston, who published, in 1758, a revised edition of this psalm book, and gives an account of the first edition, in which the Rev. Mr. Prince says: "And had the honor of being the first book printed in North America and, as far as I find, in the whole New World."

Isaiah Thomas corrects this misstatement by adding: "The reverend annalist is here in error. Printing was introduced into Mexico and other Spanish provinces in America, many years before the settlement of the English colonies in North America."

Isaiah Thomas has in the same volume, page 189, a chapter on printing in Spanish America. In the reprint of Isaiah Thomas' work by the American Antiquarian Society, in 1874, the first twelve pages are given to "The History of Printing in Spanish America," and in the appendix are sixteen pages by the Hon. John R. Bartlett, of Providence, on the same subject, wherein he gives a list of hundreds of books printed in Mexico before a printing-press was brought to our colonies. If history is to be falsified hereafter in this matter of the "first book in North America," honest Isaiah Thomas should not be quoted, neither should the statement be made before printers.

FACTS ABOUT THE FIRST AMERICAN BOOK.

W. R. Martin, librarian of the Hispanic Society of America, Audubon Park, New York city, was shown the statement, that in 1639 was printed the first book in North America. In a few minutes he

brought me an armful of books printed in Mexico prior to 1600. The first was a quarto of twenty-nine leaves, Gothic letter, containing a book-plate of Canovas de Castillo. It was on the subject of "Christian Doctrine." The colophon contains this statement:

"It was printed in the great city of Tenochtitlan, Mexico, of this New Spain, and in the house of Juan Cronberger. By order of the same Senior Bishop, Don Fray Juan Zummaraga, and at his cost. The printing was finished on the fourteenth day of the month of June of the year 1544."

The John Carter Brown Library, Providence, Rhode Island, has a copy of another edition of this work, for the title-page reads:

"Christian Doctrine, for the Instruction and Information of the Indians. After the Manner of History. Composed by the Very Reverend Father Pedro de Cordova, of blessed memory. . . . Printed in Mexico, by order of the Very Reverend Brother Juan Zummaraga, First Bishop of that city, of the Council of His Majesty, and at the cost of the said Lord Bishop. The printing was finished in 1543."

Hon. John Russell Bartlett, writing in the catalogue of the John Carter Brown Library, 1875, on the books printed in America in the fifteenth and sixteenth centuries, says:

"Much discussion has taken place as to earliest book printed in America. For a long time this honor was awarded to the '*Doctrina Christiana.*' There is now strong evidence for believing that printing was introduced nine years before that time (into Mexico) and positive evidence, by existing books, that a press was established in 1541.

"Father Augustin Davila Padilla, in his work entitled '*Historia de la Fundacion y Discuso de la Provincia de Mexico*' (Madrid, 1625, folio), at page 542 says:

"'Being in the house of novices, he (Juan de Estrada) did a thing which, being first done by him in this country, was enough to give him fame, if he had not otherwise gained it, as he has, by being what he was.

"'The first book that was written in this New World, and the first in which the art of printing was employed, was his work. There was usually given to the novices a book by St. John Climachus. And, as it did not exist in our language, he was directed to translate it from the Latin. He did it quickly, and with elegance, for he was an elegant Latin and Spanish scholar, and his book was the first book that was printed by John Pablos, the first printer who came to this country.

"'It is an evidence of the devotion to San Domingo, of Mexico, that one of her sons was the first who printed in the New World, and that he printed as devout a work as the "*Spiritual Ladder of St. Climachus.*"'"

Mr. Bartlett continues: "Fr. Alonzo Fernandez in his '*Hist. Ecclesiastica,*' 1611, and Gil Gonzales Davila, Madrid, 1649, in his work, mentions this *Escala Spirituel* as being the first book printed in Mexico. The three writers agree, except as to the date. The date 1535, given by Gonzales Davila, is evidently wrong. He says Mendoza carried printing to Mexico in 1535, whereas it is a well-known fact that Mendoza was appointed viceroy in April, 1535, and did not arrive in Mexico until the middle of October in the same year. This date corresponds with that given by Alonzo Fernandez for the introduction of printing."

The first edition of the catalogue of the John Carter Brown Library contains 302 titles of books printed before 1601 in America. There were seven books printed in Peru prior to 1600.

Those who wish to pursue this subject further are advised to see "*Bibliographia Mexicana del Siglio* XVI," by Joaquin Garcia Icazbalceta, Mexico, 1886, 423 pp. Part I contains a catalogue of books printed in Mexico from 1539 to 1600 with biographies of the authors and reproductions of title-pages and cuts used. Some of the latter were beautifully illuminated. The books themselves can now be seen in many public and private libraries, notably in the collection of Mr. Archer Huntington, of New York, known as the Hispanic Society of America.

MANCONO WOOD A RIVAL OF LIGNUM VITAE.

Major George P. Ahearn, in charge of the Forestry Bureau of the Philippine Islands, reports that there is promise of a fortune to those who will investigate and exploit the wood of the mancono, which has all the properties of the now rare lignum vitæ. The technical name of the mancono is *Xanthostemon verdugonianus, Naves,* and it is asserted that it can be exported to New York lumbermen at a fraction of the price at which the lignum vitæ of the West Indies is sold. Its extreme hardness and density, susceptibility to high polish and beauty of coloration, commend it for all the uses to which lignum vitæ has been applied. The extensive growth of the tree and the easy access for lumbering operations make the proposition an attractive one. The *Manila Times,* of September 14, contains a very complete description of the mancono. E. C. McCullough, of E. C. McCullough & Co., importing and manufacturing stationers, Manila, Philippine Islands, says of this wood that in times gone by the Spaniards used it for the construction of houses, and that he has seen such houses that had been built about one hundred years ago, the timbers showing no trace of decay. In attempting to cut one of the posts with a knife the blade made as little impression as it would on iron.

FAIR-PRICE WISDOM.

Those who keep the prices up to a fair point may not get the most business for a time, but they will have an easier time of it when business becomes better, and the other fellows have before them the job of raising their prices. It is mighty easy to trim down prices, but like pulling eye teeth to raise them again.— *The Paper Dealer.*

Written for THE INLAND PRINTER.

A GIGANTIC NEWSPAPER.

BY H. L. B.

IN Homer's time it was said there were great men before Agamemnon. The "universal" Yankee nation has, it is alleged, produced some big things, and particularly boasts itself on its mammoth newspapers, but it seems we must go back to the Websterian days of 1841 to find the real article. Mr. Charles H. Taylor, Jr., of the Boston *Globe*, has presented to the Typographic Library and Museum established in Jersey City by the American Type Founders Company, an issue of what is probably the largest newspaper ever issued, a reduction of the first page of which is shown on opposite page. *The Universal Yankee National*, quadruple edition, Boston, Monday, September 27, 1841, John N. Bradbury & Co., has only eight pages, but each page has fourteen columns, and is forty-eight inches long. It is equal in type area to forty pages of the New York *Sun*. It is printed on one sheet of paper, 146 by 54 inches in area. Each page is 34 by 48 inches in area, and contains 128,184 ems of eight-point. There are 1,025,472 ems of eight-point in the eight pages, which are set in six, eight and nine point. There are a few woodcut illustrations, but none other so large as the picture on the first page. The price was 25 cents. The types in advertisements never exceed eighteen-point body.

It would be interesting to know how this great single sheet, equal to twenty leaves of the New York *Sun* spread out, was printed.

The contents are made up of all the news of the day, miscellaneous and want advertisements and miscellaneous articles. "Joanna of Tyrol, the Swiss Maiden," in eleven chapters of solid eight-point type nearly fills one page. It is in fact a complete novel of much more than average length, as modern novels go. It is announced that the Western Railway (now Boston & Albany) will be completed to Chatham in three weeks. There is a long report of the exhibition of the Boston Charitable Mechanics' Association, in which we see that Miss N. P. Davis, age twelve, got a prize for a silk quilt containing two hundred pieces, and a lady of eighty also wins a prize for a counterpane. The editor, having freely criticized the performances at the Tremont theater, reports that his pass was taken from him, to the imminent danger to the freedom of the press, and he was ejected as an undesirable person. He makes just as much fuss about it as Editor Metcalf of *Life* does in these times. The editor was no prophet, however, as instance: "The New York *Tribune* has been enlarged and improved. We give friend Greeley just six months' time wherein to kill off the New York *Sun*."

A lengthy report of the committee of the Hollis Street Meeting House advises the dismissal of the pastor because of his pernicious activity against the sale of ardent spirits. "It has always been admitted by the society that Mr. Pierpont's course in relation to the sale of ardent spirits was one of several causes of their dissatisfaction." Reverend Pierpont says it was the only real cause. In St. Louis a Methodist preacher was mobbed by citizens for preaching on the street corners. "The circulation of *The Universal Yankee Nation* is so brisk that physicians prescribe it to invalids whose blood wants stirring up." A contemporary print is alleged to have no more influence in the community than a bob-tailed horse over a nation of flies in the month of July.

Just realize that a page of this paper is four feet six inches high and three feet two inches wide, and the single sheet measures twelve feet two inches by four feet six inches!

[NOTE.— The Boston clergyman referred to above, we have been informed, was the Rev. John Pierpont, grandfather of John Pierpont Morgan, the eminent banker and art collector. It seems that his dispute with the church was because of renting the basement of the church to a dealer in wines and spirits. The controversy excited great interest at the time and evoked a rhyme which many of us have read without knowing why it was written. It refers to the sale of spirits in the church edifice:

There's a spirit above and a spirit below;
A spirit of love and a spirit of woe.
The spirit above is the spirit divine;
The spirit below is the spirit of wine.]

THE BUSINESS BEATITUDES.

Blessed is the man whose business is void of guile in the face of the Almighty — whose mind is poised in equity toward "the house" and toward "the help" —whose heart is kindly — whose word is naked Truth.

For, verily, such a man doth not stand in fear of the inspectors who condemn disease-breeding shops; nor doth he dread the grievance committee of his workers, for they have no grievances; nor doth he suffer the pains of impaired credit, as do they who falsify their A/c P. & L.

Blessed is the operator who scorns to run his shop on a plan of brutal selfishness — basing wages on the record of the skilled pacemaker and grinding the life out of all who can not keep up. Good in the eyes of the Lord is the man who sets the pace to the fair average of human capacity.

Blessed is the man whose ways are straight and in the light of heaven, not devious and dark — whose promise of "exclusive territory" is as good as Rothschild's acceptance of a bill of exchange — whose salesmen are protected against unfair competition — whose wallet is closed against the profits of deceit.

Blessed is the man whose advertisement is honest, speaking not in the language of equivocation that he may seduce the unwary.

Blessed is the man who knows his business to be an agency for the good of mankind and conducts it so that its good agency is made perfect.

Blessed all they that observe these things to do them; yea thrice blessed! And to them be and abide prosperity more than they could ask.— *Novelty News.*

THE UNIVERSAL YANKEE NATION.

QUADRUPLE EDITION.

BY JOHN N. BRADLEY & CO BOSTON, MONDAY, SEPTEMBER 27, 1841 PRICE, 25 CENTS.

VIEW OF A SCENE IN STATE STREET, BOSTON, TAKEN FROM THE NEW MERCHANT'S EXCHANGE.



WAWHILLOWA.

LEGEND OF THE UNION-DETECTIVE

BY H. B. HOWES.

[From Graham's Magazine for September.]

Twenty-five years since there was no town of Mount Washing, and never had been, but there was a tavern, and a store, and a blacksmith's shop, and a few other buildings, and a few families, and a post-office, and a stage-coach, and a daily mail, and all the other appurtenances of a village, and it was called Mount Washington. Where is the village now? Echo answers, Where? Where is the tavern, and the store, and the blacksmith's shop, and the post-office, and the stage-coach, and the daily mail? Echo answers, Where? Echo is a traveler, and has been all over the world, and knows where everything is, and everybody, and answers all questions correctly, and is never at a loss for a reply, and is always ready to oblige you, and is never out of humor, and is never impertinent, and is never inquisitive, and is never offended at anything you may say to her, and is never angry with you for repeating your questions, and is never tired of answering them, and is never out of patience with you for your stupidity in not understanding her answers, and is never out of temper with you for your dullness in not comprehending her meaning, and is never out of countenance, and is never out of breath, and is never out of anything, but is always ready, and willing, and able to answer all questions, and to solve all difficulties, and to explain all mysteries, and to remove all doubts, and to make all things plain to the most obtuse intellect, and to the most incurious observer, and to the most indifferent inquirer, and to the most uninterested listener, and to the most careless auditor, and to the most unobservant spectator, and to the most inattentive companion, and to the most abstracted student, and to the most absent-minded man, and to the most short-sighted person, and to the most purblind individual, and to the most near-sighted gentleman, and to the most dull-witted man, and to the most weak-minded person, and to the most obtuse-headed man, and to the most thick-skulled man, and to the most addle-pated man, and to the most muddle-headed man, and to the most crack-brained man, and to the most shallow-pated man, and to the most empty-headed man, and to the most soft-headed man, and to the most wooden-headed man, and to the most block-headed man, and to the most numskull, and to the most dunderhead, and to the most lackbrain, and to the most loggerhead, and to the most jolterhead, and to the most chucklehead, and to the most muttonhead, and to the most sheepshead, and to the most fathead, and to the most pinhead, and to the most nobody, and to the most anybody, and to the most everybody, and to the most somebody, and to the most whosebody, and to the most whatsbody, and to the most thisbody, and to the most thatsbody, and to the most theirsbody, and to the most yoursbody, and to the most mysbody, and to the most hisbody, and to the most hersbody, and to the most itsbody, and to the most ourbody, and to the most yourbody, and to the most theirbody, and to the most allbody, and to the most eachb

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.*

NO. II.— BY CHARLES E. DAWSON.

PHOTOGRAVURE, among all engraving processes, is most susceptible to artistic treatment. In it the worker may exercise his selective power over general tone, give play to his personality in the finishing, retouching and printing of the plate, and throughout the entire process preserve his individuality.

The author has spent fifteen years in perfecting his methods. During that period I have etched from three to fifteen plates daily, varying in size for those intended for the illustration of circulars, measuring approximately two inches by three, to plates as large as three feet by four, and believe myself fully capable to instruct those who seriously contemplate studying for this profession, as well as to assist those already engaged in its practice.

I believe I am the first to publish, in the chapter which deals with color-printing, details which have heretofore been guarded as trade secrets. I sincerely hope that my knowledge and experience, as embodied in these lessons, may assist to a fuller appreciation of the possibilities of photogravure, and at the same time raise the artistic standard of the process engraver.

I am constrained to write these instructions because of the lack of a really practical work on the subject. As a member of the firm of A. and C. Dawson, London, England, I have practiced gravure processes for fifteen years, making use at one time or another of every known process. Withal I have always had so real a liking for my work that it gives me pleasure to think that, in giving the benefit of my study and knowledge to others, I am not only instructing them in a useful occupation, but that I am helping to advance a beautiful art.

I feel sure that many more processworkers would direct their attention to this most sympathetic and powerful medium if reliable information could be had on the subject. The chapter on photogravure color-printing in particular should command attention, and I hope it will disclose to many means for securing artistic results beyond their past attainment. As regards methods and apparatus, I describe only those with which I have had experience; and as for formulæ, they cut but little figure in a process so flexible as to more closely resemble art than any other.

One of the strongest attractions in photogravure work for the operator possessed of individuality, which by the mechanical worker would be called a fault, is the difficulty, amounting almost to impossibility, of producing two plates exactly alike. In this respect it is in marked contrast to purely mechanical process reproduction. Photogravure is a process in which the apparatus subordinates itself to the character of the worker.

I have not written these chapters for the tyro in process matters, so have used technical terms without explanation. I have also assumed that the worker possesses all necessary apparatus of good quality, even if not bought ready-made. I have confined myself to the description of two processes — the one etched and the other grown in the electrotyping bath. I have given full instructions for duplicating by galvanoplasty and also for steel-facing the plates when made. The duplication of photogravures by molding in wax or composition does not compare in results with the galvano method, and at the same time it is more difficult and requires special apparatus.

Concerning rapidity, it is possible to get a plate etched and finished in a remarkably short space of time. Some years ago I used to photograph the university boat race at London, England, as late as 2 o'clock P.M. and have the prints on sale at five of the same afternoon, with titling prints and everything finished. The lettering was cut on the plate before etching and several plates were so prepared beforehand, leaving out only such data as could not be ascertained before the race; the plates were then grained and everything done to facilitate action; photographers were placed at stations covering different points of the course, as it might happen that the boats would be too widely separated at any given point to make a good picture. I always had one man stationed at the starting place and another at the finish, with an assistant who was a good runner or cyclist. The moment the exposure was made the assistant rushed off to the works, which were about one mile from the winning post. On his arrival the plate was at once developed, by which time the next man was in. If the first picture was a good one, the transparency was made while the next plate was being developed, and might even be printed on tissue. By this time all the plates were in and developed and the best one selected. In less than one hour from the time the race was finished, the first plate was etched and handed to the finisher, who "humped" himself, and with luck the first plate would be steel-faced and on the press in less than two hours from the snap of the instantaneous shutter. Surely this is rather swift work and should satisfy the speed cravings of the most rapid individuals.

This little enterprise was kept up for a number of years with never a failure, but such is the fickle nature of the crowd, which at first went wild over these exhibitions, that it finally fell through from

* All rights reserved.

want of encouragement. The pictures were about eight by ten, were printed on large plate paper of good quality, and sold at only 25 cents each. Yet, on the last occasion only some two hundred were disposed of. Still, I think that any one doing the same thing, particularly in this country, would reap a golden harvest.

(To be continued.)

LONGEVITY OF COMPOSITORS.

When the Pensions Bill was passing through [the British] Parliament an attempt was made by certain journals to prove that workingmen rarely lived to be seventy years of age. A member of the London Society of Compositors took the trouble to analyze the ages of the members who drew superannuation from that society, with the result that a large percentage was found to be considerably over that age. In the September issue of the society's journal it was stated that the combined length of service of four compositors employed by a city firm totaled one hundred and sixty-five years, and this was claimed as a record. Remarkable as are these figures, they are beaten by two other cases, communicated to the *London Typographical Journal.* Messrs. Norman & Son, Covent Garden, have four compositors working in their employ whose combined service reaches one hundred and eighty-five years, and Messrs. Taylor & Francis, of Wine Office Court, E. C., have five employees with a combined service of two hundred and forty-six years. Messrs. Eyre & Spottiswoode have in their employ five men whose combined service is two hundred and seventy-eight years; all but one have been compositors. There are also five who total two hundred and seventy-one, another five who total two hundred and fifty-one — all ten of whom are still working at their frames. There are also two men in the warehouse department who have this year completed fifty years each, while five more total one hundred and eighty-six between them. In the binding department there are five men who have a combined service of two hundred and twenty-eight years, five women two hundred and seventeen years, and another five women whose total is one hundred and sixty-eight years.—*Printers' Register.*

Of these 520 applicants [for old-age pensions in the International Typographical Union] twenty per cent are between sixty and seventy-five years of age. The oldest is ninety-two, and the only one thus far over ninety years of age. There are twenty-seven in the eighties, 189 between seventy and eighty, and 303 between sixty and seventy years of age. The average age of the 520 is nearly sixty-nine years. According to tables of life expectancy this means that the probable average age of our pensioners will be, approximately, ten years. In other words, each pensioner, on the average, will stand to receive an aggregate of about $2,000 from the International Typographical Union before he dies. Now, there is something to think about.— *Charles H. Whittemore, in Typographical Journal.*

DON'T BE BLUFFED.

When the prospective customer says some other reputable printer will take the job for thirty per cent less, just relate to him Brother Sprecher's story:

Teacher — "Johnnie, if I lay three eggs on the table, and take one away, how many are left?"

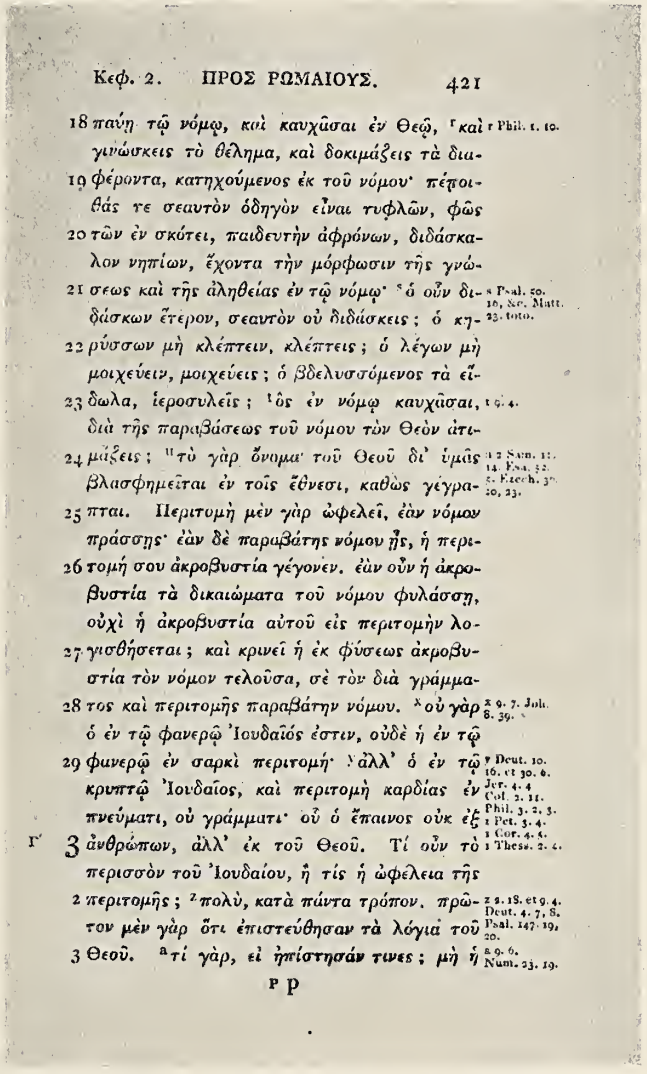
After wrestling with the problem like a printer collecting the rent money, his chum comes to the rescue with, "Take her up, Johnnie, she can't do it." — *Print Shop Talk, Los Angeles, California.*

Written for THE INLAND PRINTER.

THE OXFORD UNIVERSITY PRESS.

NO. II.— BY CHARLES WELSH.

WE have not space to tell of the many other and varied activities of the Oxford University Press, such as "The Keepsakes" printed as memorials to commemorate the presence of visitors, the first of which is dated 1640, and among the most recent are those which record the presence at the university of the Hon. Joseph H. Choate, the American ambassador, in 1903, and of Lord Curzon in 1907; the Royalist newspaper,



Κεφ. 2. ΠΡΟΣ ΡΩΜΑΙΟΥΣ. 421

18 παύῃ τῷ νόμῳ, καὶ καυχᾶσαι ἐν Θεῷ, [r]καὶ [r] Phil. 1. 10.
γινώσκεις τὸ θέλημα, καὶ δοκιμάζεις τὰ διαφέροντα, κατηχούμενος ἐκ τοῦ νόμου· πέποι-
19 θάς τε σεαυτὸν ὁδηγὸν εἶναι τυφλῶν, φῶς
20 τῶν ἐν σκότει, παιδευτὴν ἀφρόνων, διδάσκαλον νηπίων, ἔχοντα τὴν μόρφωσιν τῆς γνώ-
21 σεως καὶ τῆς ἀληθείας ἐν τῷ νόμῳ· [s]ὁ οὖν διδάσκων ἕτερον, σεαυτὸν οὐ διδάσκεις; ὁ κη- [s] Psal. 50. 16, &c. Matt. 23. toto.
22 ρύσσων μὴ κλέπτειν, κλέπτεις; ὁ λέγων μὴ μοιχεύειν, μοιχεύεις; ὁ βδελυσσόμενος τὰ εἴ-
23 δωλα, ἱεροσυλεῖς; [t]ὃς ἐν νόμῳ καυχᾶσαι, [t] c. 4.
διὰ τῆς παραβάσεως τοῦ νόμου τὸν Θεὸν ἀτι-
24 μάζεις; [u]τὸ γὰρ ὄνομα τοῦ Θεοῦ δι' ὑμᾶς [u] 2 Sam. 12. 14. Psal. 32. c. Ezech. 36. 20, 23.
βλασφημεῖται ἐν τοῖς ἔθνεσι, καθὼς γέγρα-
25 πται. Περιτομὴ μὲν γὰρ ὠφελεῖ, ἐὰν νόμον
πράσσῃς· ἐὰν δὲ παραβάτης νόμου ᾖς, ἡ περι-
26 τομή σου ἀκροβυστία γέγονεν. ἐὰν οὖν ἡ ἀκροβυστία τὰ δικαιώματα τοῦ νόμου φυλάσσῃ,
οὐχὶ ἡ ἀκροβυστία αὐτοῦ εἰς περιτομὴν λο-
27 γισθήσεται; καὶ κρινεῖ ἡ ἐκ φύσεως ἀκροβυστία τὸν νόμον τελοῦσα, σὲ τὸν διὰ γράμμα-
28 τος καὶ περιτομῆς παραβάτην νόμου. [x]οὐ γὰρ [x] 9. 7. Joh. 8. 39.
ὁ ἐν τῷ φανερῷ Ἰουδαῖός ἐστιν, οὐδὲ ἡ ἐν τῷ
29 φανερῷ ἐν σαρκὶ περιτομή· [y]ἀλλ' ὁ ἐν τῷ [y] Deut. 10. 16. et 30. 6. Jer. 4. 4. Col. 2. 11. Phil. 3. 2, 3. 1 Pet. 3. 4.
κρυπτῷ Ἰουδαῖος, καὶ περιτομὴ καρδίας ἐν
πνεύματι, οὐ γράμματι· οὗ ὁ ἔπαινος οὐκ ἐξ
Γ 3 ἀνθρώπων, ἀλλ' ἐκ τοῦ Θεοῦ. Τί οὖν τὸ [1] 1 Cor. 4. 4. 1 Thess. 2. 4.
περισσὸν τοῦ Ἰουδαίου, ἢ τίς ἡ ὠφελεια τῆς
2 περιτομῆς; [z]πολὺ, κατὰ πάντα τρόπον. πρῶ- [z] 2. 18. et 9. 4. Deut. 4. 7, 8. Psal. 147. 19, 20.
τον μὲν γὰρ ὅτι ἐπιστεύθησαν τὰ λόγια τοῦ
3 Θεοῦ. [a]τί γὰρ, εἰ ἠπίστησάν τινες; μὴ ἡ [a] 9. 6. Num. 23. 19.

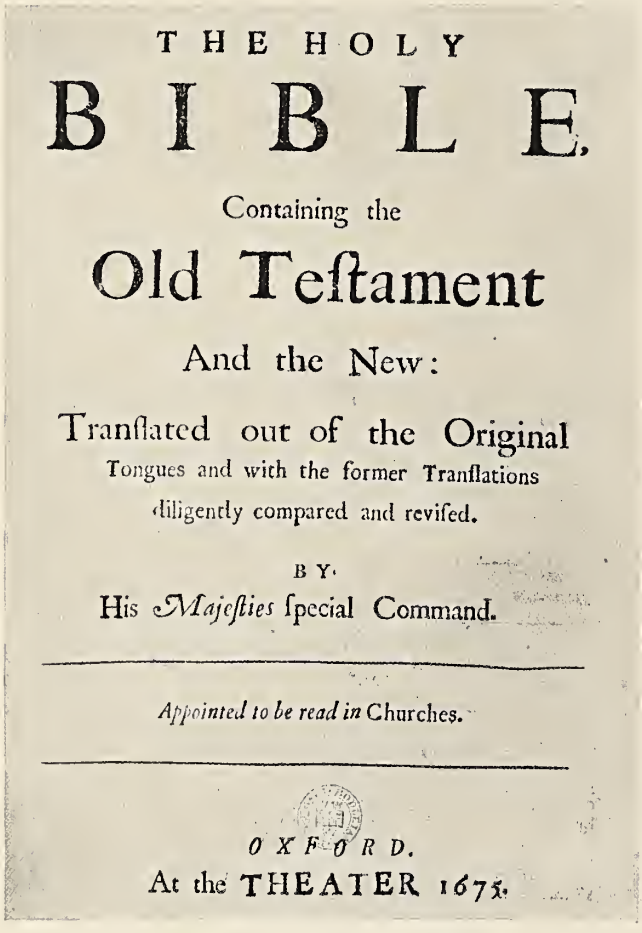
Pp

FIRST PAGE PRINTED AT THE CLARENDON PRESS.
(Part of a Greek New Testament, 1830.)

Mercurius Aulicus, which was issued during the stormy period of the Civil War in England, 1643-5; the "New Year Books," instituted by Dr. John Fell and continued from 1661 to 1709, which were usually thin octavo volumes containing the first attempt of one of the students of Christ Church at editing a Greek or a Latin treatise or some small

original work of their own; the Oxford *Gazette*, the official organ of the king and court, first issued in 1665 and continued as *The London Gazette* to-day. The number for May 5, 1908, bears the number 28134, and thus Oxford has the honor of having initiated the oldest newspaper still existing in England; or the splendid series of Oxford sheet almanacs beginning with 1764.

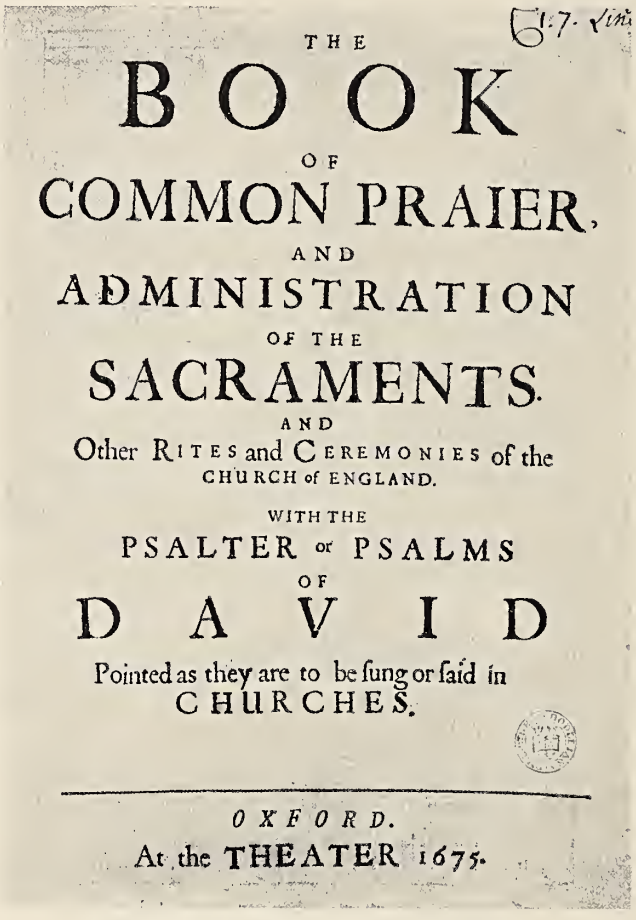
Turn we now to a brief survey of the Clarendon Press and its work in modern times, that is, since it removed in 1830 to its present stately home in Walton street, Oxford. The Bible Press occupying one wing and the Learned Press the other, the whole enterprise now entered upon a marvelous and unprecedented era of expansion. In 1840 steam printing machines were introduced, modern stereotyping in 1860, electrotyping in 1863, and in 1885 the photographic methods of making illustrations were first employed.


THE HOLY
BIBLE,
Containing the
Old Teſtament
And the New:
Tranſlated out of the Original
Tongues and with the former Tranſlations
diligently compared and reviſed.
BY
His *Majeſties* ſpecial Command.
Appointed to be read in Churches.
OXFORD.
At the THEATER 1675.

TITLE-PAGE OF THE FIRST OXFORD BIBLE.

Compositors and proofreaders, etc., to the number of three hundred are employed in the Learned Press, and its average output is about one book for every working day in the year. Books may be set up here in more than one hundred and fifty different languages, including the Eskimo and the latest discovered Cretan characters. Here are kept the wonderful collections of musical types and the printing appliances of the olden days which have been preserved.

About four hundred persons with sixty modern printing machines are producing on the opposite side, or the south wing, about three thousand


THE
BOOK
OF
COMMON PRAIER,
AND
ADMINISTRATION
OF THE
SACRAMENTS
AND
Other RITES and CEREMONIES of the
CHURCH of ENGLAND.
WITH THE
PSALTER or PSALMS
OF
DAVID
Pointed as they are to be ſung or ſaid in
CHURCHES.
OXFORD.
At the THEATER 1675.

TITLE-PAGE OF THE FIRST OXFORD PRAYER BOOK.

Bibles every day, to say nothing of prayer-books. Rooms for standing types are on this side and also for the folding and stitching the printed sheets. Here also are the electrotyping and stereotyping machines, the photographic department with the various lithographic and processblock-making apparatus, and here also are the engines and boilers and the repairing works for the machinery employed throughout the press.

The wholesale bindery work is done at Aldersgate street in London, where there is an enormous plant which carries on both cloth and leather binding and the binding of specially valuable books, the cost of which is often as much as £50 ($250) a volume. The skins of one hundred thousand animals are used yearly for the covers of Oxford Bibles alone, and four hundred thousand sheets of gold are employed for gilt-lettering them. This does not include that used for gilt edges, which absorbs a much larger quantity.

The paper used by the Oxford Press is chiefly made at the Wolvercote mill two miles from Oxford. Doctor Fell was interested in its establish-

ment as early as 1670, and in 1718 some of the best paper in England was made at Wolvercote mill. The mill has enjoyed this reputation ever since, especially during the eighteenth century. It changed hands several times during the nineteenth century until the Clarendon Press bought it in 1870. In this connection we must refer to the world-famous Oxford India paper, so extraordinarily thin, opaque and tough is it that the smallest Bible printed upon it, measuring 3¾ by 2⅛ by ¾ inches, weighs less than three ounces. Of this particular edition more than one and a half million copies were produced between 1874 and the end of 1907.

We have referred to some of the great benefactors of the press in the long-gone-by centuries; the illustrious bede-roll should be continued to our own times. The Rev. Prof. Bonamy Price, who was the dominating personality of the Oxford University from 1868 to 1899, the man with an enormous capacity for business, which he "understood because he understood men," the man who regained for the university the absolute control of the press and settled the entire establishment on a sound financial basis, is entitled to equal rank with his distinguished predecessors.

And the entire governing body of delegates who are appointed by and represent the university to-day are imbued with the same spirit which actuated them, while Mr. Horace Hart, the controller (printer to the university), and Mr. Henry Frowde, the publisher in London, are maintaining its high ideals worthily to-day. Of Mr. Hart's devotion to the Oxford University Press since he became associated with it in 1883, too much can not be said; to his indefatigable researches, his keen ability as a printer, and to his faithful thoroughness as historian, the university has been greatly indebted, and without the assistance of his work and that of Mr. Falconer Madan, the present papers could not have been written.

To enumerate the epoch-making books issued from the Clarendon Press during the nineteenth century would obviously be impossible. "The Clarendon Press" series, which began in 1867, has given to the world the best editions of the works of the English divines — "The Oxford Classical Series"; "The Sacred Books of the East"; "The Annals of Botany"; "The Oxford Poets" and the "Anecdota Oxoniensis"; but its "crowning work, overtopping perhaps all others except the Bible, is," as Mr. Falconer Madan says, "the New English Dictionary." "It is," says the *Times*, "the greatest enterprise; . . . the greatest effort which any university, it may be any printing-press, has taken in hand since the invention of printing." It attempts to survey on historical principles the whole of English literature from A. D. 1200—the meanings of each word are traced in their historical development, and illustrative quotations are given to almost every half-century usage of the word in a particular sense. Of the ten massive imperial quarto volumes projected, seven and one-half have been issued, and 1912 should see the completion of the work. "And lastly," says Mr. Falconer Madan, "that nothing may be wanting to this noble work, the open page of any portion of it displays a more pictorial effect,



UNIVERSITY ARMS, FROM THE ORIGINAL COPPER PLATE (SIZE, 2⅞ BY 3⅜ INCHES).

owing to the skilful use of type of varying kind, size and appearance, than any printed page elsewhere in existence. The praise, therefore, which is due to Doctor Murray (we should now say Sir James Murray) and his coadjutors in this connection, and to the delegates and officers of the Press, can not well be exaggerated."

Of the many great printing-houses of the Old World and the New which I have visited there are two which are always linked together in my memory and ever present in my mind's eye. They are so alike and yet so different. Both of them are built in the form of a quadrangle enclosing a lovely garden; the directors of both ever had in mind the cardinal doctrine that the prime object of a book is to transfer the thought of the author in language through the eye of the reader to the brain with the least possible disturbance of, or interference with, the attention. Both aimed at the best and both have succeeded, but one is the dead crater of an extinct volcano and the other, after centuries of ceaseless output, is still at work with volcano-like activity. It should be needless to say that I am comparing the Plantin-Moretus

Press in Antwerp and the University Press at Oxford, which both had their origin at about the same time. In the former, silent now these many years save for the tread of an occasional visitor, everything is left as though the work were ready to be renewed at once, but the workers have years ago gone to their long rest. In the typefoundry the work stands arrested at every stage. In the composing and printing rooms forms, galleys and presses are all ready for use; and the proofs lie about in the reading closets as though the press correctors had just turned down their desks and gone home; but there is nothing doing!



THE CLARENDON PRESS, WALTON STREET, OXFORD.
(The Bible Press is nearest to the spectator; the Learned Press at the far end.)

In the latter, amid architectural surroundings even more beautiful and in an atmosphere even more academic, many of the ancient implements and furniture are still preserved, but the ceaseless whirr of machinery indicates the activity with which tons of Bibles, prayer-books, and learned books of all kinds are daily poured forth. I have endeavored, mainly with the help of others, to tell how this wonderful work has been continued through the centuries, and perhaps some of my readers may catch a glimpse of the causes which have made it live, grow, and become great while others have fallen into desuetude and decay. However briefly and imperfectly it may be told, the history of the greatest provincial press in England can not fail to be interesting, for, as Mr. Falconer Madan says, "it can boast continuity from Elizabethan days and can look farther back, to a time when the art (of printing) was unknown in London, and to a book bearing a date either anterior to Caxton's first work at Westminster, or second only to that."

ANSWERS THE CALL OF THE PRINTSHOP.

Governor Hoch, of Kansas, relinquishes office on the first of this month and intends to take up his duties as editor and publisher of the Marion (Kan.) *Record*. He has acquired a fame that prompted mercantile concerns to proffer him positions in other lines. But the Governor will go back to his comparatively small office, saying in an interview:

"I want to run a newspaper. I love the smell of printer's ink. The grind of the printing-press is music to my ears. There is no higher calling. A newspaper man wields a big power, and if he doesn't abuse that power he can not help but be a big factor among his neighbors and friends and acquaintances. No bank or mercantile establishment for me. Give me the print-shop.

"Many towns smaller than Marion have publications that cover the entire country. I don't know that the location of the plant would make much difference. Probably I could get out the paper just as well at Marion as anywhere else. My object would be to issue a paper that would command a general circulation, and it would deal with questions of national interest."

Written for THE INLAND PRINTER.

THREE-COLOR LITHOGRAPHY.

BY J. KIRKBRIDE.

IN "A Practical Analysis of Process Lithography," in the November, 1908, number of THE INLAND PRINTER, it was suggested that the success of any reproductive process must be determined by its commercial value, and that some degree of certainty must be guaranteed as far as good results are concerned. Have these conditions been fulfilled in any of the practical phases of modern three-color photolithography, and if not, why not?

An expert photographer recently declared that "photographic color dissection is practically perfect, and unsatisfactory photomechanical reproductions in color are due either to unsuitable color pigments or to some inherent defects in the process employed." This may be a trifle exaggerated. At any rate, it is suggestive and will serve very well as a starting point for an argument.

We are often reminded that "a little knowledge is a dangerous thing," a statement which is quite true if the knowledge is limited to the extent displayed by a man who was standing on the platform of a small up-country railway station during shunting operations. He had been explaining the principles of steam as a motive power to an interested crowd, when suddenly the engine began to move backward, pushing a string of trucks. His jaw dropped and he gasped out, "I can understand how the engine pulls the trucks, but I'm hanged if I know how the trucks pull the engine back again."

The printer's knowledge of process photography must suffer no such limitation. Its operations are indissolubly associated with his work, therefore a full recognition of its influence and its possibilities is of the greatest importance. It would be difficult, however, to bring a comprehensive discussion of this phase of reproductive art within the limits of a single chapter. For the present it must suffice to insist upon its influence and emphasize its importance.

COLOR STANDARDS.

In some recently published articles on color standards, an opinion was expressed that "in three-color printing we should have many more possibilities of successful work afforded if the present ambiguity of color standards could in some way be overcome, and, although it is by no means the only difficulty which the three-color printer has to face, its removal would certainly clear the ground somewhat, and indicate a more definite line of procedure."

It is quite true that there are no recognized color standards for pigments, therefore, printing-inks, like other color pigments, have only an approximate value. The commercial description of a color does not indicate a definite color value.

Even with the much-discussed primary colors the same uncertainty exists, and there is no authoritative indication as to where reds, blues and yellows actually begin or end. In three-color photomechanical work it would certainly be a distinct advantage for a particular and definite hue of each primary color to be exactly defined, so that their exact relationship with one another might be clearly understood. Some time ago G. H. Morton endeavored to reconcile the theory and practice of color by a number of thoughtful and common-sense arguments, one of which may be aptly applied to the present discussion. He said that "the hue of a primary pigment is decided by that hue which will mix with both of the other primary pigments — in other words, with the greatest number of other colors — and still retain brightness, or not cause the compounded color to become dirty." Blue when mixed with yellow will produce green, and blue mixed with red will produce violet. The question is what particular blue will produce the most brilliant green and violet when mixed with yellow and red, respectively? It is a simple matter to get one hue of blue that will produce a good green and another hue that will produce a good violet, but we have to decide upon one particular hue that will mix well with both. Yellow and red may be analyzed in exactly the same manner, and deductions made accordingly. A satisfactory solution of these problems will at once create practical color standards, which may change many tri-color possibilities to probabilities.

All this is vastly interesting no doubt, and the realization of its theories would afford very real help to the three-color printer, but more influential factors are to be found in other directions. So far this discussion has been on general lines, namely, of matters which may be applied either to letterpress or lithographic printing, but the real object of this article is to analyze the possibilities of tri-color lithography.

THE FREY PROCESS.

In the article in THE INLAND PRINTER of November last, a brief reference was made to the Frey photolithographic process, wherein it was pointed out that its *automatic discrimination* was in some respects very similar to a lithographic chalk drawing. It will be helpful to remember that for the reproduction of monochrome gradations some form of automatic discrimination is essential, and if this condition is of so much importance for monochrome reproduction there is infinitely more need for it in tri-color work.

It was also suggested that a reticulated, irregular grain offered possibilities of discrimination, such as may never be obtained with a planographic surface, and this is one of the many features which distinguish the Frey process from other efforts made to solve a difficult problem. Another important feature is that a chemical — not a mechanical — grain is used, and this grain can be varied to suit the different colors it is desired to reproduce. This is indeed a substantial advantage as compared with the usual photomechanical grains. The lithographic printer knows very well that in chromo work the broad effects of a yellow printing can best be produced by a coarse grain, and with other colors the character of a grain is not less influential.

But the Frey process is not inflexibly tri-color; in fact, any number of colors may be used, and of course they are all photomechanically produced. This reference to the Frey process as anything but three-color work is perhaps a trifle digressive, but even so it is sufficiently suggestive to justify a continuation.

LUMINOSITY.

In chromolithography, luminosity is a fully recognized factor, and the effective character of lithographic reproduction is largely due to it. For the complete preservation of luminosity color effects must be *built* up, and pigments used which are mostly transparent or semi-transparent, that is, unless the printing-inks themselves are sufficiently luminous. Yellow may be taken as an example of this kind, where complete opacity does not in any degree depreciate the brilliance of color.

In the Frey process full advantage is taken of this factor and color effects are usually *built up.* As already pointed out, all forms are mechanically prepared, and each with a grain most suitable for the effective reproduction of the color it represents. In this way many of the familiar conditions of chromolithography are retained, a fact which renders the success of their application much less doubtful.

The most important point suggested by these arguments is that luminosity, in some form or other, is most desirable in the representation of color, and this at once brings us to the question: how can it best be introduced into three-color photolithography? For obvious reasons, any appreciable amount of color mixing is impossible in three-color printing. The tri-color printing-inks can not be adjusted as in chromolithography, for beyond a certain point it would be inadvisable to alter their density. Any such alteration would seriously affect their color value. The hue or the strength of their colors is quite a different matter. Density of printing-inks influences luminosity by preventing the passage of white light through them, that is, the white light reflected from the paper.

A NOVEL THEORY.

As an alternative, a clever and thoughtful suggestion has been made whereby luminosity might be restored by a skilful arrangement of the dots, so that the colors may be in juxtaposition and not superposed in the usual way, when the color sensations would be controlled, by an intermingling of white light, as they pass from the subject to the eye. This would appear to be a most convenient theory, but it is not always easy to combine convenience with efficiency.

"BEDROOM" OFFICES IN NEW YORK.

"Census of 1905 says there are 8,244 book and job printing establishments, but nobody knows how many job-printers there are," says Charles W. Smith, secretary New York Typothetæ. "I have in my office a very valuable collection of cards, giving names and addresses and information concerning 1,700 job-printers and publishers of Greater New York. I sent invitations to this dinner to every firm who employ six or more men. How many invitations do you suppose I sent out? In all, 505. In other words more than two-thirds of all the so-called 'job-printers' of New York are what is known in the parlance of the trade as 'bedroom printers.' They take from you a great volume of cheaper grade of work that would help to pay the expenses of your establishments and make printing profitable. It's a case of the old saying being again verified that 'Too many cooks spoil the broth.'"

"ADS"—AFTER KIPLING.

What makes the printer's heart to faint? What makes the comps perspire?
It isn't "flimsy" brought by hand, nor news by private wire;
But it's everlasting sweating at an everlasting ad
That breaks your heart to set it up, and when it's done it's bad.

Oh, the ads! Oh, the ads! Oh, the beastly tiresome ads!
With the constant "alteration" and "revise" that cost a mint.
The men who write them can not write — they're always full of fads,
And if they send a block along, the block will never print.

What makes the foreman "rip" and "bust," and tear his inky hair?
What makes the editor get mad, and very nearly swear?
It's six-inch ads with words enough to fill a quarter-page,
And arrangements typographical that fill the heart with rage.

Oh, the ads! Oh, the ads! Oh, the frightful, frantic ads!
With their adjectives exploded like a Yankee circus bill,
With electros always coming loose and dropping out the brads,
And grammar so illiterate it makes the reader ill.

They will not use a font of type except of blackest face,
They chop and change, and skimp and pare — they grudge an inch of space;
Then when they've packed it good and tight they think it needs a border,
And if you say there isn't room they take away the order.

Oh, the ad! Oh, the ad! Oh, the man who writes the ad!
With his fancies hypercritical that make you want to laugh,
He always seems to think for sure he's going to be had,
And if a letter doesn't print he cuts the price in half.

And when at last the proof is passed, the paper "put to bed,"
And everybody's going home as soon as he has fed,
And all the papers printed off and half is on the train,
You hear "That advertiser's on the telephone again."

Oh, the ad! Oh, the ad! Oh, the everlasting ad!
What is it makes the 'phone vibrate with this insistent shout?
Oh — the advertiser says he finds that trade is rather bad;
He doesn't want the ad put in: we'd better leave it out!

— T. R., in Advertising, London.

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

NO. V.— BY LILIAN I. HARRIS.

ESPARTO GRASS, which is imported from the sandy soil of eastern Spain and northern Africa, resembles hay, slightly compressed into bales. This material, which varies from twelve inches to three feet in length, according to the country from which it comes, is reduced to a pulp by the soda process, and used in making paper. It was used many years ago, and is to-day in these foreign lands, for basketmaking. Esparto and straw are less suitable for papermaking than wood, because the plant is so constructed that the long, tough fibers, which form the part available for paper material, are scattered through the main mass of the stock. On this account they are more difficult to separate than similar fibers of the flax, hemp, or jute, and when finally disunited are somewhat more brittle than wood fiber.

Before the esparto is treated with the soda process for pulpmaking the bales are cut open and the grass is scattered on long tables, which are covered with a wire screening through which dirt and refuse sift. It is then picked over by women and children, in the same way that rags are sorted, and the grass, roots and weeds, that have been gathered into the bales by careless workers, are removed. This is necessary, because the weeds, etc., will not respond to the bleaching as quickly as the esparto, and their presence will cause unevenness of color. Some of the mills have machines for this work, called "esparto cleaners."

After the grass has been properly sorted it is emptied into huge boilers similar to those used in preparing the rag and the wood pulp. Pitchforks are employed to fill the boilers with the esparto, and it enters a solution of caustic lye. The immersion of the esparto in the water causes it to soften and condense, permitting an additional filling. Three hours of hard boiling are required to remove the resinous matter, after which the water is drained off, and the boiled mass is emptied into small carts and conveyed to the washing engines. After washing it is treated to a second boiling, lasting twenty minutes, and is then washed once more. In some mills a series of tanks are arranged so that the esparto passes automatically from one to the other, and at length reaches the large engines used for washing the half-stuff. These engines are like those seen in rag mills, but they will hold a ton of grass. There is no need of a bed-plate, as the action of the cylinder, turning and striking against the half-stuff, has the same effect.

Great care is taken to keep the esparto and water in proper proportions, or the substance will not be thoroughly cleansed. The mass is stirred away from the sides at regular intervals, so that each piece is carefully washed. The washing process is followed by straining, and the stock is carried to a machine similar in construction to that of the wet press (a picture of which appeared in the December number). This squeezes out the water and leaves the pulp in a condition to respond quickly to the action of the bleach. The stock is next placed in a chest from which it passes over a row of sand-traps, made to catch any particles of sand or dirt that may have remained in the original material. It then enters the mixing-box and is ready to flow out upon the wire cloth, and by the wonderful action of this machine reappears in thick sheets, ready for shipment.

The caustic soda solution which had been used for the first boiling is carefully drained off each time, and by a "recovery process" this solution is converted into carbonate of soda, to be used again.

There are many kinds of esparto grass and the treatment differs materially with each variety. Often two grades are mixed, giving an excellent fiber. Rags are sometimes added, and if this is done the esparto is prepared before the addition of the rag stock, which has been beaten very fine, to avoid any knots or blemishes in the paper. The combination of rag stock and esparto forms what is commonly known as "close paper." This stock is used for news-print by many publishers.

GROUND WOOD-PULP.

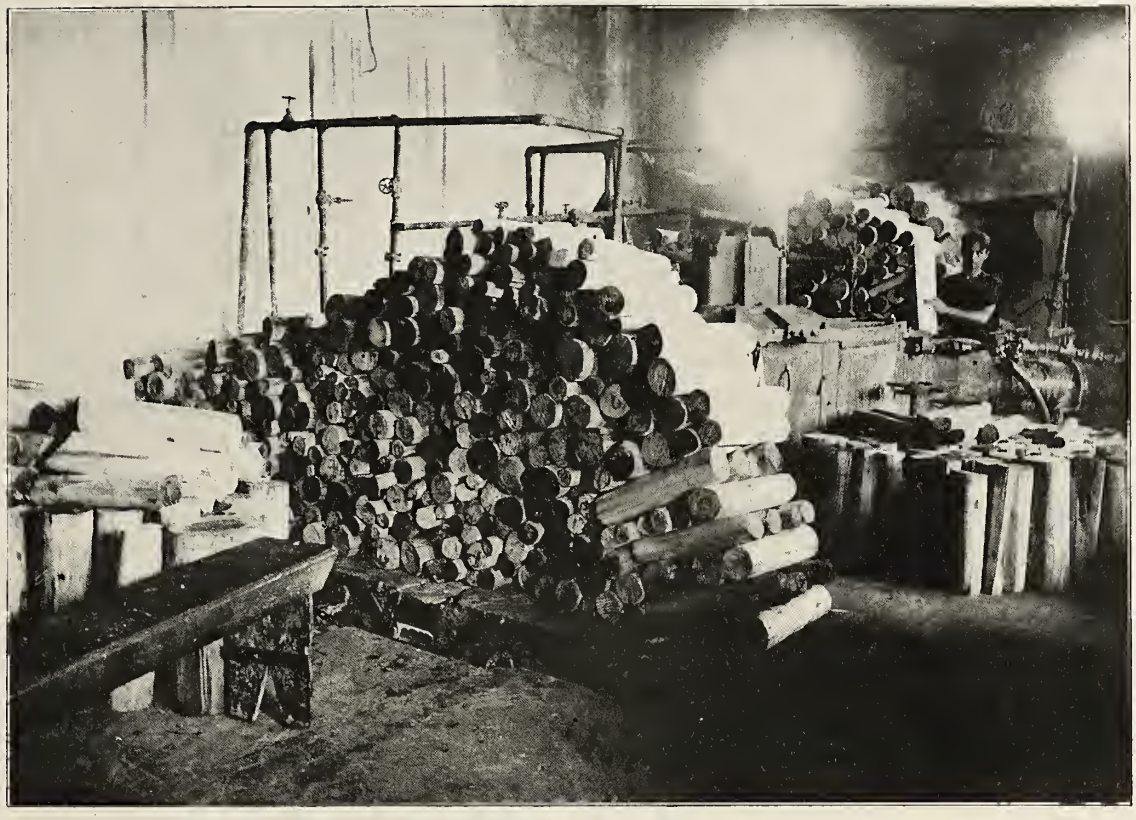
We have treated at length the chemical wood-pulps—both the soda and the sulphite processes—but a large portion of the wood used in papermaking to-day has not been subjected to a chemical treatment, but is known, for the sake of distinction, as "mechanical wood." Canada has many more mechanical wood mills than we have in our country. Spruce and balsam are largely used for this process, although Col. H. A. Frambach, of the Cheboygan Paper Mills Company, says, "We use any kind these days." The logs are brought into the mill by an endless chain, and as they enter at the side they are slightly elevated so as to roll down an incline, and are caught by a large hook and shoved onto a table, where the bark is very carefully removed by revolving wheels. The chips fly around this room so fast and so far that one's eyes are in danger. The logs are hurried on and all bark not removed by the knives is taken off by hand, and the blocks are set vertically in a large, flat, ingenious machine, so constructed that they are pressed laterally against revolving grindstones within, which tear the fibers from the chunks in short pieces. This woody powder, ground off, is washed from the stone by a constant



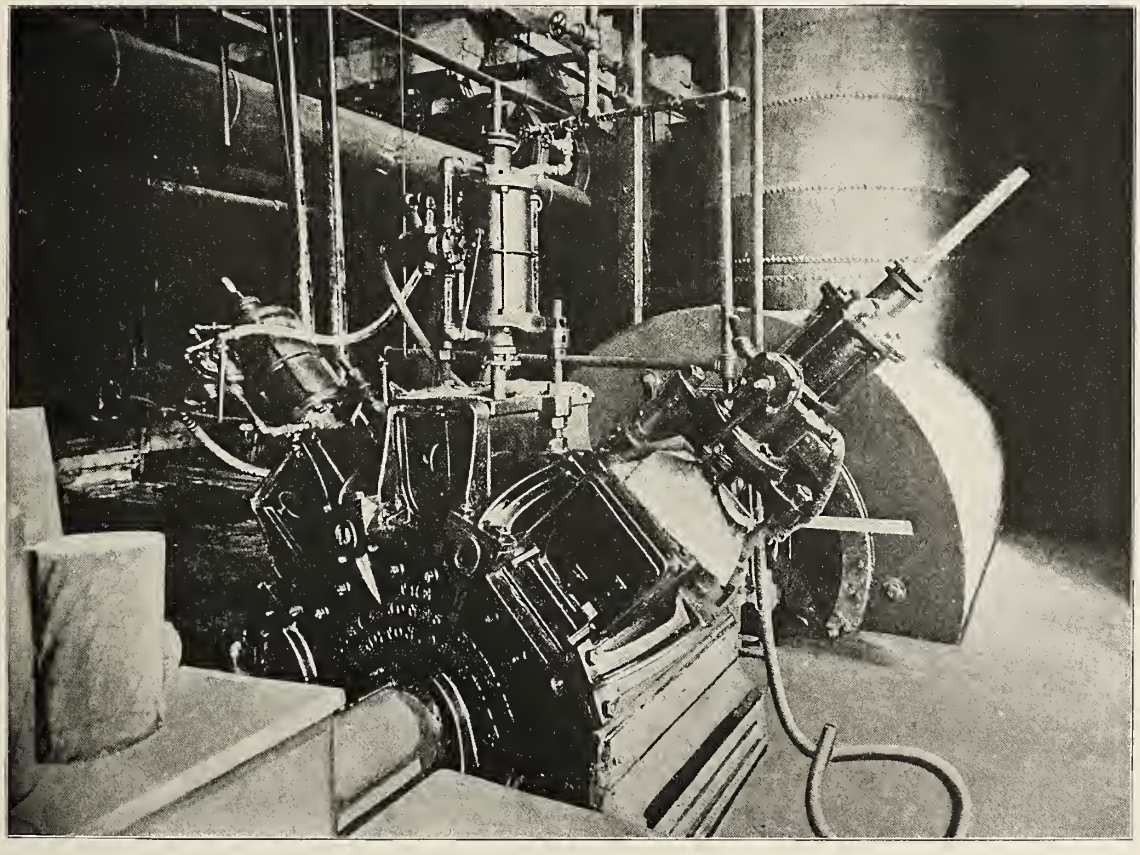
LOGS ENTERING WOOD ROOM.



WOOD ROOM, WHERE LOGS ARE BARKED AND CUT INTO CHUNKS.



WOOD PILE AND MACHINE WHERE CHUNKS ARE GROUND.



AUTOMATIC MACHINE FOR MAKING WOOD-PULP.

flow of water and the thin paste is carried through a series of screens which separates the dirt from the wood. The mixture of wood and water is *not* boiled or beaten, as in the mechanical processes, but is piped to tanks and later, when needed, is made to flow between rolls and reappears in heavy sheets, or pulp, ready for market.

This pulp has very little felting power, so it is not suitable for anything but news-paper or an inferior grade of wrapping-paper. By felting power is meant the susceptibility of the fibers to a fine or coarse interweaving as it goes through the machine. Pulp, whose fibers weave readily and closely, has high felting power and vice versa. Some mills steam the chunks of wood for ten hours before grinding, so that the fibers will tear into longer pieces. Mechanical wood-pulp is used largely for filling purposes on account of its cheapness and opacity. By combining sulphite with the ground wood the transparency of sulphite paper is overcome. Seventy per cent of sulphite is often used with thirty per cent of the ground wood in making news-paper.

PAPER MADE FROM CORNSTALKS.

The chemists of the Department of Agriculture, at Washington, have provided a happy solution for the serious problem which has confronted the paper manufacturers in the rapid diminution of the visible supply of raw material. The practicability of making paper from the common cornstalks of our fields has occupied the attention of these scientists for several years, but it is only recently that the result of their efforts has warranted any publication. Dr. H. S. Bristol, who is making the experiments, has succeeded in producing samples of the new paper in five shades. The soda process has been used and is found to require but two and a half hours of cooking to soften the stalks, while ten or twelve hours are necessary to bring the wood chips to a satisfactory state. The cornstalk process, apparently, is easier and very much cheaper than other processes. The Department estimates wood-pulp paper, with wood at $8 a cord, at $13 a ton. Take into consideration the cost of shipping the cornstalks used in Washington, from Virginia fields, and at a cost of $15 a ton, Doctor Bristol, with no facilities whatever for quantity, has produced paper at $14 a ton. The chemists feel confident that the price can easily be reduced to $7.

The outside of the stalk is used for white paper. The longer fiber, which is obtained from the pith, is used to make yellow paper and is very soft and pliable, much like the stock made from cotton or linen rags. In the future, if predictions prove true, the millions of cornstalks on our farms which are destroyed, fed to cattle, or turned back into the soil for fertilization of the next year's crop, will be used in this new industry. This discovery will be as great a benefit to the farmer as it will be to the countless numbers directly interested in paper. As soon as more definite information is ready for publication THE INLAND PRINTER will treat the subject at length.

(To be continued.)

PUT THIS LIE IN ITS GRAVE.

Many years ago some one started on its travels the lie that "ninety-five per cent of the men who embark in business fail," and it is still doing service. You will find it quoted in addresses to young men as a warning; it is used to console those whose careers have been fizzles, and it is trotted out by publishers whose mediums have proved unprofitable to advertisers.

It's a ridiculous lie and the wonder is that so many people have believed it. If ninety-five out of every hundred men who embark in business fail, how long would it be before the entire wealth of the country would be in the hands of five per cent of the population?

Did any one ever ask Dun's or Bradstreet's for the percentage of failures and get such an answer as that?

If a majority of those who use the advertising columns of the various publications did not get satisfactory returns for their outlay would they continue to advertise?

Let us bury this ninety-five per cent lie so deep that no one will ever hear of it again. Certainly, no intelligent man should be guilty of making use of it except to show its absurdity.—*Printers' Ink.*

FIGURE IT OUT.

A banker going home from his dinner saw a $10 bill on the curbstone. He picked it up and noted the number and went home to dinner. While at home his wife remarked that the butcher had sent a bill amounting to $10. The only money he had with him was the bill he had found, which he gave to her, and she paid the butcher. The butcher paid it to the farmer for a calf, and the farmer paid it to a merchant, who, in turn, paid it to a washwoman, and she, owing the banker a note of $10, went to the bank and paid the note. The banker recognized the bill as the one he had found and which up to that time, had paid $50 of debt. On careful investigation he discovered that the bill was counterfeit. Now will some friend tell us what has been lost in this transaction and by whom?—*U. T. A. Bulletin.*

AN EDITOR AS HE WAS, NOT AS HE IS.

An editor iz a male being whose buzziness it iz to navigate a nuzepaper. He writes editorials, grinds out poetry, interts deths and weddings, sorts out maneskrips, keeps a waste-basket, blows the devil, steals matter, fites other people's battles and sells hiz paper for dollar and fifty cents a year, takes white beans and aple saas for pay when he can get it, raises a large family, works nineteen hours out of every twenty-four, knows no Sunday, gets dammed by everybody, and once in a while whipt by someboddy, lives poor, dise middle-aged and often broken-hearted, leaves no money, iz rewarded for a life uf toil with a short free obituary puff in the nuzepapers. Exchanges please copy.—*Josh Billings, in New York Weekly.*

THE PRANDIAL WASTE BASKET.

Wife—"The ragout I have made for you is a poem."

Editor—"I suppose I must be the waste-basket."—*Fliegende Blätter.*



Color Plates and Printing by
The Inland-Walton Engraving Co. and
The Henry O. Shepard Co.,
Chicago, Ill.

THREE-COLOR HALF-TONE PROCESS PLATES
from Drawing by J. W. Farrah

Produced by Celloidin-Emulsion Process
under the supervision of
Mr. H. M. Cartheuser



The INLAND PRINTER

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 Sherman Street, Chicago, U. S. A.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.

Vol. XLII. JANUARY, 1909. No. 4.

The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

Important.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

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EDITORIAL NOTES.

THE scalper in the printing trades does not create business; he merely "works both ends for the middle." When he is through his career he has not added one iota to the wealth of the community, and what of this world's goods he possesses have been extorted in one way and another from the real producers. This is commercial parasitism, and the parasite must go, sooner or later.

Notwithstanding the elimination of millions of copies of second-class matter from the mails, you have noticed that the postal deficit is larger than ever this year. It would be interesting to know how much of the increased deficit is due to the loss of profit-making mail that was generated by the eliminated journals. Certainly the purging of the mails of this matter has not reduced the deficit, and if the postoffice is to be conducted on business lines why incorporate the deficit-producing regulations in the law, as some very estimable publishers propose to do?

In the correspondence department, Mr. Thompson, of Salt Lake, argues well for the so-called priority law. He says in effect that it prevents the employment of "freaks," protects the interests of those who have "loyally subbed" in an office, and saves many average men from being driven from the trade. Several questions troop through the mind urging that they be presented to our gentlemanly correspondent. We forbear and introduce but one. Even from the standpoint of maintaining the integrity of the union, will he tell us what right it has to interfere with an employer engaging the most desirable workers — or, what moral, economic or legal right has the union to, in the parlance of the moment, "control the situations?"

Is it not possible that we are too prone to say employees are unappreciative of the kind word? Because they do not foregather and cheer or the ever-present cynic emits his sneer when a kindly word is spoken is not proof of indifference. It must be remembered that what affects us most does not always evoke noise, and that conditions in the workaday world are productive of cynical explosions. Among employees there is always a desire to secure employment where "they treat you white," which comprehends spoken appreciation of intelligent effort. Like treatment commands the admiration of the wage-earning world. Mr. C. F. Wadsworth, foreman of a Denver composing-room, believes in a vote of thanks as much as a "green carpet," and after a strenuous week he posted this notice on the bulletin-board: "In all my experience I have never had a task like that of the past week. The accomplishment of it

without serious error speaks well for the intelligence, education and training of our craft. The loyalty to the house and the good nature prevailing at all times under the great stress was admirable. For the hearty and able support given I thank you." We are not informed as to how the force received it, but the *Typographical Journal* commended the act, with the too-true comment that it was out of the ordinary. Here is reciprocity of appreciation in a large way, and we venture it was easier for Mr. Wadsworth to obey the natural promptings of his better self than listen to the reasoning of a tradition which argues that those who work are unsympathetic and unappreciative, and therefore incapable of understanding and profiting by the amenities of life.

MUCH criticism is offered respecting the policy of the man, who adding unusual means of expediting work, in new machines and apparatus, makes these facilities his servants to cut prices. One can not expect those with whom such a one comes in competition and who go down to defeat to bring a calmly philosophical spirit to the discussion of the wisdom of their competitor's business policy. If he just cuts close enough to get the work, and the work pays him, it is a case of the survival of the fittest. But if he endeavors by the physical means in his power to beat down competition until he is master of the field, and then hopes to recoup his losses, he is making ready his own vengeance, and it will taste sweet in the mouths of those who clamor against him.

THE influence of Franklin associations is shown in the most genial way, when at frequent intervals the employing printers of a community, competitors in business, and not long ago strangers to each other and mutually distrustful or antagonistic, meet socially and dine together. There is a cementing quality in printers' ink that holds friends in the trade in a bond of common interest, and this is being better appreciated as time goes on. The chief concern now of these associations is the matter of prices, but it is a fair assumption that if the membership would take a broad view of the situation throughout the country they would work toward an international organization, and this organization, covering all that the Franklin associations stand for and much more, is crystallized in the League of American Printing Plants.

THE sentiment suggested by the old sayings that "a rolling stone gathers no moss" and "go farther and fare worse" is responsible for failures without number in the mechanical trades. These venerable tags and all the well-meant advice about the value of "steadiness" to the contrary, when a youth or even a mature man is convinced his employment is not affording him a satisfactory outlet for his energies or developing his talents to the full, he should make a change. Few take exception to the practice of discharging an apprentice on the completion of his "time," it being the consensus of opinion of those who have had the experience that what they were compelled to learn in new fields was the means of their salvation. The compulsory peregrinations saved them from becoming mossbacks, and the knowledge and skill acquired had given them an independence they would not have otherwise enjoyed. If a change helps to make the ordinary man proficient, a greater and more radical change — if in the right direction — will open the way to a better life for the hopelessly mediocre artisan or the man just above that line. We do not advise inordinate change — the "throwing up" of vocations or situations in a moment of pique. We do, however, counsel that those who feel they are unfitted for their present occupations should not be the slave of traditions or easy circumstances. They should take stock of their equipment and the outlook, and, if desired, seek advice of earnest, sincere friends as to the best field for new venture. Then break in; if fitted, stay; if not, try another one, until desirable employment is found. That is enterprise, and there is more need and as much room for that quality in the selection of one's lifework as there is in the investment of capital. If you are a true-enough misfit at what you are doing — and are sure of it — make a move, and move with determination and energy. Prodigal Mother Nature intended and equipped you to be good at something, and who knows what rare fortune awaits you just around the corner?

WE have some appreciation of the difficulties that beset Uncle Sam's Public Printer, and are not disposed to assume a hypercritical attitude toward him. To essay the management of a commercial printery employing about four thousand persons is no small undertaking. To do so under the hampering conditions that exist in Washington shows nerve and gigantic enterprise. For the past four years the Government Printing Office has been in a turmoil. Previously there was much criticism of the office, but it went its sweet way. With the advent of Mr. Stillings, however, an effort was made to secure "results," which had an unhappy ending for the principal actor. So long as the Public Printer is appointed for four years, we may expect that sort of thing. The term is too short to permit of the official reorganizing the office — if that is what he deems needful — in an orderly fashion. Changes must be made in haste if the

Public Printer would have his plan in operation for two full fiscal years. This is bound to produce blunders. No one can doubt the earnestness and desire to make a record on the part of Public Printers in the past, especially Messrs. Stillings and Leech, who got into all kinds of trouble with the powers that be. Mr. Donnelly, who has just assumed the position, will not be one whit less earnest, and we are sure he will have the good wishes of all those with a knowledge of the trials and tribulations of the government official who is supposed to direct four thousand employees, keep within a patchwork law, please congressional committeemen and a President who has a few notions of how a printing-office should be conducted. A sign that augurs well for Mr. Donnelly is that he is said to approve what Mr. Leech has done, which precludes the probability of the office experiencing the throes of another reorganization.

THE printing trades are not presenting a solid front to the Ways and Means Committee of the House of Representatives, which is giving hearings on the tariff. The newspaper publishers want the duty removed from news-print paper, and, incidentally, plead that it is a tax on knowledge, while the New York Typothetæ, the National Association of Employing Lithographers and the post-card manufacturers are urging increased duties on their finished products. So far as they have appeared in the controversy, the craft's labor organizations have supported the contention of the publishers' association. Time was when some free-trade doctrinaire would be lauding the publishers and denouncing the other gentlemen on purely economic grounds. Ethical considerations have not come to surface at this writing during the present discussion, and the petitioners frankly confess they want the tariff tax revised or reduced because they need the money or the work. This is an illuminating example of Mr. Roosevelt's latest *bête noir*, material interest, or "that vicious thing, class consciousness." Practically, with few exceptions, men have always been influenced in arriving at conclusions on such matters by their material interests, and not infrequently quite subconsciously. Nowadays, tariff discussion has been reduced to a mere business proposition, and that was ever true of the making of schedules. The world is a little more honest with itself, and is going to tell more bold truth about such matters than it has aforetime. Thus we have it that the makers of daily papers want free trade in paper, because it would put money in their pockets, and the makers of books want an increased duty on printed paper for the same reason. The cry of "increased tax on knowledge" will not rouse the people as like pleas have in the past. The public looks on it as "fluff," and beside the mark. Though there is much doubt about tariff legislation, the probabilities are that these at-cross-purpose delegations of the trade will be seized as offering an opportunity for the statesman to attempt to wriggle out of an ugly dilemma. They will endeavor to put off the publishers by saying that in view of the demand of their printer-cousins, it would be injudicious to lower the tariff, while the printers will be informed that the intense opposition to an increased tax on knowledge prevents any heed being paid their prayers. The seventh of the great industries of the country has comparatively slight influence at the seats of the mighty. But then no other group of cognate trades has such a complexity of direct and related interests, and consequently no other industry presents so scattering a front to those on whom it makes demands. The nub of the tariff issue is — and free traders not a few hold this view — that the settled fiscal policy of the country is protectionist. All the raw material of the printer and his confrères being subject to high duties, their industries should be given substantial recognition. It is not so much a question of political economy or the righteousness or wrongfulness of protectionism as it is of a square deal. So the abnormal and peculiar situation in the news-print field should not affect demands of the character put forward by the New York Typothetæ, details of which we give elsewhere, and which will doubtless appeal strongly to many of our readers.

THERE is unusual activity in the discussion of organization among employing printers. In the November issue of THE INLAND PRINTER, "Perplexed" reviewed the situation from the standpoint of an employer who had awakened to the need of effective coöperation, but found it difficult to make a selection from among the organizations now seeking members. In our last issue, "Truth," a gentleman who has knowledge of employers' and employees' organizations in the trade, but is now, we suppose, mainly interested as a student of progress or of organization, wanted to know just what position the United Typothetæ intends to take. The employers' organizations are particularly active in organizing work, which may be caused by or be the cause of this interest in the subject. However that may be, the spirit of inquiry that is abroad betokens a general conception that there is need for some sort of organization. Probably the majority of the men in associated effort will be found in the groups that are considering costs and prices — Ben Franklin clubs and the like. The weaknesses of this movement are that (1) it professes to deal with but one phase of the questions troubling printerdom,

which, though important, is not all, and (2) it is at present so impregnated with the home-market idea that a great central organization can not be a natural outgrowth of it. Without some country-wide vehicle of expression, the growth of a good association is hampered. The United Typothetæ has a national organization and a history, but there seems to be some dubiety as to where it stands, and what its purpose is. This is expressed by our correspondent, "Truth." The Typothetæ, however, is the most active of the organizations — it is the supporter of many side issues, such as boards of trade, mutual insurance, a labor department, and is now prosecuting a vigorous national campaign. These advantages are offset somewhat by the feeling that the Typothetæ's chief purpose is to urge war on the unions. Rightly or wrongly, a large number of employers will not permit themselves to be placed in a position having the appearance of inviting a struggle with their employees. Many reasons induce to this conclusion, but the most potent one is that the unions are now so well intrenched that outside of a few localities but comparatively few can secure nonunion forces. Another objection is that supply men are influential in the councils of the Typothetæ, while their interests are not nearly so closely allied with employers as are those of employees. There is also the Printers' League with comprehensive purpose that must appeal to many. Its supporters have mapped out a great future for it, but the League has not expanded as had been hoped; it is still engaged in foundation work. There are, however, great possibilities in an organization constructed as is the League. The future lies between it and the Typothetæ, for, to be a virile national force, an employing printers' organization must be prepared to deal with all phases of the problem, and in a large way.

LABOR'S political campaign was a failure, so far as marshaling votes is concerned. But it produced a presidential message with comments on the judiciary and adaptations from socialistic platforms that will serve the weary labor editor as "filler" till Mr. Taft gives the public those views that are said to have won over the so-called "labor leaders" who supported him. One prominent union printer, a personal acquaintance of the president-elect, said he supported Mr. Taft on the labor issue solely for the reason that he would go farther and could do more than either Bryan or Roosevelt. If this gentleman be not deceived, there are surprises in store for some of Mr. Taft's prominent supporters and opponents. Of this we may be sure, that if political activity produces much fruit like Mr. Roosevelt's long message unionists will remain in politics. It is hard to speculate on what effect this will have on the industrial movement. In a few countries — notably Belgium and Italy — attempts have been made to enforce political demands by what is known as the general strike — a cessation of work by the great mass of the people. In English-speaking countries there has not been such a result. In some portions of Australia a disastrous general strike or lockout preceded political action by the unions. But conditions are entirely different here, and all that can safely be said is that those employers who provoked the workingmen into officially discussing the possibility of political action may have cause to regret stirring up the animals. There is never a labor vote after an election, but just before polling day it looms large, and all energies are bent to capturing it. This is generally done by employing the usual arts of the minor campaigner. With labor in the field officially — even when represented on the battle-line by a lone person like Mr. Gompers — the principal candidates and their managers spend hours and beat the atmosphere strenuously, making most solemn promises in public and in private. This is what has happened in Great Britain — the country most nearly comparable to the United States in this respect — and those who read Mr. Roosevelt's letters and heard Mr. Taft's speeches toward the end of the campaign saw the same influence operating here. As a general rule, the printing-trade organizations did not pay much heed to Mr. Gompers' appeals, but they will ultimately fall in line, and political activity may divert into other channels the energy and attention they now devote to trifles that irritate employers and confound their friends. There is no occasion for hysteria or lamentations. The ship of state will not be swept from its moorings. A "labor" party can not expect to win control in this day or generation. In the end the appearance of labor on the political field means that public discussion in future will have a more direct bearing on the life of the people. More and more will it be borne in on us that man owes his highest duty to society, and out of the turmoil of the conflict of ideas will come a better world, peopled with nobler men and lovelier women.

COPPER ETCHING GROUND.

The *Graphische Rundschau* describes how to make a ground for copper etching. Equal parts by weight of Syrian asphaltum and resin, together with one-half part each of wax and mastic, are melted together and some fine lampblack added. When completely incorporated the mass is poured in large drops into cold water. The pellets thus formed are dissolved in turpentine. This solution should be moderately thin, and it is best to only make up as much as is required to be used at once. It should be filtered. It can be spread on the copper or stone either by flowing on and equalizing by a whirler, or laid on by a glazed roller. It can also be spread on by means of a brush. The stone or plate should be warmed in either case.

YOUR CREDIT AND YOUR CREDITORS.

BY FRANK Y. NORRIS.

Adapted from a contribution to "Print Shop Talk," official organ of the Printers' Board of Trade of Los Angeles, California. The author is Credit Manager of the J. W. Butler Paper Company, Chicago.

IN the early history of this western country the honor and integrity of its people allowed no thieving, grafting nor unpaid bills. This honor kept one man from asking another for what was due, and it was not necessary so to do. Honor was a well-known quality, but never mentioned. As time progressed people came here who (not like your sturdy ancestors) had little or none of this honor and, seeing what a field it was, covered themselves with its cloak and committed almost every crime ingenuity and the cunning of deviltry could contrive. Their acts became a sort of leaven that permeated the whole business life until it was soon generally discovered that Pacific coast honor no longer required a man to pay his bills when due.

You have a wrong idea of note settlements, and I think it all comes from this false sense of honor. It is generally acceded that to ask a man here for a note settlement is to reflect on his honor. In my opinion, honor is a dead quantity in determining the due date of your bills and the time is here when you should insist on getting something you can use at your bank.

The result of laxity in the payment of debt leads to carelessness and finally entire lack of knowledge of one's business condition. When this comes the business drifts as helplessly as a rudderless ship, and it has no more chance of safety.

For a man to promptly pay every bill, he must of necessity have the closest possible knowledge of his business. He must know before buying just how he will get the funds for payment, and this knowledge will keep him from overbuying. It will keep him from dissipating his capital through expense or lack of adequate profit. He will not allow his customer to put him off in the payment of his bills, and he will see that he does little business with those who do not pay.

If there is among those who read this any one who has difficulty in paying his bills let such one feel sure that the trouble is not the general business situation, but that his business is not conducted along the right lines. To find out just what the trouble is, go to the oldest and most experienced credit man known and ask him to point out the weak points. Don't blame conditions. No spot in the United States has ever seen conditions where business could not be made to pay if conducted rightly. Believe me, if you are not making money it's your fault. Your competitor is.

Probably no one thing troubles you as much as your inability to collect what is due, and to correct this you should, before taking business, make a careful study and see what can be done to make collections easy. Too many of you do not have terms, but allow your customer to fix the terms after delivery of goods and at the time you make first effort to collect. Have terms and let these terms mean something to you and your customer. Never make a quotation without stating in it those terms. Whenever a contract is entered into see to it that the terms are inserted. Your customer may and probably will have some idea of terms, but if, between you, you can not find terms agreeable to both, you will have avoided doing unprofitable business.

In making your contracts have provision for anticipated payment if, for any reason, your customer withholds copy or proofs. Many a printer has been hopelessly tied up because his customer changed his mind after the job was started.

Don't take business too large for your capital limitations. Go to the bathing beaches and study the idea of the ropes stretched along them. Surround your business with just such safety lines, and then come what will you can never be swept out to a sea of trouble by the undertow of the unforeseen.

If you can not now discount your bills, carefully analyze your business and see what is the shortest time possible in which you can meet them. Go then to those you owe and have a frank talk with them, and make settlement of everything you owe, by giving your note or notes falling due at such times as you can meet them. Having given your notes, meet them not one day after due, but on the day due, if not before. By so settling you will have set a mark, and in proportion as you inject into your being the "I will" of optimism will you retire those notes as you plan. Until you can reach a discount basis, settle each subsequent monthly account by note, making the due date at least a little nearer. After you have done this for a few months go to an experience meeting of the Board and tell them how much more money you are making than you did.

Do not deceive yourself by thinking you are making money by taking long time in payment of your bills. Do not think by so doing some one is furnishing you capital without interest. Suppose you want to buy a case of flats and ask for a quotation. This is apparently desirable business, and a price of 10½ cents a pound is made with terms of sixty days net. In billing this paper you would not for one moment think of allowing it to be billed at $10.60. In settling for the bill you take four months and with interest at six per cent you get the stock for $10.40 when you agree to pay

$10.50. You want another case. It's no longer desirable business and the price is 11 cents. You, perhaps, try to get even by taking six months. On the third case doubtless the price will be 11 cents cash on delivery. Have you not lost badly in the end? You intend to pay all you owe. Why not do so in a way that builds up your credit?

Competition for business in printing is keen, and it is self-evident that you can not afford to pay more for your supplies than does your competitor. What about that competitor who gets his supplies and never pays for them? Do you believe that no one should get stock that he does not pay for? Show that by settling your own bills on agreed terms and encourage the supply house to insist on all doing so. Remember that the supply house through fear of losing business hesitates to insist on what it knows to be right, the same as you do. You both want better conditions and you will get them as soon as you work together.

You believe in the power of habit and know how it weaves about us its network of little tendrils, but do you as often as you ought think how surely these little tendrils grow into strong withes that few can break? Cultivate the habit of being prompt. Be at your desk each morning right on time — not five minutes late. Have a date early in the month on which you settle all your bills, and let no bill pass without being settled in some way. Be so prompt that all who come into contact with you will be infected. Get into your being some of the courage and sturdy determination that brought the gold out of the mountains, and then study the game of business you are in. Know its faults and weaknesses. Throw off the yoke of carelessness that is settling on your city, and, knowing your business in its every detail, carve out your success, even if it must be out of marblelike conditions. If such be the case, your success will be all the brighter.

Let " I will " so permeate the printing trade of Los Angeles that all trades will catch the spirit, and your troubles will vanish as does the snow before the summer sun.

THE SUNDAY PAPER.

I spent five cents for the *Sunday Dart,*
And hauled it home in a two-wheeled cart.
I piled the sections upon the floor,
Till they reached as high as the kitchen door.
I hung the chromos upon the wall,
Though there wasn't room to hang them all;
And the yard was littered some ten feet deep,
With comic sections that made me weep;
And there were sections of pink and green,
A woman's section and magazine;
And sheets of music, the which, if played,
Would make an audience quickly fade;
And there were patterns for women's gowns,
And more for gentlemen's hand-me-downs;
And a false mustache and a rubber doll,
And a deck of cards and a parasol;
Now men are busy with dray and cart,
A-hauling away the *Sunday Dart.*

— *Emporia (Kan.) Gazette.*

Written for THE INLAND PRINTER.

SLUG SIX EXPOSES THE FIRE BRIGADE.

BY LEON IVAN.

"TALKING about fires," said Slug 6, although no one had mentioned the subject, " reminds me of an incident that occurred when I was hiking it near the State line in the nineties. I hit a job that promised to run off as smooth as price and a half booze; the boss was all right as long as a fellow dumped his pan with some degree of regularity and accuracy, and he told me that, although he wouldn't promise a steady sit, I could stay with him as long as there was any work to do and I was willing to do it. That looked phat enough for me, especially as he went bail for my board at the hotel and handed me out a piece of money semi-occasionally, so I had my eats and sleeps coming regular and comfortable, and the price of a small stack of chips to sit into a quiet little game that one of the boys held in his room nights. The delegation thought they were pretty handy with the pasteboards and never tried to run in cold dupes on a stranger, and, as far as I could see, always dealt from the top of the deck. But I seemed to get a better estimate on the value of the stock handed out, and generally let them furnish me with pocket money.

" One night toward the end of the week, the Bristols were breaking pretty even and the game lasted longer than usual, but it was brought to an abrupt termination by the clang of the fire-bell, which broke up the session, as all hands gathered in their share of the plunder and hastened to the scene of the conflagration. I might mention that the name of the fire captain was Allan Barber, and his brigade was known as the ' forty thieves ' by the citizens who seemed to be best acquainted with the idiosyncracies of the members of the department. Well, Allan and his forty were on the spot with commendable promptitude and, while the other citizens got busy with the fire apparatus from the outside of the building, the brigade, assisted by a salvage corps, risked life and limb to get into the interior of the saloon and save what liquor they could from the fiery furnace that was raging at the other end of the structure. All the bottles they couldn't get into their pockets they emptied on the spot, either by absorption or by knocking them over in their brave but wild enthusiasm to keep up their well-earned reputation, for they didn't have a chance to distinguish themselves at a fire in a saloon very often and they were determined to make the most of the opportunity.

" While this drama was being enacted, the subs. put out the fire with a few squirts from the

hose before much damage was done, as the kitchen was only a little frame addition to the main building. Then the corps of savages commenced to get their work in and pulled the shanty down with their hooks and other fire-fighting apparatus. In doing this they incidentally shoved a few pike-poles through the print-shop windows, and the building, which was a little one-story brick, rapidly filled with smoke, the wind being from the north. While the excitement was still at its height another batch of the pirates got out their ladders and climbed to the flat, gravel roof of the print-shop. Seeing a few sparks lingering there, they proceeded to chop a hole in the roof, apparently under the delusion that the fire was eating its way through from below. They ripped off a good-sized patch of the roofing without discovering anything and were about to attack another part of the structure, when one of the gang, in staggering around, inadvertently put his foot through the plaster of the ceiling; the men who went to rescue their comrade were almost suffocated with the cloud of smoke which arose from the aperture. This gave the crowd, some of whom seemed to act at times with almost human intelligence, another idea and they promptly turned the hose, with which they had hitherto been playfully sprinkling one another, and, incidentally, deluging any spectators who came too near, into the hole and swamped everything in the interior. There being no fire in the building but what was in the stove, this, of course, had little effect on the volume of smoke which continued to issue in regular editions from the still smoldering debris of the wrecked kitchen and find its way through the smashed windows and the hole in the roof.

"Allan and his forty thieves by this time had imbibed so freely that they were heroically reckless, and decided that the contents of the print-shop must be saved at all hazards, so they broke in the front door and made for the safe. Being unable to find anything they wanted to steal on account of the smoke, a couple of them got a rattan wastebasket and shoved all the live jobs off the stone into it; they appeared surprised that the bottom came out when they tried to lift it. One husky guy lifted a form off the stone on to his shoulder and started to stagger off with it to a place of safety, but he stumbled over the wastebasket and the chase went over his head, while the type and furniture splashed all around him. Some of the others got busy shutting up the desks, as they called them, by reaching the tops of the cap cases and pulling them violently over on to the lowers. The pair of cases was then shouldered edgewise and the hero marched off triumphantly with a cascade of type falling around him at every step. I tried to butt in at this stage of the game to argue with some of the brigands and got the nipper side of my face shoved in, so I went 'way back and sat down.' Then an inebriated maniac, whom it would be flattery to call a fool, grabbed a newspaper form that was standing against the wall and rushed with it to the front door; he stumbled at the step and let the form fall — with the usual result. He was indignant when he saw what had happened and explained to his chum



The Apple. Enjoyment. Misery. Remedy. Recovery.

THE GREEN APPLE.

Photos by Rev. E. W. Nye, Geelong, Australia.

that he only dropped it once and the stuff had no business to leak out so quick. Another mob of regular mixers, who had more experience in handling lumber than printing material, tried to save some cabinets, but found they were too heavy to be moved without a derrick, so they started pulling the drawers out by the handles and, of course, the contents landed on the floor. By the time they had done all the damage that could reasonably be expected some one discovered that there was no fire in the shop and never had been, so they were forced to admit that the joke was on them.

"I realized that unless the boss could invent some scheme of typeless typography it would be useless for me to stay around there any longer, so I quietly evaporated."

A CREED.

I believe that happiness is not a matter of dollars, not a condition of society, but a condition of mind. You can be happy if you will.

I believe that success is a matter of inspiration and enthusiasm. Without these there can be no success.

I believe in the common people. They are more honest, more faithful, more true. There are so many people now trying to be intellectual giants that the simplicity and naturalness of the unlearned is restful.

I believe in the out of doors. It rests and fortifies me to withstand the fool's life in the city, where men labor in the fever and dirt.

I believe in the great teachers — but the greatest of all teachers is our mother. Her truths have remained immutable, her words of wisdom — unimpeachable still.

I believe in my fellowmen — not absolutely, not promiscuously, but to that degree in which I should expect them to believe in me.

I believe in cheerfulness. It is the sesame that leads to peace and comfort. It puts embonpoint on a man's stomach rather than wrinkles in his brow. I prefer the surcingle class for mine.

I believe in some women — sometimes — and I would suggest that women believe in men likewise. Men, women and apples are not all perfect. Some must have specks and yellow streaks.

I believe in making all the money I can and canning a part of it. The rest I believe in spending for the titillation of my gratification and in the payment of my wife's liberal millinery bills. I can not travel this life's road again and I want to see some of the sideshows as I go along. At the same time I do not want to forget that some of the best shows may be away up at the end of the road.

I believe in bulldogs and whist, a fireplace and a book (if I may select it), and enough nights in society to keep my wife from hating home.

There are a lot more things in which I believe, but I believe this should suffice for one declaration of principles. — *Byron Williams, in Western Publisher.*

NO ADVERTISING.

"But look here," said the indignant antiquary, "in my article on early Grecian sculpture I distinctly mentioned Phidias. Why has his name been deleted?"

The editor smiled quietly. "When," he said, "you find old man Phidias getting his work advertised in this paper under 5 shillings a line you come right around and let me know." — *Printers' Ink.*

THE PRINTING TRADE AT ROME.

Some interesting particulars on this subject appear in a pamphlet published locally not long since by Signor G. Parpagnoli. He says that some people seem to be under the impression that the printers' employees at Rome form a sort of privileged class, earning high wages and having the employers under their thumbs. The facts, however, point the other way. In all, there are some three thousand employees in the printing and allied trades of the Italian capital, about one thousand seven hundred of whom are compositors, one thousand three hundred of these latter being trade-unionists. The others do not earn more than about 12 shillings per week, on an average, taking into account the frequent occasions when they are out of work. Of the society hands, not more than three hundred, employed on dailies or in first-rate book or jobbing establishments, are in really good circumstances, and there are perhaps a couple of hundred more who get fair salaries, as things go, but the eight hundred or so others are in a sad state, caused chiefly by the want of organization in the work. For example, one master printer has never more than enough work for twenty hands, yet for "philanthropic reasons" he keeps forty hanging about his place. Ten of these he reckons on employing regularly, the rest come in for a stray job now and again, with which they seem content. The like indifference is displayed with regard to the hygienic conditions of the Roman printing establishments, which are in most cases detestable. It says much for the patience of the workers in the trade that there have been but three strikes since 1890. It is, however, difficult to infuse the spirit of organization and discipline into the ordinary Italian workman. He is easily moved by socialistic orators, but hard to convince that the only real method of gaining his ends is by rational and systematic organization. Seeing that matters were so bad, some of the more enterprising among the workers talked about starting coöperative printing-offices, to compete with those of the master printers, but for one reason or another little has been done in this direction, though three such establishments are actually in operation. The last strike created such an amount of bad feeling among the society members that their numbers dropped to six hundred, but the total is now up to about one thousand three hundred again. It is considered that the present time is a favorable one for the reopening of negotiations with the employers, as trade is pretty good in the Roman printing trade, and likely to be so, as the geographical position of the city, far from any other industrial center, precludes competition. Moreover, as the seat of government, there are always large official printing contracts being given out to printing firms, and, in fact, during the past twenty years or so, the number of machines employed in the business has been quintupled and the staff engaged tripled. Nevertheless, the workmen, partly owing to their own apathy and short-sightedness, are in anything but an enviable condition. Machine-minders earn from 19 shillings to 27 shillings weekly. The Syndical Commerce of the Roman Typographical Federation, elected in July last, is studying the question of preparing a scheme for presentation to the masters, providing for a revision of the existing tariff, and the central committee of Italian printers also has the subject under consideration. In the meantime, the conditions of labor, in some of the offices, are more onerous than before the last strike, many of those who took part in it, especially the chiefs, having been blacklisted by the employers.— *British and Colonial Stationer and Printer.*

FOR THE ENLARGED EGO.

If a man doesn't want to be spoiled with success, let him get a job with the Weather Bureau.— *Newspaperdom.*



GRAY'S AND TORREY'S PEAKS, COLORADO

COLORADO & SOUTHERN AND ARGENTINE CENTRAL RAILWAYS

Color Plates and Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

APPEAL FOR APPRENTICES AND GOOD PRICES.

To the Editor: OAKLAND, CAL., Nov. 30, 1908.

Whether children are endowed with one, two, five or ten talents, to put them into a printing-office or any other workshop where employers or foremen are careless about what kind of work they do — who consider that any old thing will do so long as they can get off with it — eats like a cankerworm into the hearts of the people in a way that degrades the individual and has a most degenerating influence upon the community. What an injustice to the apprentice not to be taught to be careful and do things right! When I was in an Oregon town I was disgusted with neglect to correct errors when they saw them; the lack of taste so common in America in the make-up, which did not help them to get jobbing from good customers that pay well for what they get.

I have been suffering from bad health for some time and have been engaged in taking orders, so I have some idea what can be done by giving good houses good specimens and delivering the goods on time. I have been exasperated by the neglect of printers not keeping promises as to delivery. One patron uttered good common sense when he said, "I want something that the customers will look at and keep and not throw into the waste-basket." I have met a few sensible people like him who see the impression that good printing makes upon their customers. To printers that find trade bad I simply state that I could get on all right if I could always get the class of work turned out that I desire and have it delivered punctually. Get good prices for good work, and do not spend time with inferior customers.

JOHN BOOTH.

HOW TO GET RID OF THE UNIONS.

To the Editor: CHICAGO, ILL., Dec. 5, 1908.

Is the policy of the Typothetæ as exemplified during the past two years in relation to the Typographical Union and the eight-hour day a wise policy?

I doubt it very much. Mind you, I am not taking the union side of the controversy at all. I am not a union man, but I have served all along the line from printer's devil (full apprenticeship) to employer for ten years of about sixty persons in a city of over three hundred thousand population. Since the panic of '93 helped me to dispose of my investment in the printing business, I have held the position of superintendent or manager of some of the best offices in the country; from plants in cities of twenty-five thousand people, all the way up to the great city of New York, handling forces of from fifty to four hundred workers. So I have had a little more than ordinary opportunity to observe the attitude of different employees.

In the first place, the eight-hour day was and is as inevitable as was the nine-hour day. The millions that have been spent on both sides might far better have been saved to both parties, and given to the Printers' Home on one side and the families of the "cut price" printers on the other side. The "cut price" printers themselves should be allowed to starve — they deserve nothing better. In the second place, if, when the fight by the union opened up for eight hours, the employers had at once unitedly declared their independence of all unions, gone to eight and one-half hours, kept wages at scale, rearranged and "cut out" the many galling and unfair restrictions of the union in the workrooms, at once setting their houses in order for the eight-hour day in twelve months' time (and at expiration of that time gone to the eight hours), extended fair and courteous treatment to all their employees, thus convincing them that it was sheer nonsense and waste for said employees to continue in an organization that, to quote a common Typothetæ statement, "means only expense and support for an anarchistic class of irresponsible agitators who are too lazy or incompetent to hold positions on their merit; its leveling of wages, thus discouraging and restricting superior workmen; its limiting production, its damage to future generations by opposition to apprentices, its multitudinous list of evils, not the least of which is its arrogant assumption of right to control and dictate over the acts, politics, religion, the life even, of its members," the employing printers of to-day would have been independent of all unions and able to truly say they were "masters of their own establishments and dictators of the methods to be employed therein."

But, as we all know, this was not the policy adopted by employers. Bluster and boast of what they were "going" to do was their chief stock in trade. Many of the loudest talkers are now meekly wearing the union yoke and as humble as the famous man who asked, "May we come out from under our bed?" It is true, gentlemen, no matter how badly you hate to admit it. Many employers crowded on their unorganized employees all the meanness of greed that had built the unions. They continued their absurd long-hour demands and unfair methods. Steadily the union gained on them, till there are comparatively few remaining outside the union fold. It is not too late yet for proprietors of printing establishments all over the country to be independent of union control, and be immense gainers thereby in all sorts of ways. But their policy must change to one of liberality and fair dealing, not only with their employees but with each other. They must demonstrate to their employees that they get all the good points, and have to put up with none of the bad points of unionism, by sticking by their employers and keeping outside of labor organizations.

Such a policy by employers would put an end to unionism for all time. Will employers come to it? I very much doubt it.

W. L. SMITH.

FAVORS PRIORITY LAW ON NEWSPAPERS.

To the Editor: SALT LAKE, Dec. 9, 1908.

In your December issue Frank C. Wells denounces the priority law. For a long time I agreed that priority was not a proper measure, and I must admit that during this time I was a foreman. It is my opinion that the different branches of our business to-day need more classified laws — that is, for instance, the same laws applicable to a newspaper need a little modification when applied to the smaller job-printing establishments, where printers are compelled to do all classes of work. And this condition, too, is quite liable to be the fault of the employer. An apprentice in a jobroom is often used to the best advantage financially of the firm, and if he proves an adept at stonework, or other specified branch, the foreman, to make a good showing, often does not give the apprentice an opportunity to gain the general knowledge that should be his. This apprentice,

when he finally becomes an employee of another firm, is found not so desirable as the man who can do all kinds of work in the jobroom. This fault is due to two causes: First, neglect of duty to the apprentice on the part of the foreman; second, laxity in union laws in not demanding a system of indenture. This brings us to the point where, admitting the faults of both, I am willing to grant that a modification of priority should be made in this branch.

But as to newspapers, never! The priority law, just as I have seen it enforced in Salt Lake, is the best one on the books, and embodies the essence of unionism, which is special favors to none and equality to all.

I desire to deal with Mr. Wells' arguments hereinafter, only from a newspaper standpoint. His point that the employer can only employ whom the union suggests is put at a poor extreme for the employer to look at. The union says to its members: "Richard Roe, you shall not accept a position which, in all fairness, belongs to John Doe. You are both union men and must be fair to each other."

"It is unjust to foremen, unjust to situation-holders," etc., says Mr. Wells. The foreman, knowing the prior subs, may discharge if found incompetent. Admitting the subs are competent, the priority law prevents the foreman from giving situations only to the "freaks" of our business to-day. I mean by "freaks" the few men who are able and willing to exert their unnatural energy to accomplish twice as much as the man who does and is willing to do what is considered a fair day's work. It has been my observation that foremen, who are hounded continually to make showings with big production, are always looking for "freaks." This universal demand for swifts, were it not for priority, would place the ban on average men, and eventually put them out of the business. By priority the union demands employment for all men who can do an honest day's work.

This idea that originated with No. 6, in which the grievance is that a regular desiring to change employment must go to the bottom of the list — just like other subs — is the very basis and aim of the law. It is the giant argument for priority. The evils of union politics are banished. Under priority it makes no difference as to a union man having views and expressing them contrary to the controlling power in a composing-room.

If Mr. Wells, being dissatisfied with his position on the *World*, could immediately get a situation on the *Herald*, the sub on the *Herald*, who had performed his duties loyally to the *Herald*, might never get a situation, yet his union membership is on an equality with all other members. I thoroughly believe, if our laws recognized such a condition as Mr. Wells suggests, it would drive many of the faithful and competent members of our union out of the business.

A few attempts to ignore priority in Salt Lake has placed the law to a practical test, and if Mr. Wells will write me, I will give him the details of plans that are often practiced to rid an office of the men who demand the enforcement of union laws. A. THOMPSON.

POWER OF THE PRESS.

The printing-press has made presidents, killed poets, furnished bustles for beauties and polished genius with criticism. It has made the world get up at roll call every morning, given pupils lungs of iron and voice of steel. It has set the price on a bushel of wheat and made the country postoffice the glimmering goal of country scribes. It has curtailed the power of kings. It has converted bankers into paupers and made lawyers out of college presidents. It educated the homeless and robbed the philosopher of his reason. It smiles and kicks, cries and dies, but it can not be run to suit everybody, and the editor is a fool who tries. — *Exchange.*

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

PRINTERS and newspapermen have been coming in for recognition, and many are the honors that have been showered upon them, not only in London, but in the provinces. Knighthoods have been conferred by the King on Mr. Edward Daniel Walker and Mr. James Henry Dalziel. The former gentleman is senior partner of a newspaper firm in Darlington, and the latter is managing director and editor of *Reynolds' Newspaper*, a London Sunday newspaper that proclaims republican principles and decries everything connected with royalty. Mr. James Duckworth, who has also been created a knight, is proprietor of a provincial newspaper, the *Cheshire County News*. Sir Hugh Graham, whose knighthood is also announced, is the first Canadian journalist to win imperial recognition. It is a reward for his energy and patriotism through the medium of his journals, of which the chief is the Montreal *Star*. The Lord Mayor of London is a printer, and so are the mayors of the metropolitan boroughs of Shoreditch, Stepney, St. Pancras and Greenwich, while in the list of printers who figure as provincial mayors are those of Plymouth, Darlington, Worthing, Wrexham, Denbigh, Newbury and Ilkeston. Indeed, printers have no cause to complain of the share of honors that has come to them. Mr. H. K. Stephenson, too, the Lord Mayor of the city of Sheffield, is also connected with the trade, in that he is the head of the well-known firm of Stephenson, Blake & Co., typefounders, of that city, a house that has had a long and honorable career. Mr. Stephenson's father, the late Sir Henry Stephenson, had also served a term as Lord Mayor of the city, and it is interesting to note that both father and son attained to the civic chair after only three years' service in the town council, a most rapid and unusual promotion, which speaks well for the ability of the family as civic rulers.

A NOTABLE personality in the London newspaper world has just passed away in the person of Lord Glenesk, the proprietor of the London *Morning Post*, a journalist of great ability, who came of a family of journalists, his father being Peter Borthwick, who preceded his son in the management of the paper, and was succeeded by him. At that time he was plain Algernon Borthwick, and the price of the *Morning Post* was 3 pence; this he reduced to 1 penny (2 cents), at which price the paper now stands. He was a prominent figure in diplomatic and political circles before he entered the House of Commons in 1885. He was knighted in 1880; in 1887 he received a baronetcy, and in 1885 he was raised to the peerage as Lord Glenesk, being the first "newspaper peer." His only son, Mr. Oliver Borthwick, died in 1905, after having, from the day he left Oxford, devoted his brilliant abilities to the service of his father's paper. The deceased peer's only daughter is the wife of Earl Bathurst, and to her the newspaper property has been bequeathed. Lord Glenesk was one of the doyens of the London press, and was closely associated with many of its social institutions. At the time of his death he was president of the Newspaper Press Fund.

IT is interesting to note that in the splendid new offices of the *Morning Post*, at the Strand corner of Aldwich, there is a complete installation of type-composing machines, this being one of the newspapers that has not as yet adopted the Linotype or Monotype. The machines in question are those invented by Mr. T. Wicks, of typecasting-machine fame, some years ago, but only now rendered a commercial success, by reason of the low rates at which type can be produced by that gentleman's machines. The business of

the Wicks Company was acquired some time ago by the Blackfriars Typefounding Company, and the machines in the *Morning Post* office are supplied by them with new type which, after being set up once and stereotyped from, is returned to the foundry to be recast. The machines themselves are really practical appliances of a form so simple that there is absolutely nothing to get out of order, there being no springs, and every movement being direct. A notable feature is that several keys may be struck simultaneously and yet the several types will fall into the type-channel in their proper sequence. The type is received from the foundry in galleys, each of which contains a supply of one letter only. In the office there are other galleys, corresponding in size, but with the zinc bottom the thickness of the type-body narrower than the inside measurement of the galley, thus leaving a slit down one side. These galleys are laid upside down on the foundry galleys and, together, they are reversed, thus transferring the type to the galley with the slit. These are then placed on a "slicer," and the machine tubes are filled from them in an ingenious manner, by means of a knife-blade that enters the slit and pushes the bottom line into the type tubes, or holders, which are then placed in the machines. In working, one man sets from his copy at the keyboard, while another man justifies into lines and lifts on to a galley. A speed of from ten thousand to fourteen thousand ens an hour is the normal output of each team of two men. There are about thirty of these machines in the *Morning Post* case-room, fitted respectively for ruby, minion and bourgeois.

In the reign of James VI. of Scotland there was a certain Edinburg goldsmith named George Heriot, more familiarly known as "Jingling Geordie," on account of his —for that period—great wealth, which he had amassed by diligence in his business, and when the death of Elizabeth, Queen of England, occurred and James VI. of Scotland became also James I. of England, that monarch, being rather impecunious, desired to borrow money from his subjects, to enable him to enter into his new kingdom in proper state. Heriot advanced considerable sums at various times, of course at a high interest, and the result was that when James got hold of the English gold he was well repaid for his help. At his death, he left his fortune to build and endow a school for the boys of Edinburg, and this school, which is still in existence, is now possessed of a princely income, which accrues from the original investments of the one-time court goldsmith, and joined with another benefaction, under the title of the Heriot-Watt College, is one of the leading centers of education in the United Kingdom. The governors of the college were lately approached by a deputation of printers and the urgency of instituting a technical school for young printers was put before them. The result is that this winter a portion of the buildings have been devoted to printing classes, and the newest and best plant procurable has been put down for the benefit of the students, while the best talent available has been secured for the teaching staff. The Lord Provost of Edinburg, together with the heads of the leading printing firms in the city, are taking great interest in the new school, which promises to become a most useful factor in turning out efficient craftsmen.

By a curious coincidence, two cases of a unique character have been heard almost simultaneously in the English and the Scottish high courts, and as they are of the utmost importance to newspaper owners, authors and writers, they have caused quite a sensation in publishing circles. In the English case a man who possessed the same name as the imaginary subject of a newspaper article was awarded $8,750 for libel. Mr. Justice Channell heard the action, in which Mr. Thomas Artemus Jones, a barrister, sued Messrs. Hulton & Co., Limited, proprietors of the Manchester *Sunday Chronicle*, for damages. In that paper there had appeared an article from its Paris correspondent, in which a fictitious person of the name of Artemus Jones was mentioned as having been seen in Dieppe with "a woman who is not his wife — who must be, you know, the other thing." Mr. Jones' attention was called to the article and, on his making representations to the defendants and demanding a substantial sum as compensation, they inserted an apology in the paper. The jury awarded $8,750 damages. Notice of appeal has been given, and the case will come up again. The Scottish case arises out of a humorous sketch of the doings of a divinity student that appeared in the columns of the Glasgow *Herald*. The name given to the fictitious personage happened to be similar to that of an actual divinity student then studying at Glasgow University, and that individual, considering himself aggrieved, is suing the *Herald* for substantial damages. If litigation of this character becomes common, it will add a new terror to the life of the author and journalist, and probably lead to the novelist indicating his characters by numbers instead of names. Meantime, no one who introduces a name into fiction is safe from an action for libel, if it is that of a character who takes a shady part in the story.

Another case of importance to printers has just been decided in the courts. A London firm held the contract for printing the weekly paper *Vanity Fair*, and held an agreement from the proprietors of that publication indemnifying them from the consequences that might attend the publication of any libel in the paper. Libelous matter did appear in the paper and an action was brought against both proprietors and printers, who were cast in damages. Under the agreement referred to, the printers claimed the sum they had to pay in law costs and damages, but, failing to get them, brought an action in the courts against the newspaper proprietors. The judge, however, held that the agreement was not enforceable, as it was an illegal contract to indemnify one party against another from the consequence of an illegal act committed by both. Now other printers who hold similar indemnities are shaking in their shoes.

The reporting and printing of the parliamentary proceedings and debates in the British House of Commons will be altered at the beginning of the next session, and a new system be adopted. Hitherto the printing of the debates has been done at Messrs. Wyman's printing establishment at Reading, about forty miles from London, and under the new conditions the printers tendering for the contract must carry on business within two miles of the city. Mr. C. W. Bowerman, M. P., a member of the London Society of Compositors, who is on the special committee dealing with this question, was able to demonstrate the practicability of supplying the reports by the next morning, which is to be a feature of the new system.

There is quite a craze for large hats just now among the ladies, and some enormous headgear is seen on the streets and at the theaters, where they are productive of much indignation on the part of the mere males who find their view of the stage eclipsed by them. The craze has, however, been a good thing for the cardboard boxmakers, as the hats take so much more material than has before been required for this class of box. Milliners' boxes generally call for a fair quantity of material; but, in addition to the present style of hat being so wide, it is, in many instances, pretty high. Consequently, it is quite impossible to get the larger sizes out of one sheet of board. The cost of these boxes is, therefore, much more. Owing to the fact that the present fashion is not expected to last very

long, most millinery establishments are buying boxes almost from hand to mouth, but boxmakers are not pressing for contracts in these large sizes.

SEVERAL newspapers have lately been made the subjects of legal proceedings in the courts here for the noninsertion of advertisements on the days specially desired by the advertisers, and in more than one case damages have been awarded against newspapers. This has caused the proprietors of the Manchester *Guardian* to publish the following standing notice under its heading of scale of charges: "Every care is taken to insure the prompt insertion of all advertisements and accurate delivery to advertisers of replies to their advertisements, but the proprietors and publishers do not guarantee the insertion of an advertisement on any special day, or at all, and will not be liable for any loss occasioned by the failure of an advertisement to appear on any specified day, or at all, and whether by reason of any combination of workmen, strike, lock-out, or any cause not under the proprietors' and publishers' control, or any cause whatever."

CONSIDERABLE dissatisfaction exists in Britain with the existing copyright laws, and especially with regard to the fact that the type for British books published in America must be set up in that country. Printers here are again agitating for a repeal of this measure, or some scheme of retaliation to be formulated that would impose the same restrictions upon American books published in Great Britain. In the House of Commons the other day, Sir Philip Magnus asked the president of the board of trade whether, having regard to the prejudicial effect on the British printing trade of the operation of the American copyright act, by which authors in this country, in order to secure copyright in the United States, were required to deposit there two copies of their work printed from type set up in the United States, in consequence of which books intended largely for home circulation were printed in America, he would consider the advisability of restricting the copyright in books of British authors to books printed from type set up in this country, and of requiring American authors to print in this country any books the copyright of which they desired to secure in the United Kingdom. Mr. Churchill replied that he did not know if the honorable member was aware that the adoption of his suggestion would involve the retirement of this country from the Copyright Union and the sacrifice of the advantages derived from participation in that union. He was not prepared to recommend the adoption of the course referred to.

THE OLD, UNPROVED CHARGE.

Public Printer Donnelly has taken the oath of office and entered on the discharge of his new duties. They will be something more arduous than drawing his salary if he is faithful and conscientious, for the condition of things in the Government printing-office is a public scandal — a condition which has been pronounced by those best informed as a wholesale graft from highest to lowest. If Mr. Donnelly can institute and carry out the much-needed reform he will certainly prove the right man in the right place.— *Lockport* (N. Y.) *Union.*

EDITORIAL AMENITIES.

Next best thing to killing off a lot of worthless curs it should be ordered that everything that looks like a dog be muzzled.— *Waxahachie (Tex.) Enterprise.*

Would not a rigid enforcement of those rules seriously jeopardize the life and liberty of some who attempt to pose as your leading citizens? —*Ada Democrat.*

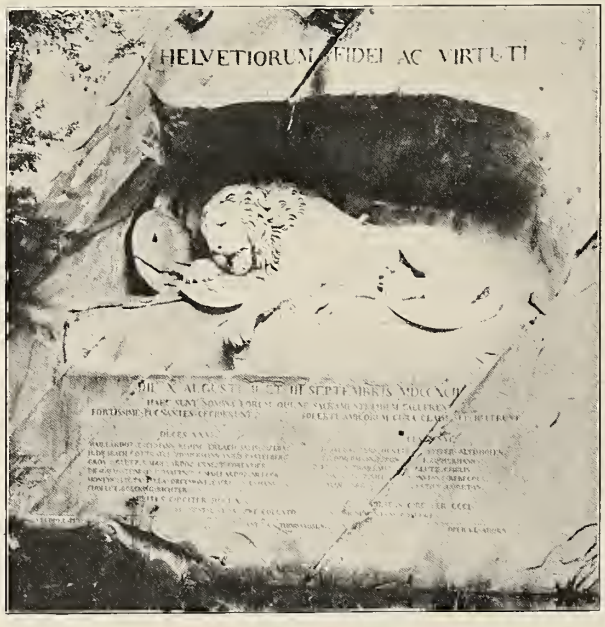
Translated for THE INLAND PRINTER.

THE CALL OF THE SOUTH.*

NO. I.— BY N. J. WERNER.

EACH year, "when spring climbs upon the mountains and sunlight rays melt down the snows," awakes in the Teutonic temperament the old, old "Wanderlust," the longing to be elsewhere, and drives many a one irresistibly over the hills to experience what may be in the beyond. It is true, the postchaise has long since vanished from the great main roads and the romantic in the life of the tourist workman has shrunken into almost nothing. Nevertheless, the "tramping" colleague has not yet entirely succumbed to the trend of the times; he still exists, but mainly in the highways to the south. No people love to wander like the Germans. Despite through trains, salon steamers and automobiles, the big hotels at all charming points in all countries, and the many other conveniences for the ready-paying tourists and globe-trotters, the poetry of journeying has not died out in the Teutonic races. On "shank's mare" many a German still starts off into the wide, wide world, and among them may be found a generous proportion of wandermaniacal disciples of Gutenberg and Senefelder and other graphic apostles. And with what mystical power invitingly winks the Southland, with its many charms, to lure the travel-infected folk onward!

"Toward Rome lead many roads," says an old proverb. And all the main roads that lead thither, may they run over the Semmering pass and the Karst, along the coast, over the Brenner pass and the Splügen, or through the Gotthard tunnel or the Mont Cenis, are enlivened by these



THORWALDSEN'S "LION OF LUCERNE."
Photograph by Dr. C. A. Parker, Chicago.

happy lads, who, full of hope, light of purse and baggage and light of mind, are making their way toward the land of their longing. They wander over the same streets, climb over the same passes through the snow-crowned pride-puffed Alps, upon which for centuries all sorts and conditions of Teutons have flowed over to the sunny south. And, farther back yet, to the times when Germanic warriors climbed over these mountains to the Po plateau below, to settle here, or later on go to the City of the Tiber, there to lease themselves to Roman emperors as fighting mer-

* Translated from *Schweizer Graphische Mitteilungen.*

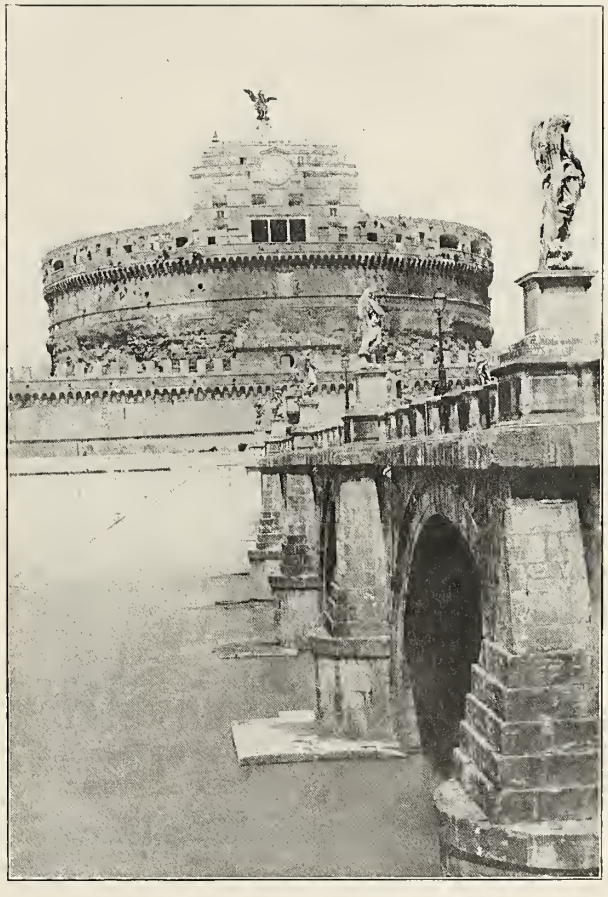
cenaries. Century after century has since sent its hosts of sturdy youths and men from German countries over the Alps. They came as conquerors and extenders of German dominion, under the lead of German princes and emperors, and from Charlemagne to the last Hohenstaufen, the young Conradin who had to lose his life there, Italian earth has



A BIT OF ALPINE LANDSCAPE.
Photograph by Dr. C. A. Parker, Chicago.

drunk up an incalculable stream of Teutonic blood. Innumerable ruins of bergs, palaces, castles and guard-towers, strewn over the whole of Italy, still give evidence of the Germanic dominion of those days when Romans and Germans were in a constant feud and when German emperors, for instance Frederick II., preferred to abide in their artistic castles in Sicily, rather than in the rugged northern homeland. And these ruins of a past grandeur also tell us of many centuries of hard contests between German empire and Roman papal power, which ended with the defeat of the former, when, despite the valor, despite the deepest humiliation of all, the victors nevertheless obliged the German emperor to bend his proud neck and in sackcloth make his way in winter over the snowfields and glaciers of the Alps to Canossa, to humble himself before the pope.

But not only with the sword in hand did the Germans come over the Alps, but they carried with them culture, knowledge and art, later on taking back to their beloved fatherland a worthy part of Romanic achievement after the days of the Renaissance. Thus they came as merchants, printers and workmen; also as students, for the high schools of Italy were renowned in the Middle Ages and sons of German patrician families filled their recitation halls. The budding time of the Renaissance lured plenty of German artists and architects toward their superior art work. Did not a Dürer cross twice over the Brenner to learn Italian art, which, however, could not influence him to become unfaithful to true German art? And when to the masterpieces of the Quattro and Cinque Cento were added the art treasures of ancient Italy, this land so rich in nature and art became yet more attractive to so many, that even Göthe took his wanderstaff in hand to ease his intense and long-cherished desire to visit it. Venice, Bologna, Florence, Rome, etc., became the pilgrimage shrines of German artists and poets. And they have remained so till to-day, despite the pushing forward in these modern times of *la ville lumière*, Paris, for to a great number of our most noted painters and sculptors Italy has become almost a second home. This has for our book trade, or the graphic affiliations, a particular interest, since the young artists wandering in Italy loved to do illustrating, and thus their travel impressions found their way pictorially into our periodicals. With many of our workers at German illustrative art the incentive is to be ascribed to their stay in Italy. Particularly may be cited Ludwig Richter, Führig, Anton von Werner, P. Thumann, both Prellers, and others. One must look over the register of the German artists' inn,



HADRIAN'S TOMB, FROM ACROSS THE TIBER, ROME.
Photograph by Dr. C. A. Parker, Chicago.

Casa Baldi, in Olevano in the Sabine hills, and examine the sketches and pictures of German painters which grace the walls of this friendly stopping place, to appreciate how gladly our compatriots loved to dwell here and go into raptures over the beauty of the scenery and the race types. Hardly one of all the known German artists and illustrators of the nineteenth century, even up to the present, has failed to leave his name in Casa Baldi's register. And whoever wishes, in the midst of the most charming part of Italy, to see a bit of German earth, has not far to go from Olevano to the Serpentara, a grand wood of holm-oaks,

where one can revel in the picturesqueness of mountainous nature. It calls for praise that our state has secured this poetic spot and thereby made for our art disciples a permanent home. Nevertheless, Rome, Naples, Capri and Florence attract enough for a longer stay, and artists like Feuerbach, Marees, Böcklin, the sculptor Volkmann, Allers, Oswald Achenbach, Otto Greiner, Böhme and many others have fixed permanently their studies therein. For Dannecker, Thorwaldsen, Begas and others, Rome, with its works of Michael Angelo, became their El Dorado. And the same power of attraction, after the revelations concerning this land of natural and artistic beauties made by Winkelmann and Göthe, has since worked upon the greatest Germanic poets, thinkers and musicians. Platen,



TEMPLE OF FAUSTINIAN, ROME.
Photograph by Dr. C. A. Parker, Chicago.

Gaudy and Heinrich Heine, Vosz, Heyse, Telmann, Victor Scheffel, Adolph Stahr, Fanny Lewald, etc., all made pilgrimages to the classic cities, remaining there for years and there doing their best work, as also did Byron, Ibsen, Jonas, Lie and other northern poets; likewise Richard Wagner and many of our modern composers. What great, sublime thoughts the Italian landscape may evoke from favored minds is perhaps best evidenced by Nietzsche, whose "Zarathrustra" for the most part was created within view of nature's grandeur. Out of nature he evolved his epoch-making works.

But not only German painters and illustrators migrated since Dürer's day over the Alps; there went also printers and other graphic artisans, and they still do so to-day. Gutenberg's great discovery was scarcely made when German printers and engravers took up their little bags and carried Gutenberg's and Dürer's arts to Italy, where they were developed to the highest point. The first Italian work printed with movable types and illustrated with woodcuts, "Meditationes Johannis," which appeared at Rome in 1467, was the product of German printers and engravers. Already two years previously the world-renowned monks of the St. Scolastica Monasteries had secured German printers, and with them established the first German printery on Italian soil. I myself had the good fortune, in my travels through the wildly romantic part of the Sabine hills, to visit the Scolastica, which lies afar from all worldly movements amid the crude beauty of the Apennines. As if stuck on like a swallow's nest, the towering, massive structure, with its pillars and arches, rests upon the high, heaven-seeking cliff-walls, while far below, wildly frothing in the cañon, the Anio finds its way. These monks speak nearly all living languages, and use them also in printing. Amid the quietude of these impressive heights, which, here in the Apennines with their peculiar flora, their olives, grapes and flowers, works upon one quite differently from the Alps, these monks still write and print their books. The old handpresses, types and books have been conserved, and in this vicinity one imagines oneself almost set back again into the fifteenth century. In 1469 the printer Johann von Speyer began the first printery at Venice, and after that, when printeries got started in Brescia, Genoa, Verona, Sienna, in short, in all the then literarily renowned Italian cities, and the art of printing began to blossom throughout the land, the German printers and engravers migrated in crowds over the Alps. They were the most esteemed and most sought artisans, because of their capability, which here, combined with Romanic taste in art, produced the choicest results in typography. What came out of the renowned offices of the Aldini, Marcolini and Coriolano in Venice was for the most part German workmanship. Christoph Coriolano himself was an immigrant from Saxony, to whom the beautiful city of canals was so attractive that he erected there a temple of the black art, which speedily became noted because of its productions. The same is to be said of the printery of Nicolas Jenson and that of Erhardt Ratdolt, of Augsburg. Not only as printers, but as type-designers and engravers, did these Germanic elements invade in a reformatory and enlivening manner the realm of the printing art in Italy. As early as 1465, Sweynheim and Arnold Pannartz cut for the Scolastica the first modern Roman type-face for the Italians, which drove out the early Roman fonts in general use at the time, and it was Jenson who, in Venice, had the Latin face cut which to-day obtains universal recognition. To him belongs also the honor of having made the first types with which to print Greek. Ratdolt of Augsburg, working in his office at Venice, was one of the earliest printers of fine illustrations, and also used gold for printing. Thus, until far into the seventeenth century, Italy was for German engravers and printers the country where one could not only earn good money (for many a German who stayed there and established himself became wealthy), but could also add much to his knowledge. Then the influx of Germanic workers gradually declined. The calamitous thirty-years' war, which had such a disastrous effect on Germany and which took so long to recover from, almost made an end to the propensity of printers and graphic workmen to wander to Italy, until, in the eighteenth and nineteenth centuries, it revived slowly.

(To be continued.)

ENJOY YOURSELF.

An individual of the Weary Willie type was given 10 cents by a philanthropic lady, who said, as she handed him the money:

"I am not giving you this because you begged, but for my own pleasure."

"Oh, ma'am," replied the tramp, "make it a quarter and thoroughly enjoy yourself." — *Everybody's Magazine.*

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

TITLE-PAGES.

No one feature of typography bears more of interest to the job compositor than the title-page. Historically, the fact that it was the forerunner of modern display composition, the latter being the outgrowth of title-page arrangements, makes it of added importance. The title-page was one of the earliest forms of type display. Although what might be termed the first job-printing was

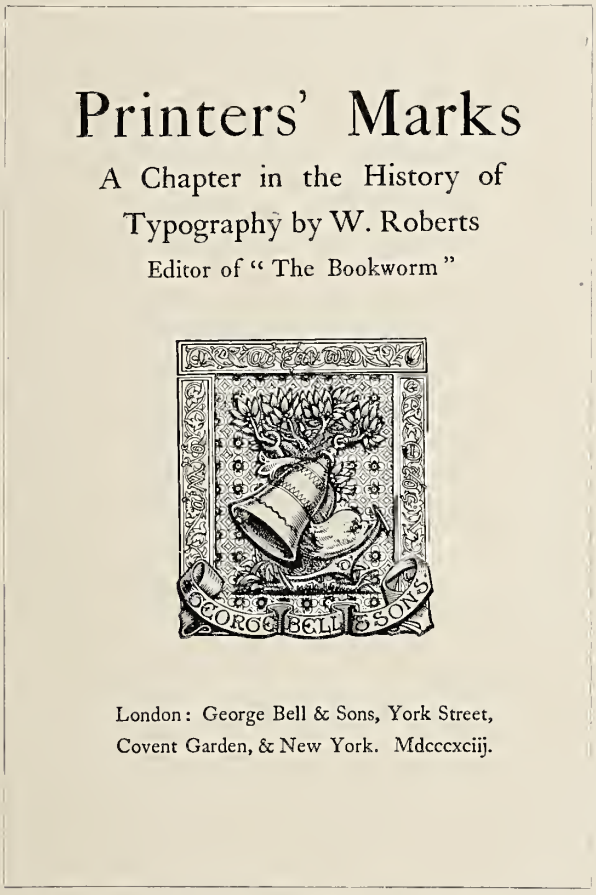


FIG. 1.— An interesting title-page, showing the use of a printer's mark.

done by Gutenberg in Mainz, in 1454, in the form of letters of indulgence, still it is to the displaying of the colophon, first attempted some fifteen or twenty years later, that can be traced the real beginning of job composition as we know it to-day. From the days of hand-lettering and illuminating until a considerable length of time after the advent of printing from movable types, the colophon, a paragraph telling of the printer or calligrapher and illuminator, was found on the last printed leaf of the book. Later we note the addition of the printer's mark to the colophon, then the displaying of the colophon over the

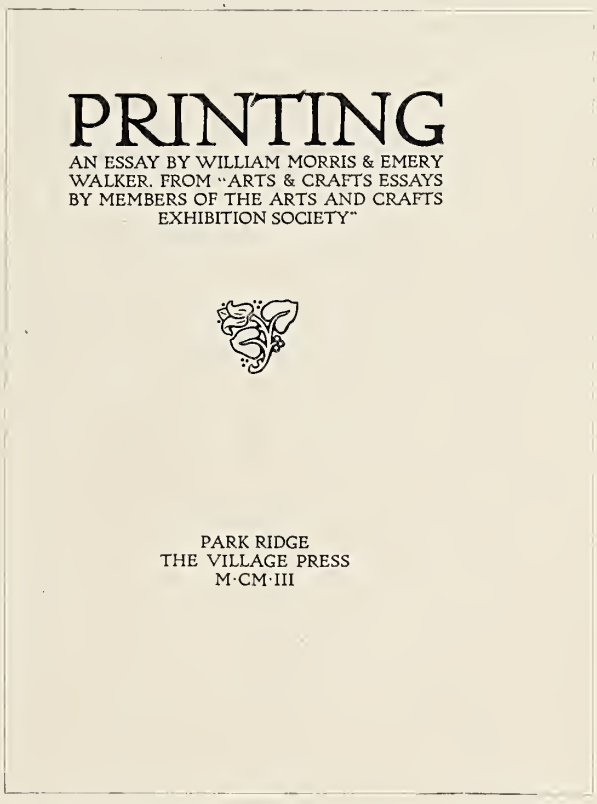


FIG. 2.— An excellent illustration in the value of simplicity in title-page designing.

entire page, and finally the title-page as we know it to-day, taking up a full page in the front of the book. It was in 1471 that the first important change in the arrangement of the colophon took place, Nicolas Jenson at that time setting a colophon entirely in Roman capitals and putting blanks between the lines in order to emphasize it. Previous to that time the custom had been to set the colophon in a solid paragraph of lower-case.

However entertaining may be the subject of the historical phase of title-pages, printers' marks, etc., the point of vital interest to the compositor of to-day is the present-day title-page. The practical man demands a knowledge of what the other fellow is doing to-day, rather than information as to what the other fellow was doing in the early days of the craft. For this reason, the historical features must be left to the many excellent treatises on this and kindred subjects, and the space here allowed devoted to a consideration of work that is at present being turned out.

Title-pages, as we use them to-day, vary greatly. The printer is called upon to set all kinds of pages, from the large title of a work on technical subjects to that for a booklet. Obviously, the same manner of treatment for all cases could not be considered. The informal type which is appropriate and pleasing on the title-page of a booklet descriptive of a summer resort would not be in place in a more serious work.

The type must be chosen with a consideration for its harmony with the subject. Generally speaking, we may properly choose Roman capitals for formal dignified subjects, Gothic letters for ecclesiastical and kindred subjects, and italic and free Roman letters for subjects of a lighter

nature. Exceptions to this method of treatment are frequently made, and with excellent results. We often see a title-page of a serious, formal subject in lower-case Roman or a title-page for a booklet in Gothic. But, as a usual thing, the most pleasing selection of type is in accordance with the above.

When the type is decided upon the whole page should be set in the same series, and the introduction of other

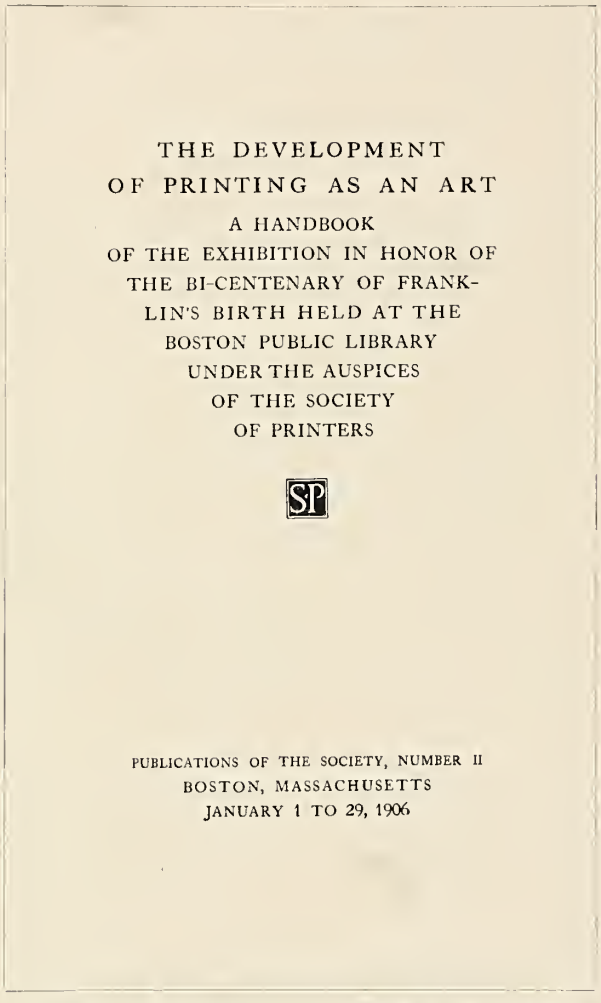

THE DEVELOPMENT
OF PRINTING AS AN ART
A HANDBOOK
OF THE EXHIBITION IN HONOR OF
THE BI-CENTENARY OF FRANK-
LIN'S BIRTH HELD AT THE
BOSTON PUBLIC LIBRARY
UNDER THE AUSPICES
OF THE SOCIETY
OF PRINTERS
SP
PUBLICATIONS OF THE SOCIETY, NUMBER II
BOSTON, MASSACHUSETTS
JANUARY 1 TO 29, 1906

Fig. 3.—The subject, and style of expressing it, make the Roman capitals especially appropriate.

type-faces should, if possible, be avoided. Also, where it can be done without injuring the design, the page should be in all capitals or all lower-case in order to give the best results. The design of the page as a whole is, however, of more importance than the single line, and, if it is found that a more pleasing contour can be gained by the introduction into a page of capitals of a line of lower-case, or vice versa, the change should be made.

The title-page must, above all things, be simple in design. Copy which naturally resolves itself into two or three groups, as, for instance, the title, author and imprint, lends itself readily to pleasing display. Where the copy is complete and descriptive, as is frequently the case, the matter should, as far as a proper feeling for legibility will permit, be gathered into a small number of groups.

In Fig. 1 is shown the interesting title-page of a book dealing with the subject of printers' marks. The page suffers in reproduction from the fact that in the original the top line and the background of the printer's mark were in red ink.

Fig. 2, a title-page from an admirable bit of printing by Fred W. Goudy and Will H. Ransom at the Village Press, is an interesting study, although, like the previous example, it loses much of its charm in reproduction, having been printed in two colors, the top line and ornament in red-orange and the balance of the page in black. Gathered into but three groups, including the decoration, it affords an excellent illustration of the value of simplicity in the designing of title-pages, and one can hardly help feeling that the page shown in Fig. 1, admirable as it is, would be improved by a little closer grouping of the type-matter, as has been done in this case.

In Fig. 3 we have an interesting arrangement of Roman capitals in combination with a monogram in formal Roman. In the original the latter is printed in orange. The formal, dignified subject and style of expressing it make the Roman capitals particularly appropriate.

A pleasing miniature title-page is shown in Fig. 4. The illustration here shown is the same size as the original. This, also, was in two colors, the top line and little decorative spot being in orange. While it is very cleverly arranged, still there is a slight tendency to a complicated appearance, owing to the use of Roman lower-case, Roman small capitals, Roman capitals and italic lower-case. One feels that the small caps, at least, could be dispensed with. Then, too, the line containing the firm name at the bottom of the page is longer than the widest line at the top, a fact that is accentuated by the smallness of the type in the

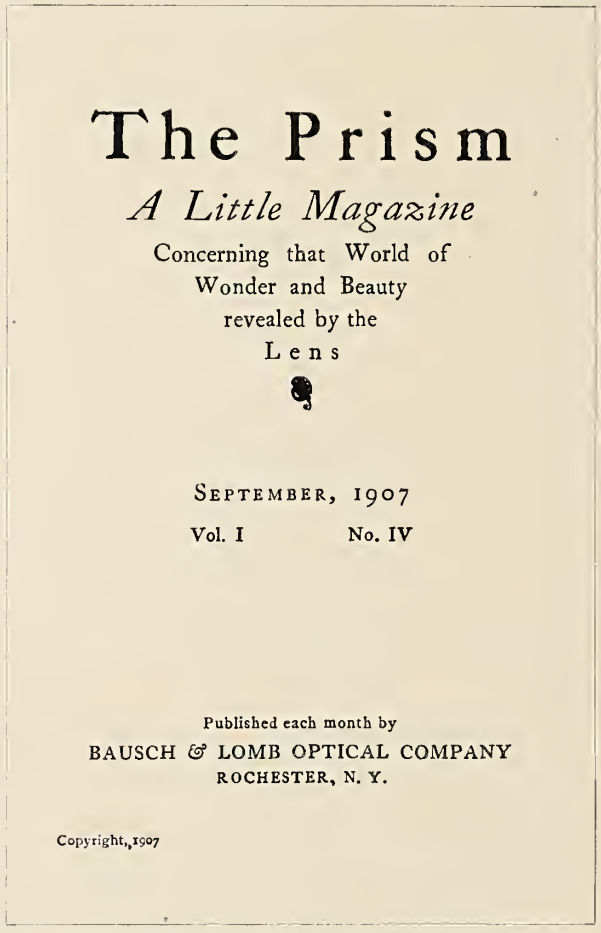

The Prism
A Little Magazine
Concerning that World of
Wonder and Beauty
revealed by the
Lens
SEPTEMBER, 1907
Vol. I No. IV
Published each month by
BAUSCH & LOMB OPTICAL COMPANY
ROCHESTER, N. Y.
Copyright, 1907

Fig. 4.— A pleasing title-page, but rather complicated in appearance, owing to the use of too many type-faces.

lower line. The widest line on a title-page should be at or near the top of the page. While there are sometimes exceptions to this rule, as a usual thing we feel that where the design is widest near the top the effect is the most satisfactory. The normal mode of viewing a type-page is from the top toward the bottom — the eye naturally seeks at

A FEW SPECIMENS FROM *THE* INLAND PRINTER TECHNICAL SCHOOL AND OTHER SOURCES

Figure 1. Shows a distinctive title-page designed and lettered by F. C. Meyer, a student of the I. T. U. Course in Printing.

Figure 2. A suggestion for a simple, yet strong, cover-page.

Figure 3. Booklet cover-page and title-page, involving the use of stock cuts as the decorative material.

Figure 4. An appropriate and pleasing relation of stock border and subject.

Figure 5. A cover suggestion designed and lettered by W. E. Dillon, a student of the I. T. U. Course in Printing.

Figure 6. Another title-page suggestion.

Figure 7. A strong, unusual cover-page treatment by H. D. L. Nidermaier, Inland Printer Technical School.

GOUDY

A BOOK ON PRINTING

BY

CHARLES EATON SMITH

CHICAGO
THE EMPIRE PRESS
1907

FIGURE 1.

AUTOMOBILES

Being a Brief Description *of the* Reindeer and Nero Cars, *Made by the* Grand Machine Works, Detroit and Jackson

FIGURE 2.

The Artistic in Wall Paper & Decorations

A Little Booklet Describing the Late Designs, Both Foreign & Domestic



Haas & Company
Designers :: Importers
228 Beach Street, Chicago

The Artistic in Wall Paper & Decorations



FIGURE 3.

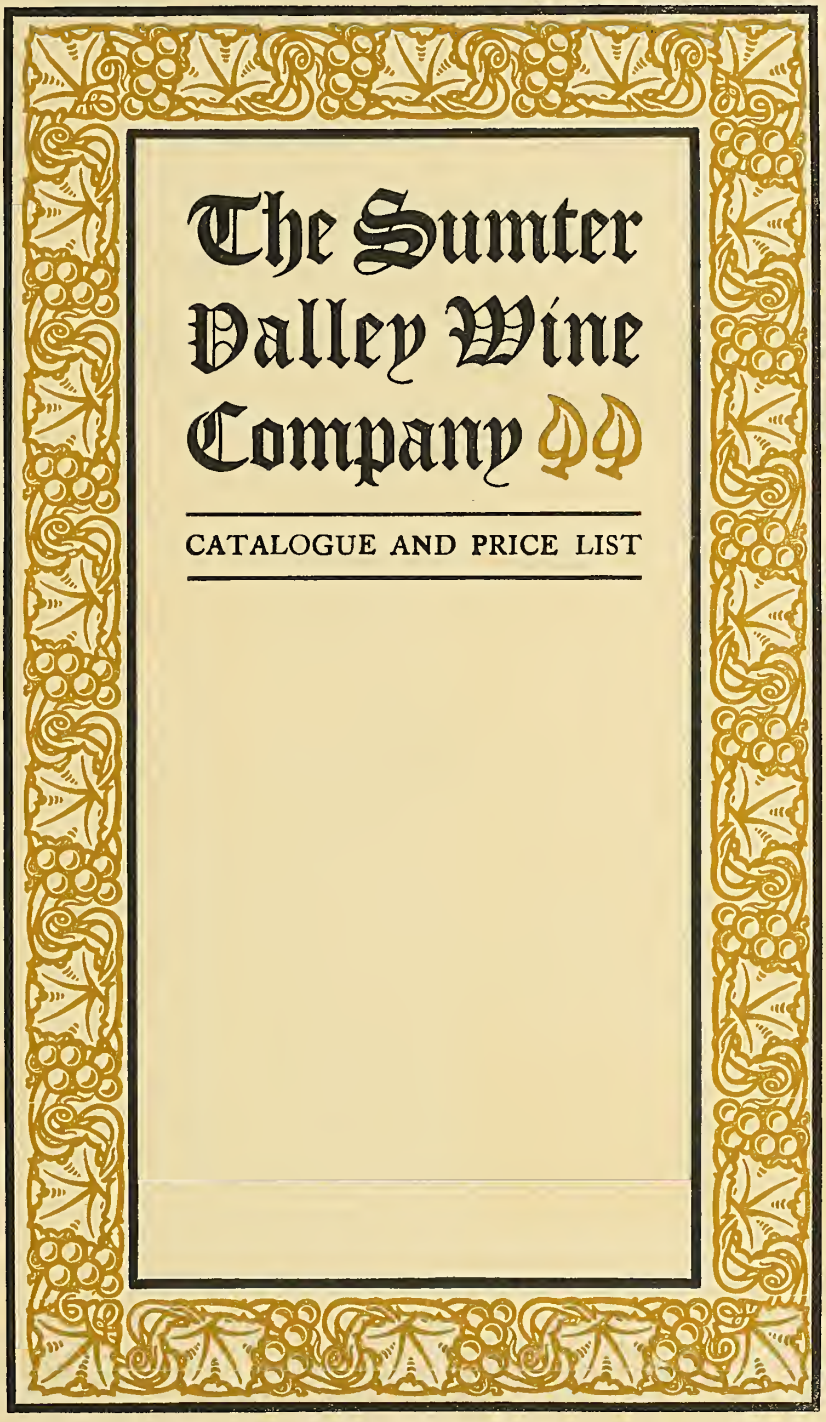


FIGURE 4.

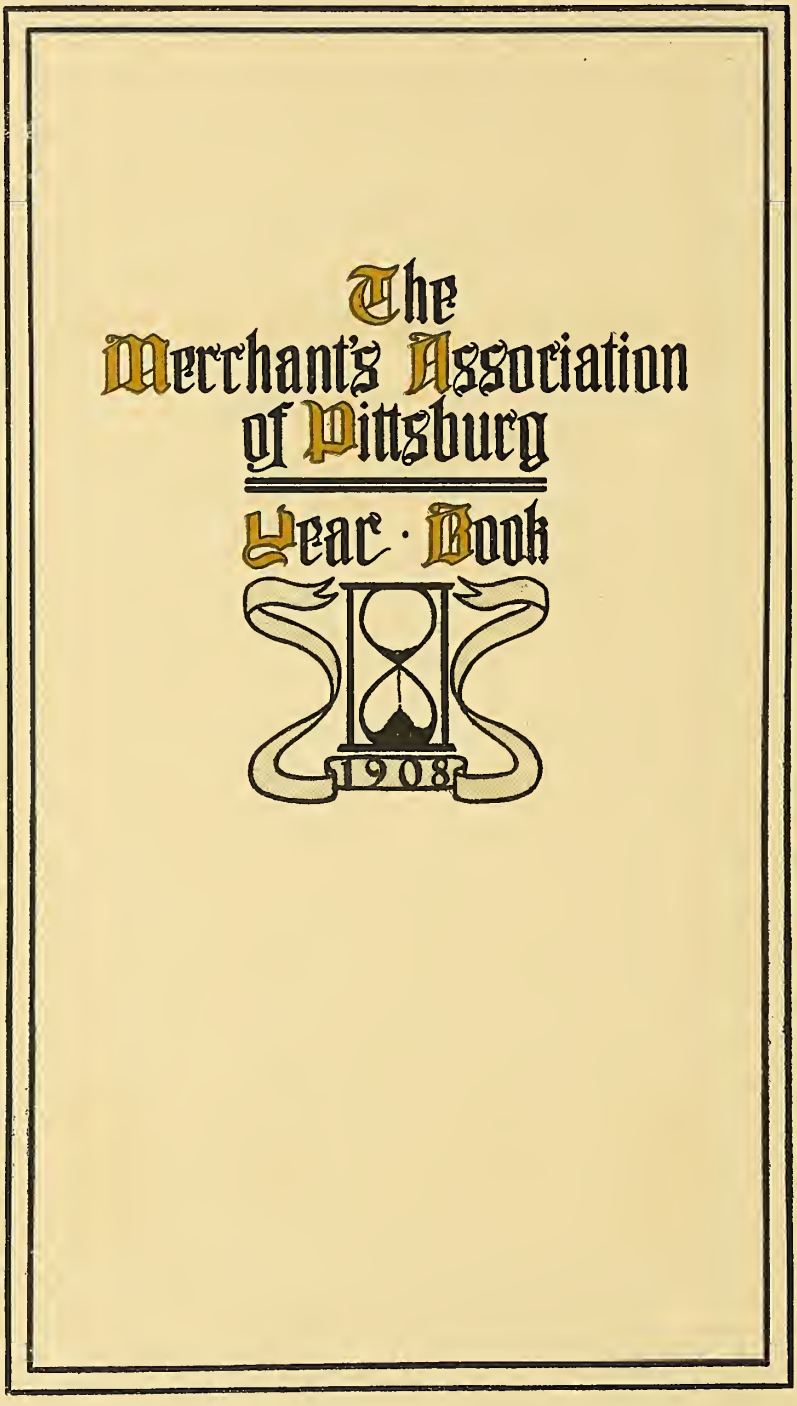


Figure 5.

THE FEDERATION OF PRINTING TRADE ASSOCIATIONS OF THE NORTHWEST STATES





SOUVENIR OF THE SECOND ANNUAL CONVENTION, AT DENVER, OCTOBER 29, 1908



FIGURE 6.

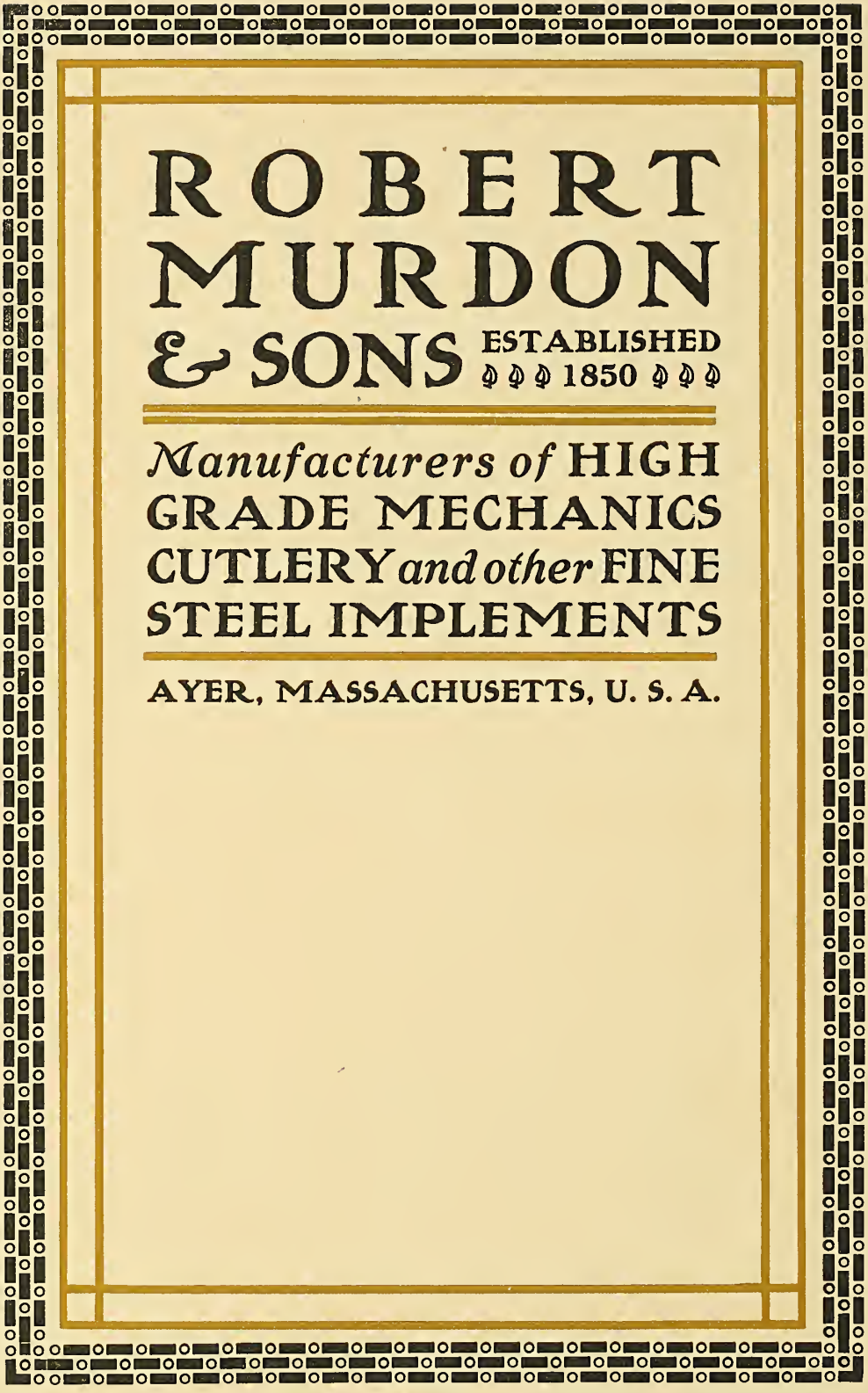

ROBERT
MURDON
& SONS ESTABLISHED 1850
Manufacturers of HIGH
GRADE MECHANICS
CUTLERY and other FINE
STEEL IMPLEMENTS
AYER, MASSACHUSETTS, U. S. A.

FIGURE 7.



FIG. 5.— A title-page lettered in a free, informal Roman.

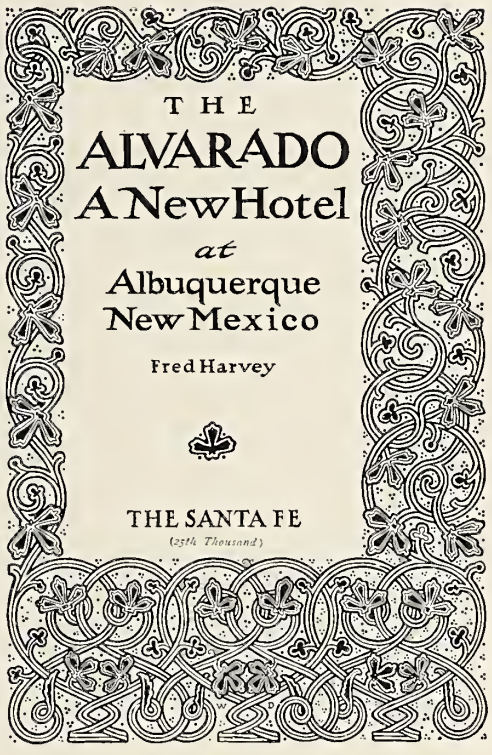


FIG. 7.— An effective title-page design, showing the use of a decorative border.

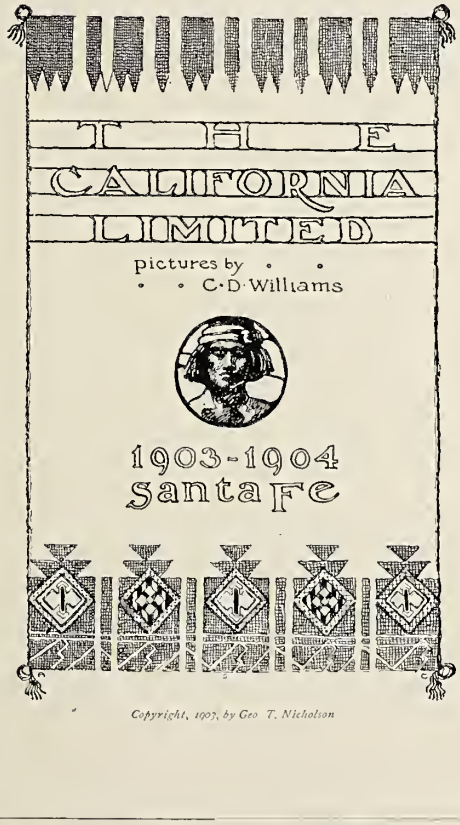


FIG. 6.— Showing the adaptation of design which harmonizes with subject.

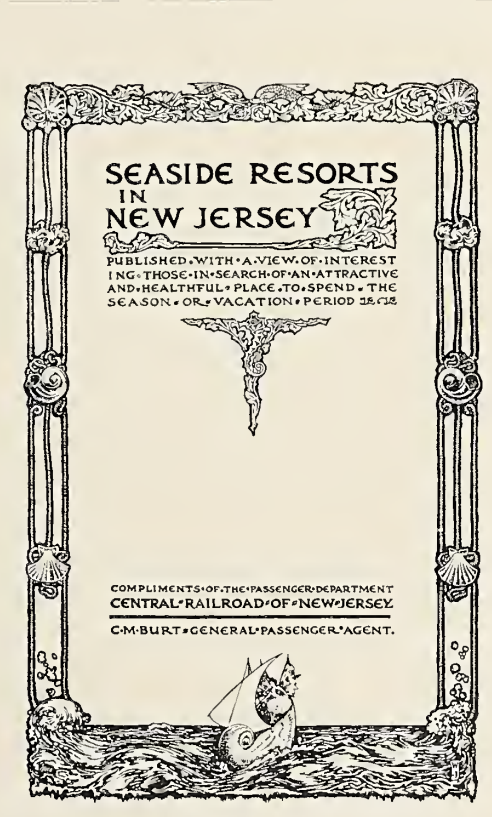


FIG. 8.— This title-page is doubly attractive by reason of the harmony of subject and treatment.

first glance a spot near the top. For this reason, when we have but a single line or group of lines on a page we place it in the upper, rather than the lower, half. We look upon a type-page as hanging pendant in the space rather than standing upon a foundation, and when the lower portion of the design is wider than the upper portion we have the foundation effect.

Frequently one feels that the dignified, formal effect secured by the plain Roman letters, especially capitals, is not desirable for a certain piece of work. Then it is that

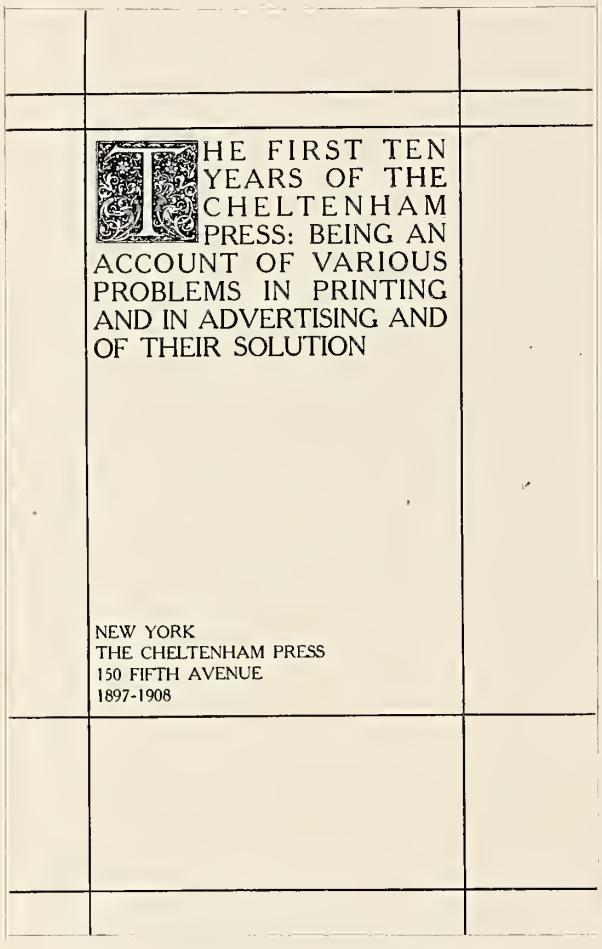


Fig. 9.— An unusual but pleasing title-page arrangement.

the informal Roman or the italic is brought into play. Such a case is illustrated in Fig. 5, a booklet title-page, the original of which was in black and red. Here, too, one feels that a different arrangement of the panels, throwing more of the weight of the design toward the top, would be preferable, although this necessity is minimized by the use of a sufficient number of rules to pull the whole design together.

The adaptation of features of design harmonizing with the booklet, or the subject for which it stands, is exemplified in Fig. 6. The Navajo Indians being used extensively as an advertising feature by the railroad issuing the booklet, their style of design has been used as a motif for the page, and with excellent results. The original of this page was in black and yellow, the background of the circular cut and the centers of the letters in the three upper lines being in yellow.

The title-page with the decorative border is ever popular, as it gives opportunity for a richness in design that is otherwise unobtainable. In Fig. 7 is shown such a title-page adapted to a small-resort booklet. In this case the original was in black and brown, with the second line and small ornament in the brown.

In Fig. 8 one can not but observe the excellent harmony between the subject and the artist's treatment of it. The very atmosphere of seaside resorts is carried throughout the decoration, and even the letter form used, peculiar as it is, is thoroughly in keeping. The charm of an attractive title-page is doubly enhanced by such a treatment as is shown here.

A rather unusual form of treatment, but with ample historical precedent, should one desire it, in the early manuscripts and printed works, is shown in Fig. 9. This illustration suffers more, perhaps, in reproduction, from the fact that the rules and initial were in red-orange.

In addition to the reproductions shown herewith, several title-page designs, both in type and hand-lettered, will be found in the insert in this issue. They are the work of students in The Inland Printer Technical School and the I. T. U. Course in Printing.

HIS WISH FULFILLED.

A German peddler rapped timidly at the kitchen entrance. Mrs. Kelly, angry at being interrupted in her washing, flung open the door and glowered at him.

"Did yez wish to see me?" she demanded in threatening tones.

The peddler backed off a few steps.

"Vell, if I did," he assured her, with an apologetic grin, "I got my vish; thank you." — *Everybody's.*

HEALS AND SOULS.

Over a shoemaker's shop in Memphis, Tennessee, appears a sign lettered as follows:

"SAM OMMELL.
Shoemaker Supply Co.
Souls Rubber Heals Sowed
40c. Souls & Heals $1.00."

— *Printers' Ink.*

PUBLICITY FOR THE ENGRAVER.



— *Newspaper ad. from Hong Kong Sheng Po.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

MOUTHPIECE LEAKING.—An Illinois operator writes: "I have been troubled with a leaky mouthpiece and finally decided to call in a machinist. He arrived this morning, and, after putting in a new mouthpiece and working on it for about three hours, he finally got it fixed O. K. I forgot to state in my previous letter that we had a man working here nights for about a week, and at that time the mouthpiece was leaking. He took it off and fixed the leak, but in putting it back he did not put it back right. He set it too far toward the keyboard, and the result was that I did not get any metal out of that last hole. He also did something to it, for, after the machinist took it off, he found that it was bent, and actually would not sit solid enough in its seat after putting it in. This first man also had cut the vents too deep, and then tried to close them up again, with the result that the face of the mouthpiece was all cut to pieces."

HOLLOW SLUGS.—A Nebraska operator writes: "I am working on a brand-new No. 5, just out of the factory about a month. Have had some trouble with my gas, but have that regulated so I can get all the heat necessary. I am sending you some slugs to pass on and tell me what is the matter, if you will. These are all one night's run. To me it seems as though I am not getting enough metal, as some seem hollow. The plunger is clean, but I can not get enough metal, it seems. The jets are also open. I think, though, my lock-up is not right, but the man that put it up said it was. Could it be my metal is too hard?" *Answer.*—It appears from the looks of the slugs at the bottom, that the pot lock-up is not right and that your metal is too hot. Decrease the temperature slightly and put a piece of tallow about the size of a hickory-nut in the bottom of your well, and swab the well with an oiled piece of waste on a rod. Increase the tension of the pump-spring and clean the cross-vents of your mouthpiece.

DEAF MUTES ON THE LINOTYPE.—The employment of deaf printers on the Linotype has been the subject of inquiry and much debate, and in a recent issue of the *Illinois Advance*, published at Jacksonville, Illinois, a writer quotes a letter from the manager of the Inland Printer Technical School on the subject, saying that the half dozen or more deaf mutes who have been graduated from this school made good operators. There seems to be no reason why more bright young men and women, though handicapped by the lack of hearing, should not take up this branch of the trade and make a success of it. It is found, in the majority of cases, that the lack of one faculty has a tendency to sharpen other faculties to such an extent as to partially overcome whatever disadvantage they may be under in competing with their fellows. For instance, the deaf Linotype operator, unable to hear the alarm bell on the machine which announces the completion of a line, attaches a bit of white card to the bell hammer, which, as it falls, attracts his eye. Frequently deaf mutes possess a better education than others who apprentice themselves to the printing trade, and this, of course, is in their favor. Linotyping is by no means closed to the deaf, and many more of them could find agreeable employment in the trade.

MATRIX ALIGNMENT.—A New York operator-machinist asks: "I herewith enclose a clipping of a print from our eight-point matrices. You will notice that a few of the lower-case 'i's' seem to cast a little high in the line — that is a few of them are not on a perfect alignment with the lower edge of the other letters. The matrices have been in use about four months, and I noticed this from the first. All other letters align perfectly and a greater part of the 'i's' do. There does not seem to be anything the matter with matrices in any way, and they appear to be as perfect as when they came from the factory. I also enclose a clipping of six-point from the same machine, and these matrices have been in use fully as much as the eight-point, and the alignment of all letters is perfect. (2) What would be the reason for a line shifting from the second elevator into the distributor box with a sort of bang? This occurs only occasionally. The shifter seems to push the matrices with such force that when they come to the stop in the box to be lifted out, it sometimes makes considerable noise. Have repeatedly tried shifting lines by hand, and they always seem to work easily." *Answer.*—(1) The alignment complained of is not at all bad. Strictly speaking, round letters are made actually below the line and, so, when examined alongside straight letters, like the "i," cause the latter to seem above the line. The resultant general optical effect is to cause the letters to appear in perfect alignment. (2) Perhaps the adjustment between the two parts of the second-elevator lever is not made right. The roller should clear the cam when the lever is down in its lowest position. Keep the shifter trackway clean and oiled, and see that the stop which limits the inward stroke of the shifter allows the last matrix to be properly engaged by the lift, and travels no farther.

GAS PRESSURE.—A Canadian operator-machinist writes: "(1) Since writing you some time ago, I have been having a great deal of trouble with our metal. We have the Canadian-built machine with its new mercury pot-governor, but have no pressure governor on the main, with the result that we have hot or cold metal too frequently for comfort or good results. I got one of the Mergenthaler Company's pressure governors, such as you explain in your book, but the gas company refuses to put it on, claiming it is of no use, and have seemingly convinced our manager to their own way of thinking. Please let me have your opinion, and tell me why one machine causes more trouble through irregularity of the gas pressure than the other (we have two on the 1¾-inch main). The gas we are using here does not seem to be any too well purified, as it rots the rubber hose in much the same manner that oil will. (2) How would you recommend cleaning matrices that had oil spilled on them, and how do you test matrices, when repairing, for being perfectly straight (flat)?" *Answer.*—(1) The use of a pressure regulator is necessary where the pressure is not regular, and the use of a properly adjusted pressure regulator will tend to reduce the gas bills, hence the opposition from the gas company. If one machine causes more trouble than the other, it is quite possible that the governor on that machine is not so accurately adjusted as on the other. The gas connections on American-built machines are now all iron pipe, no rubber being used. It is possible for you to have such connections made by a gasfitter; the pipe leading to the burner from the machine governor is about one-eighth inch. (2) Wipe the oil from the matrix and polish the

ears and sides on a smooth board. Test matrices by placing the straightened one against a thick matrix. You can then see if it is correct.

TYPESETTING BY TELEGRAPH.— The printing world has been so regularly apprised of revolutionary inventions from various quarters of the globe that it has become somewhat blasé, and fails to respond to announcements of this kind. Nor is it to be expected that these press notices will be taken seriously by practical men, however much they may interest or alarm the general reader. One of the "yarns" which appears with precise regularity is the announcement that Professor Somebody has invented an apparatus by which a typesetting machine or Linotype machine or a whole battery of them, can be operated by means of a telegraph wire, and so dispense with the machine operators. Editors will then, so they claim, send their matter direct to the composing machine instead of printing it on their typewriters. Obviously, however, the editor will either have to be equipped with the technical knowledge of the printer, or the printer possess the brains of an editor, otherwise there will be work for more proofreaders. However that may be, the important and obstinate fact which all such proponents overlook is that, while it is not impossible to electrically operate the keyboard of a typesetting machine from a distance, it is a physical and mechanical impossibility to invariably cause the movement of the key to perform its function of releasing a matrix or a type. The failure of any letter or matrix to respond must be at once detected and corrected, as also must errors be rectified as soon as discovered. The latest of these inventors to be heralded by the press, Hans Knudson, a Danish electrical engineer, who proposes to set type on a Linotype machine in Paris by wireless waves thrown from London, seems to overlook these little obstacles. Perhaps his attention has not been called to them. It takes an electrical engineer or an imaginative reporter to revolutionize the printing business with a sweep of the hand or pen.

TRIMMING-KNIVES.—An Ohio operator writes: "My difficulty is in getting slugs to trim properly. Molds are screwed in disk and set to right of slot perfectly tight, and I have set left-hand knife so that it trims half-way across slug when machine mold is still cold, but after running for about ten minutes, it will not entirely trim the shoulder on the left side. I have set right-hand knife so that ribs are almost entirely trimmed off at top of slug, or to size given in a printed table I have from one of the Linotype supply houses. The difficulty in trimming, of course, throws the slugs off their feet. I have ascribed trouble to the expansion of the metal of mold, causing casting space to grow smaller with the heat and, consequently, it does not trim enough on left-hand side when mold is hot. Is my theory right, and can the condition be remedied?" *Answer.* — We think your theory is not correct regarding the cause of slugs not trimming properly. Proceed as follows to remedy the trouble: Remove the mold from the disk, take it apart and clean it, using a sharp piece of brass to remove all attached pieces of metal from the inside and back. Wipe the base of the mold where it has contact with the disk; also clean this part of the disk. Assemble the mold and place in position in the disk. If it is a Universal mold, bring the cap-screws to a bearing before the banking-screws are brought tight; then tighten the banking-screws as tight as you can with the screw-driver. Now set your left knife so that it takes off only the overhang near the face of the slug. The knife should not trim more than this. While making this adjustment, the right knife must also trim part of the rib side of the slug; not more than normal, however. Set the right knife so that the slug will measure standard size. Note when the slug is being ejected whether the disk moves farther toward the knives. This movement should not occur. Do not tip the knives with underlays of paper, and see that they are sharpened at the proper angles.

ANOTHER NEW ZEALANDER GRADUATES.—Alex. D. Munro, who has just returned to New Zealand, is the third student from that island to graduate from the Machine Composition Branch of the Inland Printer Technical School. Mr. Munro, before sailing for home, gave out the following: "Some two and a half years ago I left New Zealand for a protracted trip round the world, and, combining business with pleasure, stopped off at Chicago to learn the mechanism of the Linotype at the Inland Printer Technical School, where, after six weeks of hard study and practice, I accumulated sufficient knowledge to take a situation as machinist-operator with satisfaction to all concerned and great gratification to myself. I have since held several situations in and around Chicago, both as operator and operator-machinist, always being able to obtain more than the regular wages. I will always have pleasant recollections of American printing-offices, which I found to be far from the slave-driving places they are regarded abroad. The American-made Linotype, in my opinion, is superior to the English; indeed, I was surprised to find, even in small country offices, old Linotypes which, as far as their adaptability to jobwork was concerned, were far in advance of the latest English machines in New Zealand when I left, owing to the enterprise of the American proprietors in having all the latest improvements attached to their old plants. The New Zealander, like his American cousin, is very patriotic, and always gives preference to English-made goods, when conditions are even; but I'm afraid, as in the case of the reaper and binder, America will get the New Zealand trade unless the English company puts a spurt on and gets in line with progress. Even as it is, there are several plants of the Mergenthaler No. 5 Linotype in New Zealand, in spite of the extra duty on American-made articles. During my stay in America, which dates from the 'Frisco earthquake, I have visited most of the principal cities and 'sights,' and it is with feelings of regret that I now leave for home, via Britain and the Mediterranean."

TRIMMING-KNIVES.— "Westerner" writes: "I wish to take advantage of your valuable department, to have your expert advice on a matter which has been causing considerable unnecessary labor, that is, correcting knife (right hand) when changing from body to body. In an adjoining city there is another machine that gives the same trouble. It is this: A great part of our composition is on a twelve-point slug, for which we have knife set so that twin slugs will justify accurately. If, now, we change to an eight-point slug, we find that the right-hand end calipers 1-1000 inch less than the other on a twenty-five em slug, decreasing as we shorten the measure. Consequently, we have to make correction to prevent fan-shape. Now, I am sure that it is not an erratic action of the knife-block, for the result has proved the same despite careful cleaning of same and careful graphite polishing of all moving parts. The knives have only been sharpened at the Mergenthaler supply house, and carry no bruises on any surface. Wedge is also as perfect as when made. I have arrived at the conclusion that the lower incline of the wedge-carrying bar has more 'grade' than the upper, throwing lower end of knife in farther for the same movement of lever, although if the right-hand knife were wedge-shaped ever so little, the same thing would happen, as the wedge-carrying bar, where it slides along knife, moves into new territory with each change of body. As I have no tools for comparing the two wedge surfaces, and no caliper of a width to engage knife, I do not know whether this is correct. Machine is a No. 3, and this matter is chronic. Have had

no experience with other machines, so know nothing about general conditions. Are machines occasionally so imperfect in so vital a part? Kindly give your advice, with remedy. Have thought I might dress lower wedge a shade and get results, but have been taught that machine is made right — — don't monkey. I should add that ten, eight and six point bodies all give this trouble, if pica is right. Of course, if we start with eight-point correct, six-point and ten-point would not be so bad, but twelve-point would be so." *Answer.*— Your trouble is not an infrequent one, but the variation in trimming slugs is not usually of consequence, except where slugs are used for two-column matter. Frequently the stationary knife is at fault in not removing the fin from the smooth side of the slug, the fin varying with the size of the slug.

Bending of Matrices.— "D. E. K." writes: "I recently purchased a new font of matrices for my machine, a secondhand one, just installed. The first of the week, after several days of excellent work, the matrices began sticking in the magazine. We cleaned the magazine, but the trouble still continued, and an operator from another office in looking for the trouble said the lift which feeds the matrices to the distributor was not properly adjusted, and made a different adjustment. Next morning we found this adjustment away off, and I adjusted it so that it works nicely and smoothly, better than it has done at any time since we started the machine. The sticking still continuing, an examination of the matrices showed that many of them, especially the thin ones, had been bent, apparently by being caught by the distributor screw when they were not properly fed in. We straightened those that we could detect as well as we could, apparently getting them in very good shape, but the sticking continued, and the puzzling feature about it was that it seemed to get worse, the operator being of the opinion that the matrices were again bent. The trouble got so bad that we have been compelled to discard the font temporarily at least, and have gone to ten-point where we wish to use eight-point. We can find no place where there appears to be any undue force applied, and the machine seems to make all its mechanical movements smoothly. Do you think it possible that the machine can be bending matrices elsewhere than in the distributor, and can it do so there without stopping it and making the trouble known? The substituted font works much better, but we have not used it long enough to know whether this will also be ruined or not. Another point: Is there any place where we can have the injured font gone over and made right again, or should we be able to straighten them sufficiently ourselves? It is difficult to discern anything wrong with many of the matrices that stick." *Answer.*— If both magazine and matrices were cleaned, the sticking would probably disappear. Run out and stack the matrices on a galley and wipe the ears with a brush moistened slightly with gasoline. Then polish with graphite on a cloth. Clean the magazine with a dry brush and then with the brush dampened with gasoline, and then polish with graphite on the dry brush. The bending of thin matrices is usually done in the distributor box, the lift not being adjusted high enough or the bar point being worn enough to allow two thin matrices to pass through at one time. Bent matrices can be straightened by laying them on a block of wood and tapping them with a light hammer. Hold the bent matrix to the light between two thick and straight ones and the exact point where it is bent can be readily seen.

One of "Our Boys."—Another graduate of the Inland Printer Technical School, Machine Composition Branch, to "make good" and voice his satisfaction with the instruction received, is Mr. M. P. Hart, now in charge of the Linotype in the office of the Charlottee (Mich.) *Republican*. Mr. Hart is a well-known Michigan printer and has a host of friends who will join his Inland Printer Technical School comrades in rejoicing at his success. He writes: "I had thought I would put in a year on the machine and then let you know how much of the instruction I had received from you had remained in my 'noodle' for keeps. One year ago last July the office installed a No. 5 and I went at it. I had not even seen a 'Merg.' from the time I left Muskegon until this one was dumped off at the office, and it was up to me to get busy. Well, I am here yet, which speaks something for what I had acquired while under your instruction. You will remember I told you I would probably know about as little of the machine on leaving the school as any pupil who ever left there, and that all the pointers I received while there would require time to percolate through my thick head. So I just took 'Thompson's Gospels to Linotypists' and 'boned.' The result has been that I do not take my hat off to any one when it comes to keeping a machine going all the time, and my actual damage since the machine was started has been less than $2. Of course, I have bought some small parts and keep them in stock in case of emergency, as there are no other machines nearer me than Lansing. There may be some things in the printing line which I have not been called upon to do on the machine, but I can not recall them offhand. Everything is dumped onto the machine, and hand composition, aside from wood type, will soon be a lost art in this office. I am sending you, under separate cover, a few samples, which of course do not include bookwork, a great deal of which we do in our office. I have just finished a book of about three hundred pages. I have had two raises in salary since coming here, both of which were entirely voluntary on the part of the concern, so I guess I have 'made good.' Before going to the school, I had all kinds of advice — mostly to keep away — but I want to assure you that I have never regretted the time or money spent for my course, and would do exactly the same had I to learn the machine over again. I expect about the New Year to take up the 'Supplemental' course and keep up with the times. I may be a pretty old kid to be going to school, but when I reach that stage where I am satisfied that I know it all, I guess I will be talking business with the undertaker. Now that I have learned what you did for me while I was under your instruction, I want to again express my sincerest thanks for your painstaking efforts in my behalf, and to assure you that my experiences in the school and personal contact with yourself are among the most pleasant recollections of my life."

Recent Patents on Composing Machinery.

Typecasting and Composing Machine.— W. E. Brand, Boston, Massachusetts, assignor to Monoman Typesetter Company, New York city. Filed May 31, 1907. Issued August 6, 1907. No. 862,800.

Type Justifying Mechanism.— F. B. Converse, Jr., Cleveland, Ohio, assignor to Mergenthaler Linotype Company, New York. Filed November 9, 1903. Issued November 10, 1908. No. 903,677.

Job-matrix Holder.— W. E. Chalfant, Philadelphia, Pennsylvania, assignor to Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Filed October 12, 1907. Issued November 24, 1908. No. 904,510.

Type-assembling Mechanism.— E. F. Linke, Hartford, Connecticut, assignor to Unitype Company, New York. Filed May 1, 1906. Issued December 1, 1908. No. 905,196.

Aligning Device.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed April 30, 1908. Issued December 1, 1908. No. 905,541.

COST AND METHOD

ENTERPRISING PRINTER "GOES BUMP."

In one of the high-class advertising magazines a printer of the Middle West has a half-page advertisement. He promises personal supervision of all work, and to make a special study of the individual desires of patrons. This gentleman had probably read some place that prices should be quoted in every advertisement, and he quotes. He will do an eight-page booklet, 6 by 9, one color ink, fine grade of paper, for $31.50 for five thousand copies, or $164.50 for fifty thousand, and $2.75 for each additional thousand. Three experienced solicitors working in this competitive zone were asked to give close figures on such a booklet, and they figured the job at $38, $40 and $43, all saying they were doubtful if they could "get through" at their figures. It may be argued this printer had some method out of the ordinary that cheapened production, in which event the prices would be legitimate. But his enterprise and prices are evidently below the point of business discretion, for the creditors of his company began to clamor, and in the end the confiding "angel" of the enterprise was said to be in no end of financial difficulties as a result of his supporting this cut-price printer. An analysis of the figures indicates that in estimating costs the concern did not make allowance for overhead expenses and profit. Possibly the low prices were made on the theory that a "leader" would draw other trade. That may be good merchandising in department stores, which are purely distributive agencies, but it is questionable tactics in a productive industry, where, barring mistakes, every job should show a profit.

ARE YOU A SALESMAN?

BY M. J. BECKETT.

Are most printers salesmen? What kind of a salesman is the printer who parts with his goods at a loss and does not know it?

Salesmanship consists in selling goods at a profit. Four elements enter into every selling transaction: The seller, the customer, the article, and the terms. The object at which the seller aims is a profit. To be a successful seller, a salesman, a man must know his customer, be thoroughly conversant with his goods and be able to close a bargain at a profit. A man is not a salesman if he does not know his goods. He can not know his goods if he does not know the dividing line between loss and gain — the zero line. To sell below cost requires no ability and is no mark of a salesman. The man who conducts such transactions should adopt some other name — he may be a seller, but he is certainly not a salesman. It is quite possible that in such cases the man may believe that he is making a profit, when in reality he is suffering a loss, simply because he is a self-styled salesman only, not a true one. For a seller to be in this position is dangerous to his business and himself. A man may go far on the wrong road, even though he believes himself to be on the right one, but at length he must find out, to his cost, that he has been in error.

How many who pride themselves on landing orders really know whether they are making or losing? How many can prove a profit? A man may be a first-class salesman and knowingly sell at a loss for some extraordinary reason. He is not deceived, for he knows what he is doing and why he is doing it. Then there is the man who is making a profit and does not know it. He is not a salesman, either. He could be well designated as an order-taker, but never as a salesman, because he does not know the fact on which salesmanship depends — the cost of his goods. The cost is an essential in "knowing the goods."

The salesman in a printing-plant has some hard nuts to crack. By salesman is understood the sales or office end of a printing establishment. The sales manager, estimator, solicitor, order taker or whoever he is who sells printing for any concern, ought to know his "goods," to be acquainted with his factory and be able to show a profit on every sale, except under unusual circumstances. What! On every sale? Yes, barring accidents.

But how can a profit be proven on every job, every sale? By the same process that any merchant would pursue in ascertaining the cost of his goods. But it may be contended that it is not so simple a matter to ascertain the cost of printers' products as it is the cost of articles in a store. This is quite true, and the printing business requires a more complex system for getting at the desired information, but the principle is the same.

If a hardware merchant allowed his clerks to open boxes, put goods on the shelves without price-marks and did not consult his invoices or know the cost of the goods himself, and then would advertise "Hardware at cost; all goods at customer's own price," he would be in the same box with the average man who tries to sell printing. He could "lay it all over" the fellow who thinks it is worth while to price-mark his goods. "Grabbing off" orders at any price to beat the other fellow may appear to be smart business, but it looks like anything but salesmanship to the real business man.

One strange feature about it all is that the raw recruits in the ranks of the printer salesmen pay their money all in before initiation and risk their present and future success without knowing anything about the game. They know that other fellows, many of them, have failed attempting to do the same thing, but with the egotism of ignorance they believe they can do what no one else has done — sell at a loss and make a profit.

Not that discouragement should be thrown in the way of ambitious men, but it should be impressed upon them that there is something to be learned about printing outside of type, paper and ink, fine work and lots of orders. If the combination of all these does not show a profit, then something is lacking and the venture will prove a failure because of the one thing that is essential to success.

Young man, if you are going to be a printer salesman for your own establishment, do not foolishly put your money into a plant until you have mastered the first principles of business and can figure out the cost of your product. The present state of the printing business absolutely requires that you do this, or there will not be one chance in a hundred for your success. It will be better for you to work for some one else all your life than to make shipwreck of your young hopes and ambitions in a venture for which you have not educated yourself.

No one who is really in earnest, who has the necessary money and ability and who is willing to pay the price of hard study, need stay out of the printing business. There is nothing about the cost question so difficult that it can not be worked out, if one gets the right start and diligently pursues the right course. Know first yourself, then your customer and your goods. You can then sell at a profit and have a right to call yourself a successful salesman.

COST MOVEMENT THE ONE GRATIFYING FEATURE.

Mr. George Russell Reed, of San Francisco, senior member of the George Russell Reed Company, dealers in printing-inks and photoengraving supplies, has recently returned from the East and says: "The one congratulatory feature of my contact with our trade on this trip was the growing educational sentiment as to cost of printing and the necessity for obtaining a living price. The interest in this vital question is certainly growing. Business shows pronounced improvement, and everything points to a big 1909 with us. Our collections outside are eminently satisfactory, and development, particularly in some of our lines, is very active." — *The Franklin Printer.*

NEWSPAPER ADVERTISING PAYS JOB PRINTERS.

Few commercial printers seem to be convinced of the efficiency of newspaper advertising; at least few of them advertise in that way. Even when there is a newspaper published in connection with a jobroom, the advertising is usually of the sickly order. Announcements are made, of course, and perhaps regularly, in the columns of the paper, but they are inserted more for the purpose of "filling a hole" or saving composition than in the hope of securing business. In nine cases out of ten the phrasing and display of such advertisements announce their purpose is not to attract business — for it is apparent they were conceived and set in a hurry on one of those distressing occasions when, at the last moment, it is found there is a shortage of matter.

The Ryan & Hart Company, of Chicago, are somewhat different from the generality of printers. Though their announcements are comparatively small, they appear every day. The firm is known as one that gets good prices, does high-class work, and enjoys the reputation of being an up-to-date business organization. Realizing that such a concern was not advertising for fun, a representative of THE INLAND PRINTER called on the firm. He was ushered to the desk of Mr. John M. Ryan, whose features and healthy, helpful handshake fairly shouted the good nature and extreme affability of the man. After hearing the purpose of the visitor's mission, and answering the query as to whether he had a few minutes to spare, he said: "I am glad to say I am busy — we always endeavor to be here — but not too busy to miss an opportunity to show some other printer how he may make some money or a little more money."

Asked if the firm considered that newspaper advertising paid and how it came to leave the beaten path, Mr. Ryan said: "Some years ago we devoted our attention to railroad work of the commoner varieties. For several reasons the purchasing agents began to distribute it among smaller towns along their respective lines. Obviously, we could not meet competition from those towns, with their lower wages and cheaper rents. We decided to place our dependence on quality printing, and made our arrangements accordingly. What we wanted was publicity — to make the people familiar with the name 'Ryan & Hart Company' and the fact that we did good printing. With that purpose in view we inserted an advertisement in the Chicago *Tribune*, a morning paper that reaches business men, in the hope that they would, as I have said, become familiar with the idea that Ryan & Hart were first-class printers. In time we found work coming to us from out of town, to say nothing of inquiries for estimates from numerous sources.

"The most significant instance of this I recall was a large order of booklets from Seattle. This customer had seen our advertisement in the *Tribune*. We made an estimate on what was required and secured the order. We have since been asked to figure on other jobs for the same concern. We think it an accomplishment to bring work from far-off Seattle to Chicago, make money on it, and give the customer such satisfaction that he comes again."

"What is the extent of your advertising now — do you set aside a set sum or a percentage of profits for the purpose?"

"We can't say we have reduced our advertising to a systematic basis. On Sundays and Wednesdays we run a



JOHN M. RYAN.

fifty-line, single-column advertisement with modest display, and on every other day we use small 'classified' advertisements. We also run a display advertisement in the publication of the Chicago Athletic Club — the *Cherry Circle*. It is not very costly, but we think it pays. That is the extent of our advertising, and we figure the expense at about $1,200 a year. Possibly the best proof of our faith in newspaper advertising is that we have just agreed to take $300 worth of space in the special edition of the *Tribune* in connection with the Lincoln centenary. This is rather ambitious for us, but our regular advertising outlay is more likely to be increased than reduced during the coming year.

"What do we feature in our advertising? Well, I can't say that we've done much of that, except to preach the gospel of good printing, and that we do it for a fair price. For instance, at present we say, 'It's a good time now to plan your campaign for the new year,' which is seasonal. As a general thing we put up thought-begetting questions to the purchaser of printing, such as, 'Have you been giving your printing to the lowest estimator?' 'Does your printing really sell goods?' 'Does it pay?' 'We cheerfully submit competitive estimates, but we ask you to consider our reputation for good work.' 'Good ink and good workmanship don't go into cheap jobs.' 'To give you the right kind of service we employ men who know how.' 'There is something in our printing that tells where it comes from.'

"The majority of printers who advertise quote prices — and so ridiculously low that the practice has served to bring advertising into disrepute among good printers. We have been careful to avoid such foolishness; no one reading our advertisements could gather the impression that we did cheap work for low prices. In that we were

different from our advertising competitors — and being different has some value in publicity work."

"Do you follow up inquiries with booklets, folders or matter of that description?"

"We list all inquiries, of course, but we do not issue pamphlets. Our efforts in that behalf are confined to a neat and distinctive desk-size calendar and a useful telephone-call pad. We have had requests for the latter from possible customers in other cities, to which we have gladly sent thousands of these handy sheets made out of the odds and ends of our stockroom. The calendar, however, is more pretentious, and of it we are really proud. We found that many large institutions tabooed anything savoring of an advertisement being on their office walls or on the desks of clerks. These were the men we wanted to reach — particular people who want particular printing. So we set ourselves the task of devising a calendar having the utility and the necessary artistic touch to overcome the prejudice against that form of advertising. We don't say that we have broken down all the barriers, but there are hundreds of our calendars doing duty for us where no other advertisement dare invade. That looks like good business, don't you think?

"You can put us down as being firm believers in newspaper advertising for job printers," said Mr. Ryan. "There is only one class that might not find it profitable, and that is beginners with small plants of $1,200 or $1,500 value; their limitations prevent their making a wide appeal, and for a while it were, perhaps, better that they depend on friends and canvassing. As for others, they would benefit directly and the craft indirectly if they but advertise discreetly. Conditions surrounding printing preclude giving prices. To make bargain-counter attractions of them in an advertisement is an expensive way to invite ruination. The course to pursue is to 'boost' quality printing. Educate the public up to that and fair prices. Those who do that will be true to themselves, their competitors and their customers. That sort of advertising will make business better, and keep the trade alive. But, say, before printers advertise, they should learn what their work costs, and ——"

"That's so, Mr. Ryan, and THE INLAND PRINTER will be glad to have a story from you on that at your convenience," said the representative, as he made way for several who were warming the waiters' bench.

SACRAMENTO EMPLOYERS BOOM UNION LABEL.

It is about eighteen years since the union label made its appearance in the arena. For years it was spasmodically supported in a perfunctory way by a few unions. Employers generally regarded it with indifference or as a nuisance, and finally some began to oppose it with vigor. This roused interest in the unions, until hundreds of "label committees" are in existence and quite a respectable proportion of union energy is devoted to promoting the label. Very few employers look on it with favor, the mass are indifferent, while a goodly portion antagonize it bitterly. In California, where so many things happen, employers are using the label to advance the home-market idea. In the official report of the annual meeting of the Franklin Association of Alameda County is a summary of remarks by Joseph Anderson, president of the Sacramento Printers' Board of Trade. He was telling the Alameda people of what was being done in his home town, where the board of trade is a one hundred per cent organization. We quote from the *Franklin Printer* on this phase of his remarks:

"Mr. Anderson reported that with the unions of all trades they have formed a federation, whose object is to influence buyers of printing to have the Sacramento union label on all work, not for the purpose of advancing unionism, but to show that such work was done in Sacramento, and that Sacramento employers and employees received the benefit of that work. This is a matter that every association should take up, and one that will give untold results. If a Sacramento firm does not have a label on its work, a committee of employers and employees calls upon the firm, respectfully stating the conditions; that there are fifteen thousand people in Sacramento dependent upon Sacramento printing for the means to buy the necessities of life, and ask, with good results, if the firm wishes the trade of the fifteen thousand.

"President Fisher, of the typographical union, spoke of the union label and the work to be done by closer relationship between employer and employee. His remarks were to the point and the arguments well taken, which brought from President Harrington [of the Franklin Association of Alameda County] the advice that, 'We, as master printers, follow the manhood and resolution of our employees.'"

THE REPLY SENSIBLE BY PHOTOENGRAVERS.

The unfair and often costly custom of furnishing sketches and dummies free when figuring on prospective work has grown to be a positive evil in graphic arts circles. It is refreshing to be able to give publicity to a morally effective protest against the practice. The following correspondence clipped from the Bulletin of the International Association of Photoengravers tells its own story:

Globe Engraving & Electrotype Company, Chicago:

GENTLEMEN,— We have your letter of the 30th, enclosing bill for $5 for sketch for our spring 1909 catalogue.

We notice that you state you do not make the sketches unless the engraving is ordered from you. As we wrote you, we got a drawing that suited our purpose much better, as yours was too much like the one we had last year, and we are sorry indeed to learn that you are unwilling to put out sketches under competition with other firms. We received drawings from *ten* different engraving companies.

We return your drawing, also your bill, as we will not stand for a charge of this kind. Yours truly,

ROBINSON SEED & PLANT COMPANY.

October 5, 1908.

Robinson Seed & Plant Company, Dallas, Texas:

GENTLEMEN,— We are in receipt of your favor of the 2d, returning the invoice herewith for making a sketch for your catalogue cover.

In reply to your comments as to our being unwilling to put our sketches in competition with sketches submitted by other firms, this is not a new proposition with us, and we desire to show you the injustice of your attitude.

The plates we made for your 1908 cover were charged at $35. You say that you received drawings from ten different engraving companies. We presume that every one of the sketches cost as much as the one we made — a total of $50. Therefore, by your indefinite request to submit a sketch, you have put the ten engraving companies to a probable expense of $50, and one of the ten will get an order for plates that may be charged at $35.

How would you like it if some concern was to send for $5 worth of your goods and to nine other concerns in the same line; then notify you that of the ten shipments received one had been selected, and your goods were subject to your order?

If of the ten concerns that submitted sketches you do not hear from the other eight, it will be because there are eight fool engravers in the country.

Yours truly,

GLOBE ENGRAVING & ELECTROTYPE COMPANY.

PRINTERS ON EVE OF THEIR GOLDEN AGE.

"For some months past there has been a desire on the part of those engaged in the extra-hazardous business of printing, to do every job offered at just a little less than actual cost, in order to keep the wheels going 'round," says the *Master Printer*, speaking of the expected revival of business. "Now, let the printers stiffen up their backbones and demand a fair price for their work and let the 'shoppers' and 'cheap skates' go without. There will be plenty of business at the right price if we have the nerve to ask it, and it will be our own fault if we do not do it.

"Already the paper mills are recalling quotations pre-

paratory to raising prices, and in many businesses catalogues have been held up so that prices might be boosted if the election went the right way.

"Again, we repeat, the next three or four years will afford to printers the best opportunity they have ever had to get together and adjust their prices and methods of doing business according to true merchandizing standards, and reclaim for the craft its proper position as the one art without which modern business economics and savings would be absolutely impossible.

"Are you ready? Then see your nearest competitor, and if he and you are not both members of a printers' board of trade, get into one at once. It will pay you, and pay you well."

THE SAD SOLILOQUY.

To cut, or not to cut, that is the question.
Whether 'tis not better in the end
To let the chap who knows not the worth
Have the work at cut-throat price, or,
To take up arms against his competition,
And, by opposing cut for cut, end it.
To cut — and by cutting put the other cutter
Out of business —'tis a consummation
Devoutly to be wish'd. To cut — to slash —
Perchance myself to get it in the neck —
Ay, there's the rub; for when one starts
To meet the other fellow's price, 'tis like as not
He'll find he's up against it good and hard.
To cut and slash is not to end the confusion
And the many evils the trade is pestered with;
Nay, nay, Pauline; 'tis but the forerunner
Of debt and mortgage such course portends.
'Tis well to get the price the work is worth
And not be bullied into doing it
For what So-and-So will do it, for
Price-cutting doth appear unseemly,
And fit only for the man who knows not
What his work is worth, and who, ere long,
By very stress of vain comparison
'Twixt bank account and liabilities,
Will make his exit from the business.

— *Photoengravers' Bulletin.*

AN EXPERIENCE WITH A COST SYSTEM.

The Chicago Ben Franklin noon-hour discourse on Thursday, December 17, was "Surprises Caused by Installing a Cost System," the leader being W. H. Sleepeck, of Sleepeck & Helman. When the subject was assigned the speaker his firm had just installed a cost system, and the developments were so astonishing that he felt he "could muster material for an extensive discourse on the surprises incident to innovation." But the astonishment of the transitional period was short-lived. The system was introduced simultaneously with the beginning of the firm's fiscal year, consequently many items, such as insurance, were charged against the work. It was also the dull season, and, altogether, the cost of composition mounted to $2 — that is not the correct figure, but it will do for illustrative purposes. The house knew it had been making money, and it was also aware that it never had and never would get such a price for composition. The startling disclosures stirred the firm to action. It had been indifferent, if not hostile, to the adoption of a cost system, but succumbed to the persuasiveness of the officers of the Ben Franklin Club. On the first month's showing the firm found itself "up against it." Cost of composition had to be reduced, and there was an earnest investigation into causes. A moment's reflection showed that payments for insurance, etc., should have been spread over twelve months, and not loaded on August, as the bookkeeper had thoughtlessly done. A little digging developed other incongruities in the apportionment of cost. The firm decided that if it were to establish a cost system it would do so in a thorough manner. Consequently an expert was engaged to assist in the preparation of special forms and blanks as well as in the proper classification of costs.

This done, small leaks in the producing department were automatically uncovered or ferreted out, and in a few months there was a decided reduction in composition costs. Now, it is at the minimum for the office, and about the average that prevails in the city.

Mr. Sleepeck went on to say that not the least of the virtues of a cost system is that it puts the productive



W. H. SLEEPECK.

department under a microscopical examination which quickens interest in the business and keeps the mind alert and devoted to the essentials. It is a beacon light that warns the printers of the sunken rocks of unprofitable jobs. A knowledge of correct costs — not guesses or carelessly collated figures — enables "us to conduct our business intelligently, which surely means a competency," said the speaker. "Sufficiency begets liberality and fairness in our dealings, and these qualities earn us the right and title to a standing of dignity and importance in the commercial world. By adhering to these principles we will win the admiration and respect of our customers, the applause of our competitors and an adequacy for the day of our decline."

Mr. Sleepeck closed with an appeal for more interest in club work. The association movement leads to companionships which are not only a delight but which "broaden and enlighten the mind and understanding as well as stimulating our efforts in our chosen field." During the talk following Mr. Sleepeck's address an interesting experience was related corroborating the speaker's reference to the microscopical examinations induced by cost systems. A firm found that its composing-room costs were too high, and a reduction was necessary somewhere. The distribu-

tion was being done by boys at a cost of more than $32 a week. A man was engaged at $20 and did the work to the satisfaction of the office and joy of the compositors, for, after the change, there was an appreciable decrease in composing-room costs, much more than the saving in cost of distribution. In this case an office tradition — that distribution is boy's work and it is extravagance to have it done by men — was rudely shattered. It takes a demonstration of facts and figures to relegate cherished, though mistaken, notions like the one about distribution being child's play.

SCHOOLBOOKS AND FAULTY EYESIGHT.

Having spent two years and a half in investigating the causes of increasing eye strain and nearsightedness among children in the public schools, the Children's Welfare Committee of the Association of Women Principals of the Public Schools met recently with representatives of the publishers of schoolbooks and made an extensive report of the discoveries made.

Katherine Blake, chairman of the committee, said that her investigations had convinced her that schoolbooks should not be bound, but should be furnished to schoolchildren in pamphlet form. She said pamphlets were more sanitary than bound books, and when a child had completed the use of a set of them they could be destroyed.

The subject of illustrations in schoolbooks was studied by the committee, with the assistance of the heads of the departments of psychology in leading universities. Summarized, the result of the study of the illustration problem was that the eyes of the children are subjected to unnecessary strain by the presence of illustrations in the middle of pages in schoolbooks. The committee recommended that the illustrations occupy a full page or that they be placed either at the top or at the bottom, or that they be run in a panel down the page. Use of any of these devices, the committee said, would decrease the strain to which the eyes are subjected by the presence of an illustration in the middle of the page. Outline illustrations were recommended in preference to half-tones.

Length of the line of reading matter in a schoolbook was the subject of a report. It was found that in some schoolbooks the eye has to travel five inches before it reaches the end of the line. The committee decided that the eyes would be benefited if the length of the line was reduced to three inches. With that as the maximum and with two and one-quarter inches as the minimum, the committee said the best results would be obtained. The committee also recommended that the space between the lines be at least three millimeters. The use of calendered or coated paper was condemned because of the glare.

Type in the schoolbooks was also studied. It was found that in Germany the percentage of nearsightedness is greater than it is in England or in the United States, and that the percentage in this country could be reduced by the use of clearer type.

Dark schoolrooms were condemned and the committee recommended that schoolbooks be printed in such fashion that they may be read even in rooms in which the lighting facilities are not of the best.

Representatives of schoolbook publishers made notes of the recommendations of the teachers and said they would take up the matter at once with the publishers. They said the subject had never before been investigated with the care with which the teachers' committee had studied it, and that they were confident the report of the committee would result in some action by the publishers. — *New York Herald.*

CUTTING WOOD WITH PAPER.

A tallow-candle bullet can be fired through a board. A straw driven by a cyclone will penetrate a tree. A stream of water, under high pressure, will tear the skin on a man's hand. A copper disk rotating slowly can be cut by a steel-cutting tool; but if rotated at high speed it will turn about and cut the tool. These facts suggested the following experiment on the cutting ability of paper. Every one knows that the hand can be badly cut with paper; but the experiment was undertaken to discover whether hard substances, such as wood, could be cut with paper.

A page of the *Scientific American* was trimmed to the form of a disk, ten or eleven inches in diameter, and a wooden spool was glued to the paper at its center. An electric fan was dismantled of its fan and guard, and the spool was bored out to fit snugly on the armature shaft. A wood screw with its point blunted was threaded through the spool and against the shaft to fix the disk securely thereon. Then the current was turned on and a pencil was held lightly against the edge of the spinning paper. Although the paper bit into the wood, the centrifugal force was not sufficient to hold the paper rigid, and instead of making a clean cut it scratched the wood as if by a file. The fan was making about two thousand revolutions per minute, but the speed should have been doubled for so thin a paper. Better results were obtained by pasting the paper on a disk of cardboard of smaller diameter, so that the edge of the paper projected half an inch over the periphery of the cardboard. With this a clean cut was made into the wood of the pencil.

But the best cutter was made out of a sheet of three-ply Bristol board, the kind on which drawings for the Patent Office are commonly prepared. With this stiff paper the pencil was cut into very quickly, and the cut was exceedingly fine and clean. When the lead of the pencil was reached, the progress of the cutter was much slower, because the graphite acted as a lubricant. Neither the paper nor the Bristol board showed any material wear with use.— *Scientific American.*

ADVERTISING AS A TONIC.

There are periods in all classes of business, including newspapers, and among all men, for that matter, when the need of a tonic is felt — when some sort of stimulation is necessary.

This does not necessarily mean that the businesses or the papers are deteriorating. These periods occur naturally, at intervals, and it is sometimes difficult to explain the reason for the feeling of lassitude — not to say depression.

It may come in the spring or it may occur in the fall, but is pretty certain to happen along at some time or other.

Then it is that the businesses or papers experiencing the feeling of debility need a tonic — they must be subjected to some bracing influence.

Quinine and iron may do for a man under the weather, but the best tonic for business depression is advertising. It will impart new energy to any concern not broken down beyond redemption and will infuse additional vigor into the strongest organization.

Advertising is an economical treatment which is certain to have a beneficial effect if taken before it is too late to be of any good.

Do not wait until the last moment before you test the virtues of judicious advertising.

Take a tonic now and then, no matter how strong you may be, and if you are depressed take tonics until the depression disappears.— *The Fourth Estate.*

NEED, BASIS AND VALUE OF EMPLOYERS' ASSOCIATIONS.

An address delivered before the Franklin Association of San Francisco by the editor of THE INLAND PRINTER.

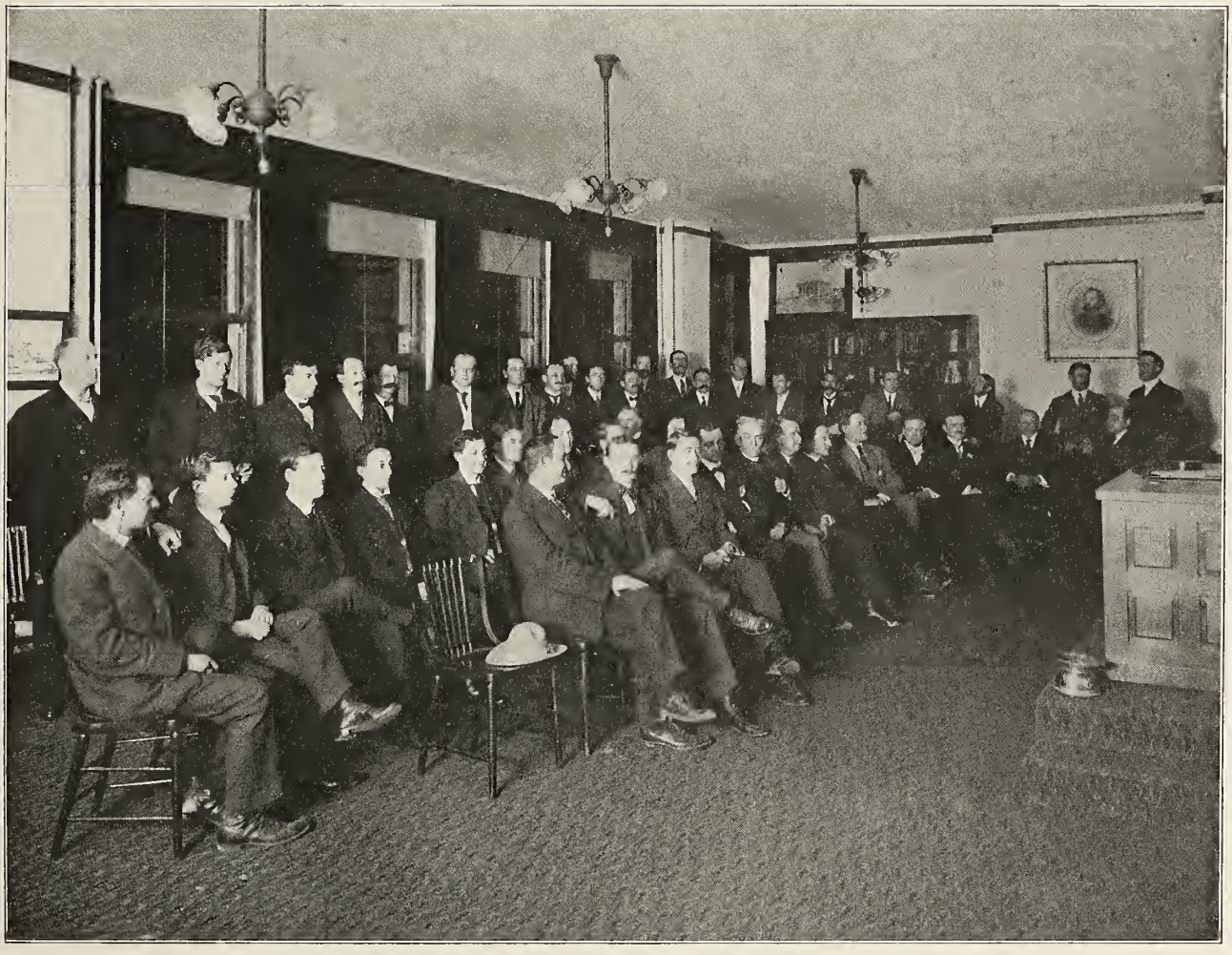
IT is with hesitation that I venture to offer any opinions on the questions which are uppermost in your minds, the questions which are chiefly the reason of your organization and of similar organizations throughout this country. As the editor of a paper representing the printing trades, I reflect the experience of other men in the trade — you are, gentlemen, the men who are in the direct firing-line and get your experience by actual contact with the complex conditions which exist. However, I am somewhat assured, in that all my knowledge has not been gathered vicariously, as in another capacity I have connection with one of the large printing-plants of Chicago, and with the rest of you have had occasion to do a thinking part.

When there was a margin between the actual cost of printing — and what that actual cost was no one attempted to find out — and the price received so wide that the fat and the lean jobs justified at the end of the year on the right side of the ledger, the bookkeeping of the printer was done mostly by single entry: The customer's name and the price.

With the cost of materials going up, the cost of labor higher, and living expenses — rent, light, fuel, insurance — higher, the printing trade has of recent years been forced to consider factory methods. Other trades have had to do the same thing in the past, but we have the additional disability, that to the immediate need for the application of such methods, we have, to a small extent, been educated to think that way. The science of business — of accounting — we have usually learned empirically.

Organized effort to remedy the evil of price-cutting found its first form in agreements — gentlemen's agreements. Sometimes it pays us to look a little beyond our own immediate sphere of effort, and when we do so we will observe that gentlemen's agreements, though buttressed by devices of various kinds, must be misnomers, for the language I have heard about them was not — not ladylike.

Then we tried how a system of deposits — fines — would work. It did the work. Later we had the application of the law on "combinations in restraint of trade" to consider, and the consideration left some of the organizations high and dry.



NOVEMBER MEETING OF FRANKLIN ASSOCIATION OF SAN FRANCISCO.

If you are sick, you send for a doctor. Now if, when the doctor comes, he were to ask you no questions, but just simply prescribe some medicine and go away, you would be surprised. You might take the medicine, and find that you developed some new and startling symptoms. Send for the doctor again, with the same procedure, plus a change of the medicine, which starts some other new and complicated symptoms. Then, if you were wise, you would change your doctor. The new doctor would, possibly, knowing his business, try to find out the basic cause of your trouble. And it may develop on his investigation or diagnosis that there is more than one reason for your disability.

This is a sort of parable of the way we have tackled association work (not particularly the Franklin associations, which are of a later growth). And the final diagnosis shows that the seat of our financial trouble is chiefly ignorance and distrust.

The average man is perfectly willing to pay what a thing is worth. So, if I go into a store to buy a hat, say, that I have been accustomed to pay $5 for, and the same hat is offered me for $3, the dealer may show me the maker's brand — Stetson, Dunlap, or whatever it may be. I will not be convinced. That is a cheap hat; I don't want it. I want to pay $5 for a hat. Now, that feeling does not always hold, but it is quite general. With printing, however, the reverse is true. The printer has to keep everlastingly telling the public that the best is the cheapest, and the public still keeps trying to prove that the cheapest is the best, or that it will make the best the cheapest if it can get between the printer and his competitor.

We are very prone to criticize the purchasing agent and other consumers of printing for their persistent shopping methods, yet these methods have come about through the great difference in prices. The variations are startling. The purchasing agent for a large corporation using immense quantities of printed matter usually knows more than the printer what the work is worth. He has been drilled for years on the cost of the printed matter he puts out. The printer in his hands is very much as a layman would be in the hands of a lawyer in a legal contest. An official of one of the large corporations in Chicago, which issues millions of copies of cheaply printed matter to farmers, said to me not long ago when I asked him why they did not do their own printing, "Oh, we figured that out, and it is cheaper to get it done on the outside. One printer goes up spout on the work after a while, but another is ready to tackle it." This is, of course, an extreme case, the work being such that a multiplicity of various forms was not required.

Some time ago, when the Chicago Association of Commerce was getting under way to boom the advantages of that wonderful market, I was present at one of their dinners. The whole trend of the speechmaking was how to make things come to Chicago. I was asked to say something, and I made a few platitudinous remarks. But my heart was not in it, for as I looked around on men about me representing some of our wealthiest corporations using tons of printed matter yearly, I reflected that I represented the printing trade with the other printers there, and that not one of those consumers of printing but would shop from Dan to Beersheba to get low rates on their work. Chicago *printing* had no status with them in wakening their civic pride to protect it. So my hoorays were very feeble and perfunctory.

In this city, which has an individuality and a distinction celebrated throughout the world, and yet which no description can adequately portray; whose spirit of determination against the most appalling of disasters and soul-searching terrors remained serene. In this city civic pride is cherished most deservedly to a degree of enthusiasm that only the subject of it could warrant. In any crisis of the great work you have so nobly carried on no one faltered, for the broad and charitable spirit of mutual aid placed no burden upon the shoulder that could not sustain it.

You are actuated as citizens by motives of patriotism of the most enduring character; your faith in yourselves and in each other is crystallized in the vast marts of commerce that tower on every hand in the long lines of your busy thoroughfares. In your individual work, in your printing-offices, you are to the front with every device the remarkable progress of the printing trade in recent years has evolved. Modernity is stamped upon the printing trade of San Francisco. You have learned that highly skilled operatives, working under sanitary conditions, with a high *morale*, a spirit of cheerfulness, good-will and confidence, are as definite an asset as any of the items you may set down on your balance sheet. You are tolerant of errors, blunders and mistakes, for you realize the truth of the poetic paraphrase:

> Man moves in a mysterious way
> His blunders to perform.

Realizing all this, and appreciating the fact that you have a coterie of men here who see clearly and definitely the cause and remedy for the chaotic condition of the printing trade in relation to the consumers of printing, yet who are rebuffed time and again by excuses in their effort to get that coöperation in this work which has distinguished you in all you have done in other capacities, it is forced upon you to ask fairly, squarely and honestly, "What is the matter?" And the answer comes just as straight: "Lack of knowledge, lack of confidence and personal antagonism."

To parallel an old couplet, therefore, let each man ask himself in all sincerity:

> "What would the trade of printing be
> If every printer was just like me?"

For self-examination is, we all know, the first step to reform. Never mind the other fellow. How is it with myself? Am I suffering from self-limitation? Will not see? Will not hear? Others may have a system of accounting that shows the actual facts in black and white every month. But I don't need such things. I know my business. That is, I *think* I know it. (Question me and you will find me mighty vague.)

After the little personal introspection I have suggested we can take up the two remedies. These are:

The cultivation of an open mind.

The cultivation of an open heart.

As to the first, Solomon says:

> Then I looked on all the works that my hands had wrought and on the labor that I had labored to do: and behold all was vanity and vexation of spirit, and there was no profit under the sun.
>
> Then I saw that wisdom excelleth folly as far as light excelleth darkness.

To accurately know your costs is easily within your power. The time has gone by for secrecy, for the printer does not fear the competition that is based on a fullness of knowledge. He is like the old trapper who has a horror of a tenderfoot carrying a gun — for he knows the tyro does not know how to use it, but *will* use it to his own possible destruction and the injury of those in his neighborhood. And that novice is intractable through vanity — and proud in his own conceit.

To minimize the forms required to keep track of our costs; to have those forms as compact as possible, and to have them uniform in size and shape; to have them as nearly automatic in accuracy as possible; to reduce the record keeping of the high-priced operatives to the minimum; to have them of a character capable of application to the one-room plant and of expansion to meet the requirements of a large establishment with numerous departments, are among the features we are striving for.

It appears to me that just as the wonderful mechanisms we have in the printing trade, and in other trades, have been developed by various minds and hands to a high degree of practical efficiency (each contribution of inventive genius tested and tried out, and generally adopted if found good), so will we arrive at so close an approximation of uniformity in our methods of cost accounting by coöperation. It is not by insisting on our own pet fads, but by an open-minded and free discussion of suggestions for improvement, that we will ultimately have a magnificent educational institution in the chain of Franklin Clubs reaching from the Pacific to the Atlantic. This will be a triumph of the Open Mind, an emulation of Chaucer's Poor Scholar:

> For gladly would he learn
> And gladly teach.

The Open Heart. That has a good sound. It awakens recollections in every man of all those higher sentiments that make life worth while. If I have a grievance against a man, and he is a stranger who will speedily leave me, it may be for my own comfort that I endeavor to see him and find if my grievance is well founded, and if possible reconcile the matter. But if not, the object of my resentment may be speedily forgotten as he passes out of my existence. But if I have a grievance against a man with whom I come in contact in my daily life, more or less, it is to my discomfort that "I nurse my wrath to keep it warm." After all, life is only feeling of satisfaction, of love, of friendship, of good-will, of fear, of hate, of rancor, of jealousy. As you choose of these, so is your life a pleasant one or an unpleasant one, with all the varying shades of brightness or darkness as you mix them up or take them straight. When you can ask yourself: "Have I any resentment that I would not be willing to lay aside against any living creature?" and you can say "No," you have a clean bill of health. And the philosophy of this is as old as Plato; as old as when the world began.

The ancient axiom, "There is no friendship in trade," has come down to us from a narrow and a bigoted past, and we will have none of it. Sir Oliver Lodge, whose breadth of view is as wide as his human sympathy, defines Trade to be "the service human beings do each other."



SUNSET, THE GOLDEN GATE, SAN FRANCISCO.

And shall we as printers in doing a service for our customers find satisfaction in doing our brother printers a disservice? The Open Heart can not exist that finds pleasure in another man's perplexities.

However, I am in danger of preaching. But these are facts, actual, tangible facts. And on each man in the printing trade in this city lies his proportion of the burden of responsibility for the era of distrust that exists, and that is causing you all the financial loss you are enduring. That you can make a solid coalition is not to be expected. Some will drop out of the ranks. But close up the ranks, for "he that fights and runs away will live to fight another day." Don't try to work reprisals; it is small business. "He cozzened not me but his own conscience" the philosopher said of the man who cheated him. Every man knows what he has to resist, and if his moral fiber can not stand the strain, and he wants to rest awhile, perhaps he will be a tougher fighter when he comes back to you.

I have been impressed with the spirit of earnestness and devotion to the work exhibited by your executive officers. I do not think there is any one who would not say that he sympathizes with an effort to better conditions in the printing trade. The effort requires support in time and in money. If the sympathizer can not give the one he can give the other.

There is a story told of a number of persons standing about a workman who had been seriously hurt in an accident. His appearance indicated poor circumstances, and there were many expressions of sympathy. A burly farmer pushed his way into the crowd, and taking off his hat, dropped a note into it and held it out, saying, "I sympathize five dollars worth — how much do you-alls sympathize? — *drop it in here.*"

A moderate coöperation will make this movement a success. It is going to be a success anyway, but the burden that is placed on the few makes the work drag, when a good pull all together would place the movement on an enduring foundation, for its principles and aims are as right as they can be. The printing trade impinges directly on every phase of human endeavor. It is a noble profession. But it will command the respect that is its due only when the printer learns to respect it himself.

It must assuredly be gratifying to every one of you who will give the matter the consideration it deserves that you have an association here of such healthy promise. The great man from whom it takes its name — Benjamin Franklin — had an eminently constructive mind, and your association is founded on constructive lines. Your motto assuredly is "United to support, not combined to injure." Your loyalty to your own best interests must therefore be measured by your loyalty to this organization. In our private business you will tolerate from no one in your employ the imputation of ulterior motives against any other one in your employ — when the only evidence is that of passing pique. Unity of action and unity of thought for the best interests of your house are what you demand, and will have. It will not satisfy you that an old trouble shall be brought up in extenuation. You will say, "Let the dead past bury its dead," and look for united and conscientious effort to retrieve all that has floated away on the stream of time.

The economical manner in which your affairs are conducted, the varied lines of constructive effort you are putting forth, the ability and the concentrated diligence of your executives, are valuable considerations. But valuable as they are, you will render them abortive if what you learn here is not applied by you, and the spirit of the work cherished and extended by you as if you were the sole working force to hold it up to its efficiency. Remember that a word of encouragement rather than a word of condemnation or of ill-considered criticism makes for betterment. The work you have done the past year deserves your highest commendation and most loyal support. Do not throw sand in the bearings; if you have to put in something, a little lubrication — a little oil of good will — does valuable service.

You compare most favorably in your work with any organization with which I have knowledge, and much more favorably when the peculiar conditions under which you have labored are taken into consideration. I am deeply

mistaken in your spirit if those very difficulties, trying as they have been and may continue to be for some little time, will not give you greater determination to conquer them than if your progress had been one of comparative ease and comfort.

You are right in your plans; your purposes are above criticism; you can do little or nothing alone, for if every one is to play a lone hand matters will get worse, not better. You will have to organize something some time, and the longer you wait the worse conditions will get and the harder to remedy. Are you going to stand on the bank and throw rocks at the procession because you do not like the color of somebody's hair? I know what it is to feel resentful about things that I do not care to talk about now. Forget it. Wipe the slate clean and take a fresh start. You are taking such a fresh start all around here that the lesson should strike home.

For the many courtesies that I have received at your hands, the warmth of your welcome and the friendly feelings manifested, I assure you of my most heartfelt appreciation. I hope to see all of you, if at all possible, in your own particular environment before I leave this magnificent city — San Francisco,

> The Paris of America, so bright, so gay, so free,
> Where every joy the earth contains its hospitality;
> Gives gladly to the stranger that lands upon its shore —
> Its only sorrow seems to be it can not give him more.



ZOOLOGY.

Photo by Rev. E. W. Nye, Geelong, Australia.

DEATH OF THE FOUNDER OF THE J. L. MORRISON COMPANY.

James L. Morrison, who died in Toronto, Canada, on December 5 last, was the founder of the above company, well-known manufacturers of wire-stitching machines and wire, with establishments in Chicago, New York and London, England. Mr. Morrison was born in Glasgow, Scotland, in 1825, and removed to the United States in 1859. He was identified with the development of the printing and publishing business and the manufacture of machinery in the United States and Canada for many years.

It was in 1888 that Mr. Morrison and A. G. Mackay, who is now sole owner of the business, began the sale of wire-stitching machines in New York, from which has grown the present organization. At the time of his death Mr. Morrison was president of the Grip Publishing Company, Limited, of Toronto, and vice-president of the Carter-Crume Company, of Niagara Falls, New York. He was a resident of Toronto for forty-nine years, and was prominent in municipal affairs and in Masonic and Scottish society circles.

NEW YORK TYPOTHETAE AND THE TARIFF.

The Typothetæ of New York city has made its bow before the Ways and Means Committee of the House of Representatives, and in doing so has caused the tariff to become one of the live subjects for discussion by the craft. Through its representatives, President Schalkenbach and Chairman of the Executive Committee Blanchard, it addressed Mr. Payne's committee thus:

"The Typothetæ of the City of New York is an organization composed of the leading houses of the graphic arts trades in that greatest American city. Our organization is a part of the United Typothetæ of America (the national organization of the graphic arts trade), and is the strongest branch of that national organization of employing printers. We feel, therefore, that we represent to-day the sentiment of the American job printers and publishers of this country.

"The printing industry in New York city is its second greatest industry, and occupies a high relative position in all of the other leading cities of the United States: Chicago, Philadelphia, Boston, St. Louis and San Francisco following in the order named.

"We would respectfully request from your committee the further privilege of laying before you at a later hearing such additional specific information from our national organization and other local organizations as will be of further use to your committee in reaching wise and helpful conclusions as to legislation.

"Many members of our organization are represented in the brief presented to your honorable committee by the National Association of Employing Lithographers. Our membership beg to endorse in detail the representations placed before you by that organization.

"Our membership also includes the largest manufacturers of post-cards in the United States."

The tax-imposing paragraph of the law has the head "Tariff on Manufactures of Paper," and reads:

"403. Books of all kinds, including blank-books and pamphlets, and engravings, bound or unbound, photographs, etchings, maps, charts, music in books or sheets, and printed matter, all the foregoing not specially provided for in this Act, twenty-five *per centum ad valorem*."

The Typothetæ's brief suggests that this be amended by substituting "seventy-five" for "twenty-five" in the last line.

The "Free List" of the tariff schedules affecting our industry reads as follows:

"500. Books, engravings, photographs, etchings, bound or unbound, maps and charts imported by authority or for the use of the United States or for use of the Library of Congress.

"501. Books, maps, music, engravings, photographs, etchings, bound or unbound, and charts, which shall have been printed more than twenty years at the date of importation, and all hydrographic charts, and publications issued for their subscribers or exchanges by scientific and literary associations or academies, or publications of individuals for gratuitous private circulation, and public documents issued by foreign governments.

"502. Books and pamphlets printed exclusively in languages other than English; also books and music in raised print, used exclusively by the blind.

"503. Books, maps, music, photographs, etchings, lithographic prints, and charts, specially imported, not more than two copies in any one invoice, in good faith, for the use or by order of any society or institution incorporated or established solely for religious, philosophical, educational, scientific, or literary purposes, or for the encouragement of the fine arts, or for the use or by order of any college, academy, school or seminary of learning

in the United States, or any State or public library, and not for sale, subject to such regulations as the Secretary of the Treasury shall prescribe."

The Typothetæ would cancel Section 503, and substitute the following for the remainder:

"500. Books, engravings, photographs, etchings, bound or unbound, maps and charts imported for the use of the Library of Congress.

"501. All hydrographic charts and publications issued for their subscribers or exchanges by scientific and literary associations or academies, and public documents issued by foreign governments.

"502. Books and music in raised print used exclusively by the blind."

The brief gives the volume of the job-printing industry in the United States from Bulletin 79 of the Census of Manufacturers, as follows:

Book and job printing, 1880	$ 90,979,341
Book and job printing, 1890	95,592,765
Book and job printing, 1900	124,070,861
Book and job printing, 1905	186,759,503

The volume of free imports under the present law was $1,603,512.93 in 1900, and $3,001,928.70 in 1907, while the volume of dutiable imports during the same years was $1,538,580.05 and $3,043,379.00, respectively.

The argument follows, and is based on the difference in wages in the United States and other countries, with a comparison of weekly wages, expressed in American currency:

	Germany	Gt. Britain	United States
Hand Compositors, Machine Minder	$6.00	$12.00	$21.00
Machine Compositor	9.95	13.50	23.00
Press Feeders	3.00 to 4.00	5.50	16.00
Pressmen	5.00 to 8.00	14.00	24.00 to 30.00

NOTE.— These figures for Germany are averages from 33 cities in 1905, plus a 10 per cent increase to provide for the wage increases granted during the year 1907, the records being compiled from United States census reports. These figures for Great Britain are approximated from reports in the files of the American Tariff League of New York. These figures for the United States are the scales of wages paid in New York city, and are representative of the wage scales throughout the entire United States.

"In the illustrations which we herewith submit as concrete methods of showing present conditions and conditions which are desired, a few points should be borne in mind.

"*First.*— In all printing inventories the labor item fluctuates from 30 to 80 per cent of the entire inventory value, depending on the number of copies in an edition.

"*Second.*—As shown in the tables, wages in Germany are from 20 to 30 per cent of the American wages, while wages in Great Britain are from 50 to 70 per cent of American wages. In our illustrations we base our estimates on wages at 33⅓ per cent of American wages.

"*Third.*— In our estimate we have based the values of merchandise used at the same figures in the United States as abroad, although in reality these values throughout Europe are considerably less than in the United States.

"*Fourth.*— In making allowance for cost of transportation, insurance, and interest on the capital invested during transit, we have allowed but 2½ per cent on the inventory value, which experience demonstrates to be a low estimate.

ILLUSTRATION NO. 1.

"On an inventory of $1,000, where the labor value is 75 per cent of the total, the laid-down value of this inventory is:

Original inventory	$1,000.00
25 per cent duty	250.00
Interest and transportation charges	25.00
Total present laid-down value	$1,275.00

"If produced in the United States at wages three times as great as covered by the inventory on an inventory consisting of 75 per cent labor, and 25 per cent merchandise stock, the laid-down value of the $1,000 inventory is:

Merchandise stock	$ 250.00
Labor	2,250.00
Total present laid-down value American manufacture	$2,500.00

"If a tariff of 75 per cent as proposed prevailed, the conditions would be as follows:

Original inventory	$1,000.00
75 per cent duty	750.00
Interest and transportation charges	25.00
Total proposed laid-down value of $1,000.00 Inventory	$1,775.00

ILLUSTRATION NO. 2.

"On an inventory of $1,000, where the labor value is 50 per cent of the total, the laid-down value of $1,000 inventory is $1,275.

"If produced in the United States, at wages three times as great as covered by the inventory value, consisting 50 per cent labor and 50 per cent merchandise stock, the laid-down value of the $1,000 inventory is:

Merchandise stock	$ 500.00
Labor	1,500.00
Total present laid-down value American manufacture	$2,000.00

"If a tariff of 75 per cent prevailed, the total laid-down value of the $1,000 inventory would be $1,775.

ILLUSTRATION NO. 3.

"On an inventory of $1,000, where the labor value is 25 per cent of the total, the laid-down value of $1,000 inventory is $1,275.

"If produced in the United States at wages three times as great as covered by the inventory, value on an inventory consisting of 25 per cent labor and 75 per cent merchandise stock, the laid-down value of the $1,000 inventory is:

Merchandise stock	$ 750.00
Labor	750.00
Total present laid-down value American manufacture	$1,500.00

"If a tariff of 75 per cent prevailed, the total present laid-down value of this inventory would be $1,775.00.

"From the above tables it is apparent that with a tariff of 75 per cent the merchandise stock values of the average inventory would have to be in excess of one-half of the total inventory before the American manufacturer would be able to deliver the goods at a price equal to the price quoted by the foreign manufacturer."

W. P. Cutter, of Northampton, Massachusetts, who spoke from the standpoint of one interested in libraries, addressed the committee. He urged that the duty on books be lowered or that the Dingley tariff remain unchanged. He said an increase had been agitated by American publishers and bookbinders, partly in retaliation for the practice in vogue among American libraries of having their books bound abroad. In explanation of this practice, he said that it seemed impossible to get the American book binder to do the work properly. Answering a question as to the effect of putting all books on the free list, Mr. Cutter said: "It would be the best thing that could happen to this country intellectually, but I must admit that it would be injurious to the business of American publishers."

FIRST AID.

"Writing to Charlie?"

"Yes."

"I thought he was engaged."

"He writes me that his girl has thrown him overboard, so I'm dropping him a line." — *Kansas City Journal.*

COLOR PRINTERS WANT PROTECTION.

The Rose Company, of Philadelphia, has taken the initiative in arousing interest among lithographers and color-printers and the question of the tariff on post-cards. Its appeal struck the spot when it came under the eye of the E. C. Kropp Company, of Milwaukee, which lost no time in supplementing the efforts of the pioneers in several ways. In a letter to the trade the Milwaukee company says:

"You are doubtless aware that tariff revision is an absolute necessity to facilitate the growth of the post-card industry in this country and to enable us to compete with the cheap foreign cards. You alone, nor we, can not accomplish much single-handed; the only way to obtain a satisfactory tariff is that we all act in unison, but we must act at once — without delay. We trust you will also decide to give this matter your moral and financial support to whatever extent you may see fit.

"If our object can be accomplished, it will be well worth while putting forth the most strenuous efforts. Beyond doubt, the whole printing industry would enjoy an unprecedented boom.

"We suggest that you also write or take the matter up personally with your congressman and the Ways and Means Committee, presenting your views of the case to them. It would also be advisable to take the matter up with the other manufacturers not importers, urging them to work strongly for the good of our combined interests.

"We desire the coöperation of all first-class lithographers and color-printers. Such an enormous quantity of cards are now being imported that, if these cards are barred, the demands of the trade will be more than the present manufacturers can take care of. Hence, a great deal of the post-card business will be switched to lithographers and color-printers."

In the arguments used in support of the demand for a tax on imported post-cards, it is claimed there is no real protection at present; that when the Dingley tariff was established the industry had no existence, and consequently no provision could be made for it. The business has since been developed extensively in spite of foreign competition, which is continually becoming keener, because foreigners now realize the possibilities of the American market. These changed conditions are held to justify the imposition of a tariff tax. The cost of production in this country is another reason. Any manufacturer can make an affidavit stating cost of production here, and a comparison of these costs with the selling price of foreign cards would prove a strong argument before the committee.

Post-cards are imported as printed matter and pay a duty of 5 cents a pound. This duty is a plain invitation to the foreigner to swamp this country with his goods, to the detriment and ultimate ruin of the American manufacturer. At all events, the Kropp Company thinks so, and urges "that a duty of at least fifty per cent or 35 cents a pound be placed on this class of goods. An assessment of duty at pound rates is most desirable, as in this way we safeguard against fraudulent valuation entries. Many thousands of artists, engravers, mechanics, printers and pressmen will be employed by the manufacturers of post-cards, directly and indirectly. More cardboard will be required, thus giving employment to additional help at paper mills. There are now comparatively few manufacturers who make first-class post-cards, for the reason that under present conditions they can not employ the necessary processes to get results equal to foreign work. If protection is obtained, the American manufacturer will be able to improve the quality of his product and will eventually produce workmanship superior to the foreign."

The company is not afraid of domestic competition, as it says: "We know that competition at home will be increased by a protective tariff, but this kind of competition is legitimate, and, in fact, we welcome it. All first-class color-printers will probably take up the printing of post-cards, which simply goes to show the desirability of protection."

It is expected that interested parties will vigorously oppose an increase in the duty on postals. F. Wolf, of Philadelphia, appeared before the congressional committee with such a plea, while J. G. Duffy, of New York, wanted a reduction in the duty on cigar labels.

PUBLISHERS WANT FREE TRADE IN PAPER.

John Norris, chairman of the association's committee on paper, representing the Newspaper Publishers' Association, attacked the so-called paper trust before the House Ways and Means Committee. He wanted free trade in pulp and print paper, claiming that paper manufacturers had used the present tariff to extort unreasonable prices from publishers. Mr. Norris said that the International Paper Company had made a profit of $8.79 a ton on every ton of paper it had produced in the last ten years; that it had made a profit of twenty-nine per cent on cost of manufacturing, and that the average price obtained by it since the passage of the Dingley Bill was $11.91 a ton in excess of the price which prevailed when that bill was passed. He submitted figures showing the labor employed in the paper industry received less than that of any other occupation, averaging $1.53 a day.

He gave comparative costs of production to prove that paper could be made more cheaply in the United States than in Canada or in Europe, citing numerous sales to indicate paper was made in the United States at a cost of $24 a ton, or $1.20 per one hundred pounds. He showed that 1,830 square miles of woodland were stripped every year to make pulp and paper, and that one million cords of pulp-wood were brought annually from Canada, the sole source of supply of twenty-three important news-print mills.

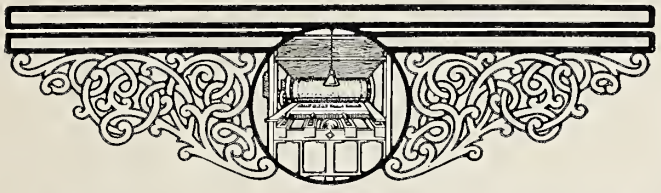
Mr. Norris supplied names and dates to confirm his charge "that the paper famine in 1907 was caused by the manipulations of John A. Davis, of H. G. Craig & Co., New York, who bought up twenty thousand tons of news-print paper at that time to starve the market." The speaker asked the committee to search State Department records, where it would find reference to conferences of American and Canadian paper manufacturers at Place Viger Hotel, Montreal. He also called attention to "the action of American papermakers, who had by threats driven out of the country a supply of ten thousand tons of news-print which had been bought under contract, dated February 1, 1908, by S. A. Cook, of Neenah, Wisconsin, from the Belgo-Canadian mill at Shawinigan Falls, Quebec, for use in the American market."

A tilt between Mr. Norris and Chairman Sereno E. Payne during the progress of the hearing gives an inkling of the present feeling of the committee. Said Mr. Norris to the congressman: "I have no doubt that before the end of this session you will be for free pulp and free paper."

"You will probably be disappointed, as you generally are," quoth Chairman Payne.

Representatives of all the printing-trade international unions supported Mr. Norris. They maintained the high price of paper had compelled economies in its use by newspaper publishers that had resulted in lessened employment for well-paid labor.

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

PRESS REPAIRS (365).— "Where can I procure repairs for a Star jobber? The nature of the break makes it necessary to secure new parts." *Answer.*— You can not obtain repairs for that press. Send the broken parts to the nearest press machinist, who will repair or make new parts, as the case demands.

HARD OR SOFT TYMPAN (354).— "What is the reason you recommend hard tympan for printing on ribbon? Our pressman always uses soft tympan." *Answer.*— We believe that type will withstand longer use with a hard tympan when printing on ribbon or other close-woven fabrics, also the printing will be sharp and clean. Where appearances do not count and a quick make-ready is desired, a soft tympan may be used to advantage.

SELF-FEEDING ENVELOPE PRESS (360).— "Can you advise us of any self-feeding envelope press of American manufacture?" *Answer.*— The Express Falcon press, made by the American Falcon Printing Press Company, 346 Broadway, New York; the Harris press, made by the Harris Automatic Press Company, 315 Dearborn street, Chicago, and the Kavmor, made by the Automatic Platen Press Company, Broadway at Thirty-fourth street, New York.

SLURRING ON RULE-ENCLOSED FORMS (361).— In a letter to THE INLAND PRINTER, Mr. A. T. Moe suggests the following: "If the slur is caused by the pressure of the confined air within the form, flattening out the bagginess of the tympan just as the impression is taken, thus causing the sheet to spread, it can be remedied to some extent by drilling a few holes in the rule above the furniture near that point. This plan will furnish an outlet for the air and the sheet will not be marked by the rule."

FOREIGN PRESSES IN FRANCE.— Recently a storm of protest was raised in the French Chamber of Deputies because the National Printing Office purchased foreign-built two-revolution presses. This in the face of the praise bestowed on the French press manufacturers by the Minister of Commerce and Industry, who, he says, are abreast of any country in the manufacture of printing machines. The explanation offered by the Government is to the effect that presses of that type are not made in France.

MULTI-COLOR ATTACHMENT.— Wilhelm Sommers, a printer of Berlin, Germany, has patented an auxiliary device for one-revolution cylinder presses, where two or more colors may be printed at one revolution of the cylinder. The plan involved the attachment of one or more cylinders on which curved plates are affixed, each cylinder to have an independent inking mechanism. The sheet is fed to the guides in the usual manner and is carried by the grippers, and is printed by contact with the plates on the cylinders and finally by the form on which the main cylinder rolls. By a development of this plan, the patentee hopes to produce multi-color work on single revolution machines, with one revolution of the cylinders. This plan was embodied in a press of American make some years back.

PATENT OVERLAYS (367).— "Will you furnish me the names and addresses of concerns selling patent overlays in the United States; also, do you know of any concerns making and selling patent underlays?" *Answer.*—Chalk-relief overlay, Watzelhan & Speyer, 183 William street, New York city. Metallic overlay, Gilbert-Harris & Co., 188 Harrison street, Chicago. Overlay compounds, Perfect Overlay Company, York, Nebraska; Meacham & Young, El Reno, Oklahoma. We do not know of any patent underlay.

INK SOLVENT FOR CLEANING CUTS (362).— "Several years ago you recommended a certain paint eradicator for cleaning half-tone cuts. Will you kindly name the solvent again?" *Answer.*— Crude carbolic acid is one of the best-known ink solvents. It does not harm the cuts or rollers. As in the case of most chemicals, it is more active when warm. For cuts having hard ink deposited on the surface, warm the solution and apply it to the surface of the cut. Several applications may be necessary to remove hard coatings of dried ink.

OILING THE SURFACE OF ROLLERS (359).— "Will you please inform me if it is necessary to oil the rollers on a cylinder press after using them. During the winter the temperature remains near zero much of the time. This question is to settle a dispute between the proprietor and myself." *Answer.*— If the ink is of a quick-drying nature, we would advise running oil on them; if cheap ink, like news or other grades which do not dry hard over night, it will not be necessary to do so. In very dry atmospheres, it is advisable to keep the rollers inked or oiled, otherwise they shrink.

PRINTING ON CELLULOID (356).— Submits a piece of crimson celluloid and inquires, "What color of ink will be best suited for the celluloid? Also what grade of ink will print and hold fast to the material?" *Answer.*— Any of the following colors will give contrasty effects: White, aluminum, lemon-yellow or yellowish green. You will require a special ink, which your inkdealer can supply. Ordinary inks do not lift well, not having the requisite body. The addition of a small quantity of body-gum to the heavy-bodied cover-inks will give uniform results in this work.

NICKELTYPES FOR RED INKS (369).— "We are having considerable trouble in securing good results with red ink, and, having recently received from a reputable ink house a folder showing samples of printing done with a certain red ink, we ordered a sample lot. We found that we could not make it print like the sample appeared, and, in reply to our inquiry, they said in order to get proper effects to use nickeltypes. Other inkmen say this is absurd. How about it?" *Answer.*— We would recommend nickeltypes for red ink, also for all long runs on any other color of ink. Some grades of red ink do not require such a change, but any red ink having vermilion in its make-up will need to be printed from a plate upon which such inks have no chemical action. The reason for the degrading of the color is due to the chemical action between the copper-faced electro and the sulphur-mercury compound of which the ink is made. As nickel is not readily affected by such inks, and having a greater resisting power against wear, the difference in cost between the two kinds of plates is saved in time alone.

A HANDSOME CHRISTMAS NUMBER.— It is seldom we have the opportunity of examining a specimen of magazine presswork which can be compared with the Christmas number of the *Weekly Press*, published at Christchurch, New Zealand. This number contains forty-eight pages, size

12½ by 18¾ inches. Is printed on white enamel, having a cover of coated stock of heavier weight. The cover is printed in colors, having a key-plate in black; green and gold are the prevailing colors. The design includes a half-tone cut in colors of a smiling Maori child. Forty pages are devoted to letterpress and illustration. The half-tone cuts vary in size from one inch square to 9 by 14 inches. The most striking features of the presswork are the clean, sharp printing of the cuts and the uniformity of color throughout. The effective use of light blue and red-orange tints in various pages, both as a border decoration and with the half-tone cuts, has produced pleasing effects. The processplate on the children's page is a marvel of brilliant color and accurate register. The presswork is executed under the personal direction of Mr. J. U. Price, whose work we have previously commended.

Thickness of Cut Overlays (363).— "What is the usual difference in thickness between the high light and the solid parts of an overlay for a vignetted half-tone cut?" *Answer.*— The variation will depend somewhat on the area of the cut and the diversity of the tones in the subject, if it is a hand-cut overlay. If the overlay is made by mechanical means, the variation between the solid and high-light parts will be certain factors, the solid part will be no thicker than the material used in making the overlay, while the high-light part will be reduced by etching to a certain thickness if the chalk-relief method is used. With the metallic overlay, the thickness of the high lights will depend on how far the etching is carried by the operator. To ascertain the comparative thickness on various overlays between the high light and the solid parts, measurements were made on a three-ply, hand-cut overlay for a vignetted half-tone cut, and on a chalk-relief and a metallic overlay. Three overlays made by the "dusted on" method were also measured to test their relative values. Except in the case of the "dusted on" overlays we were unable to procure overlays for the same subject, so the comparative values of the various overlays are not made. The measurements are represented in the decimal parts of an inch and are as follows: Hand-cut overlay—High lights, .004; middle tones, .0067; solids, .0083. Chalk-relief overlay—High lights, .0043; middle tones, .0054; solids, .0084. Metallic overlay—High lights, .0037; middle tones, .0054; solids, .0092. A dusted-on overlay made on onion-skin folio with pulverized asphaltum rendered the following thicknesses: High lights, .0038; middle tones, .0041; solids, .0063. Powdered dragon's-blood furnished the following thicknesses: High lights, .0027; middle tones, .0032; solids, .0044. Litharge, used in the same manner as the foregoing powders, gives the following variations in thicknesses: High lights, .0023; middle tones, .0026; solids, .0039.

Immoderate Underlaying (358).— Submits a 4 by 6½ inch electro of a vignetted half-tone cut with underlay attached. This cut had been attached to a grooved iron base; this is evident from the marks on the underlays and from the irregularity of the printing surface, due to an excess of underlays, which caused the undulations. The following letter accompanied the electro: "We are sending you a patent-base half-tone with the underlay attached. There has been some discussion as to the advisability of making a cut ready in this manner. We submit the plate for your criticism." *Answer.*— The printing surface is 3½ by 4 inches, and is almost oval in shape, the longer axes extending diagonal across the plate. The subject is contrasty and should print well; the plate shows marks of the vignetting instrument and has been hand-tooled. The underlays attached conform to the shape of the printing surface, but are less in area. They consist of patches of various sizes from one inch to 2½ by 3½ inches in size. The thinnest material used is French folio, while a heavy book-paper, .008 of an inch thick, is used for the larger patches. The aggregate thickness of the overlay is .026 of an inch. The electro is .1533 inch thick, while the metal base we figure is .759 inch thick; this would bring the printing surface of the cut about .02 of an inch above type-high. It might be considered one of the primary facts of presswork that no cut should be built above type-height. In practice, however, this is modified to the extent of exceeding the height slightly on solid cuts, and reducing the height correspondingly on vignetted cuts. The object in the first instance is to minimize the effect of the yielding of the base; in the latter case it reduces the amount of cutting out in the tympan for the purpose of softening the vignetted edge. Where metal bases are used for solid cuts, there is apparently no call for any extended underlaying further than to properly even up the surface. The case presented shows a vignetted cut having an area of 3½ by 4 inches built up by an irregular piece of paper which is close to 1½ points thick. This condition produces imperfect results, and wears the edges of the plate.

Ink Not Lifting Properly (357).— Submits specimens of post-cards printed in black ink from half-tone cuts of 150-line screen on mat-surfaced post-card stock. The coloring is handwork, done by the air-brush method without masks. The low grade of ink used is the cause of the mottled appearance of the middle tones and shadows. The make-ready is adequate. Had a more suitable grade of ink been used, the work would not be adversely criticized. One specimen is varnished, and although done by hand is covered uniformly; it, however, lacks the finish of varnish machine work. The query reads: "How can I avoid the effect noticeable in the shadows? The ink appears spotted there, while in the lighter places it covers nicely. I cleaned the plates often, but to no purpose. Is the fault in the make-ready or in the ink used? What way can I varnish the cards on the press—handwork is so slow? What do you recommend as a reducer? Our foreman will have nothing but linseed oil. What tympan should I use for this work in a platen press?" *Answer.*— The reason for the ink not lifting properly is due to its body; you may have reduced it too much or it is of a quality unsuited to the work. As has often been stated in these columns, when the printer is in doubt regarding the quality of ink necessary to produce a certain result, he should submit impressions of the work with stock samples to his inkmaker, who will select the proper ink. Inkmen consider this a part of their duty to a customer, and no charge is made for the service. There are two ways open to you to produce a glossy, finished card: Run the cards through the press with the same cut, using a suitable gloss varnish, the cards as printed to be racked singly. Another way is to print with a solid plate, using possibly a thinner grade of gloss varnish. This method is slow, and, as there is much difficulty experienced in detaching the cards from the form, the waste is considerable. It is a better plan to send the work to a finishing plant, where it is handled in a varnishing machine; a superior finish is then obtained. Where a reducer is necessary, we approve of the use of reducing varnish; this medium does not, however, supplant boiled linseed oil, which has its place in every pressroom. A hard tympan will give accurate tone values on work of this kind. This is true even where the make-ready is limited to the evening up of the plates and the incidental spotting up of the shadows and middle tones. A suitable tympan for a form of post-card plates will be six sheets of thin, hard manila with a piece of draw-sheet manila as a topsheet, and a piece of pressboard placed just beneath the topsheet. The cut overlays may be placed just under this sheet. Some pressmen use one or two sheets of stencil brass instead of the pressboard.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST NO. 25.— THE INLAND PRINTER'S last ad.-setting contest, No. 25, was one of the most popular ever conducted, there being nearly twice as many contestants as in the previous contest. Notwithstanding the large number of entries, the vote is almost complete. The contest was also one of the most interesting ever conducted, as the shape of the ad. was a most trying one, requiring unusual ingenuity to arrange it in an effective manner. THE INLAND PRINTER has been conducting these contests for the past eleven years, at first requesting well-known authorities on ad. composition to act as judges, and this custom was followed until it was fully demonstrated that the selection of the best ad. was largely a matter of personal preference, as two or more judges never selected the same ads. for places of honor without consultation. About five years ago, the plan was hit upon of allowing the contestants themselves to act as judges, thus securing through a consensus of opinion what was usually conceded to be the best arrangement of the copy furnished, and this plan proved so popular and satisfactory that it has been continued. Occasionally, however, a compositor has questioned the decisions, believing more experienced judges should be employed, so that in this contest it was decided to supplement the finding of the contestants with the selections of two men eminently fitted to judge of good ad. display — Mr. A. R. Allexon, who has charge of setting the ads. on THE INLAND PRINTER, and Mr. F. J. Trezise, who conducts the "Job Composition" department of THE INLAND PRINTER and is head instructor in The Inland Printer Technical School. Mr. Allexon and Mr. Trezise made their selections without conferring with each other and without any knowledge of the choice made by the contestants. The result bears out in a convincing manner the justness of a composite decision by the compositors, as the ad. selected for first place by Mr. Allexon really headed the list, while that selected by Mr. Trezise was in fourth place, and their other selections are well up near the top. Where there are so many ads. of equal merit it is a physical impossibility for two judges to select the identical ads., but where such a large number of compositors act as judges there is sure to be a unanimity somewhere, and the best ads. usually win. Of course, there are some among the number who may not be fully capable of acting as judges, but their decisions form "consolation prizes" and never seriously affect the result. In compiling the vote of the contestants in this contest, as in those previously conducted, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed, however, to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places, are given herewith:

Specimen Nos.			First choice.	Second choice.	Third choice.
1	38	H. F. Rubey, Glidden, Iowa	12	4	96
2		J. E. McFarland, Jacksonville, Tex	58	65	20
3		M. J. Widtman, Utica, N. Y	65	94	20
4	37	George J. Johnson, St. Johns, Mich	5	64	116
5		J. S. Manson, Chicago	34	94	65
6		Ed Coulson, Elwood, Ind	80	76	17
7		J. R. Wardell, Baltimore, Md	80	64	94
8	36	Howard B. Davenport, Pontiac, Mich	106	116	94
9		H. K. Bacon, Oxnard, Cal	23	76	57
10		Philip J. Godaire, St. Louis, Mo	...	...	...
11		Howard F. Cluny, Fall River, Mass	5	94	58
12		Charles F. Chivers, Melfort, Sask., Canada	20	65	98
13		James Hackenger, Urbana, Ohio	77	50	76
14		Vincent McHenry, East Oakland, Cal	99	52	80
15		Lucien Workman, Monticello, Mo	65	64	94
16		Charles H. Pollard, Chadron, Neb	17	34	35
17	35	C. V. Nelson, Storm Lake, Iowa	3	56	55
18		Will H. Bradley, Pittsfield, Mass	52	64	76
19		J. Burton Brown, Pittsfield, Mass	106	64	49
20		Benjamin J. Duffield, Camden, N. J	80	64	94
21		W. E. Sharp, Morden, Man., Canada	106	12	58
22		Ben J. Pruess, Davenport, Iowa	4	50	80
23		John Ackerman, Cleveland, Ohio	42	113	64
24		Dolph M. Warren, Nokomis, Sask., Canada	4	116	106
25		Ernest B. Fiedler, Baltimore, Md	116	4	58
26		Howard C. Hull, Asheville, N. C	94	107	64
27		A. E. Staib, Jersey City, N. J	...	...	...
28		F. G. Westcott, Grand Rapids, Mich	76	117	58
29		Walter D. Wood, Prince Bay, N. Y	64	65	98
30		Samuel J. Griver, Philadelphia	80	65	64
31		Charles Edwards, San Francisco, Cal	116	80	98
32		Ira Leon Evans, Concord, N. H	64	117	11
33		H. B. Satterlee, Minneapolis, Minn	57	64	17
34		Walter Cox, Effingham, Ill	31	98	17
39		Arthur H. Kentfield, Dexter, N. Y	98	64	20
40		Philip George Decond, New Orleans, La	57	77	34
41		Frank Seither, New Orleans, La	58	64	48
42		Ray Sperbeck, Estherville, Iowa	5	94	57
43		Charles S. Watson, Philadelphia	23	94	42
44		C. Bert Cook, Selma, Cal	35	94	56
45		Grover C. Badgett, Fulton, N. Y	...	...	...
46		Clarence T. Bailey, Fulton, N. Y	...	...	...
47		George W. Churchill, Weedsport, N. Y	76	23	3
48		R. F. Hagar, Dallas, Tex	64	80	65
49	52	B. B. Boyd, Fort Smith, Ark	50	58	64
50		E. C. Tripp, Seattle, Wash	64	11	104
51	53	John C. Hussey, Cleveland, Ohio	64	3	98
54		Charles J. Greene, Jellico, Tenn	...	...	...
55		Benjamin Powell, Roanoke, Va	104	64	80
56		E. S. Shaffer, Moline, Ill	58	87	3
57		Robert P. Gottschalk, Laramie, Wyo	94	95	58
58		William B. Sleigh, Philadelphia	94	76	5
59	89	Harry B. Phillips, Detroit, Minn	64	65	42
60		Will H. Holly, Webster, Mass	114	64	73
61		Willis W. Wade, La Crosse, Kan	116	84	11
62		Ed. Rising, Hanford, Cal	64	65	116
63	88	George C. Shoop, Rock Island, Ill	94	65	75
64		Charles Washburn, Laramie, Wyo	50	58	66
65		A. E. Fasnacht, Harrisburg, Pa	5	64	107
66		W. E. Burgert, Rock Island, Ill	50	57	116
67		W. E. Miller, Pasadena, Cal	23	106	4
68		Guy C. Case, Geneva, Neb	35	76	117
69		Ike Davis, Waterford, N. Y	64	116	86
70		Lynn G. Goodnough, Cornwall-on-Hudson, N. Y	65	58	17
71		S. Hearn White, Atlanta, Ga	58	106	62
72	85	Orville Peterson, Storm Lake, Iowa	3	106	64
73		Edward R. Hagan, Jefferson City, Mo	64	65	76
74	84	Warren S. Dressler, Camden, N. J	65	64	82
75		William F. Sanderson, Denver, Colo	64	50	76
76		E. A. Frommader, Moline, Ill	58	57	63
77		L. E. Springer, Los Angeles, Cal	94	58	76
78		A. L. Eakin, Honolulu, Hawaii Islands	...	...	...
79		C. C. Redd, Wilmington, N. C	50	87	58
80		Frank S. Erickson, Chicago	64	36	116
81		John B. Grosskoff, Petoskey, Mich	64	47	28
82		Conrad Rumpf, Helena, Mont	80	33	23
83		David Glass, Honolulu, Hawaii Islands	...	...	...
86		James E. Hart, Waterford, N. Y	64	82	98
87		W. J. Rank, Moline, Ill	56	58	50
90		H. R. Elliott, Hotchkiss, Colo	12	71	30
91		Eddie Erickson, Stoughton, Wis	64	83	23
92		Charles N. Bardin, Tampa, Fla	65	17	76
93		D. F. Moore, Fenton, Mich	...	...	...
94		William B. Fimple, Philadelphia	58	76	4
95		S. A. Rintelmann, Grand Rapids, Wis	114	57	19
96		J. W. Spradling, Sparta, Wis	5	50	116

Merchandise of Integrity !

One hundred and fifty boxes of six pairs each.

"SQUAREDEAL" GUARANTEED HOSIERY

Black, Tan, Navy and Grey.

SMYTHFIELD DYE AND FINISH.

Six pairs guaranteed for six months or new stockings.

BEST STOCK OF
LADIES' HOSIERY
TO BE FOUND IN THIS SECTION,
FROM **15c** TO **$2** A PAIR.

MEN'S HOSIERY
FROM
25c TO **75c.**

H. G. SCHUMACHER
COLUMBUS AVENUE
SANDUSKY, OHIO

No. 64.— First place.

MERCHANDISE OF INTEGRITY!

GUARANTEED
"Squaredeal" Hosiery

(SIX PAIRS)

SMITHFIELD DYE AND FINISH

¶ One Hundred and Fifty Boxes of Six Pairs Each, Black, Tan, Navy and Gray

Guaranteed for Six Months or New Stockings

BEST STOCK OF
LADIES' HOSIERY
To be found in this section. From **15c.** to **$2** a pair.

MEN'S HOSIERY
From **25c.** to **75c.**

H. G. SCHUMACHER
Columbus Avenue
SANDUSKY - OHIO

No. 65.— Second place.

SMYTHFIELD DYE and FINISH

GUARANTEED
"SQUAREDEAL" HOSIERY

Six Pairs—Black, Tan, Navy and Gray. Guaranteed for six months or new stockings. ¶ One hundred and fifty boxes of six pairs each.

MEN'S HOSIERY
FROM
25c. to 75c.

BEST STOCK OF
LADIES' HOSIERY
FROM
15c. to $2.00
a pair, to be found in this section.

H. G. Schumacher
Merchandise of Integrity
COLUMBUS AVENUE
SANDUSKY, OHIO

No. 58.— Third place.

Specimen Nos.			First Choice.	Second Choice.	Third Choice.
97		Winfred Arthur Woodis, Worcester, Mass.	94	76	80
98		E. A. Van Voast, Upper Troy, N. Y.	64	31	69
99		Arthur Jackson, Medford, Ore.	58	80	116
100		Simeon Clenard, Los Angeles, Cal.	84	50	109
101		H. M. Rovenmire, Ada, Ohio	31	114	64
102	103	Oscar H. Givler, Berwyn, Ill.	80	116	35
104		I. M. Downey, Huntington, Ind.	50	117	106
105		Frank Tompkins, Verona, N. J.	38	11	17
106		H. I. Harvey, Grand Rapids, Mich.	...	...	...
107		Thomas Staed, St. Louis, Mo.	65	109	64
108		Ory E. Cluster, Los Angeles, Cal.	50	23	106
109		H. A. Danford, St. Louis, Mo.	65	107	64
110		J. H. Bryant, Grenada, Miss.	77	69	106
111		George I. Crum, Greenport, N. Y.	20	47	117
112		George M. Stoops, Waynesburg, Pa.	64	58	117
113		Herbert F. Sterling, Medford, Mass.	...	...	...
114		Arthur Nelson, New York city	80	117	58
115		Gus Wells, Morganza, Pa.	51	20	89
116		Walter B. Gress, Brooklyn, N. Y.	106	65	84
117		M. R. Worley, Norfolk, Va.	35	76	13
118		S. H. White, Rock Hill, S. C.	18	64	104

The result of the voting gives No. 64 an unusual lead, as there is seldom more than a few points difference in the ads. at the head of the list. A full recapitulation of the selections follows:

Specimen Nos.			Points.
1	64	Charles Washburn, Laramie, Wyo.	84
2	65	A. E. Fasnacht, Harrisburg, Pa.	41
3	58	William B. Sleigh, Philadelphia	40
4	94	William B. Fimple, Philadelphia	34
5	80	Frank S. Erickson, Chicago	31
6	50	E. C. Tripp, Seattle, Wash.	29
7	76	E. A. Frommader, Moline, Ill.	26
8	116	Walter B. Gress, Brooklyn, N. Y.	23
9	106	H. I. Harvey, Grand Rapids, Mich.	22
10	5	J. S. Manson, Chicago	16
11	23	John Ackerman, Cleveland, Ohio	15
12	57	Robert P. Gottschalk, Laramie, Wyo.	14
13	4	George J. Johnson, St. Johns, Mich.	12
14	20	Benjamin J. Duffield, Camden, N. J.	11
15	35	C. V. Nelson, Storm Lake, Iowa	11
16	117	M. R. Worley, Norfolk, Va.	11
17	3	M. J. Widtman, Utica, N. Y.	10
18	17	C. V. Nelson, Storm Lake, Iowa	10
19	98	E. A. Van Voast, Upper Troy, N. Y.	10

Eight points — Nos. 12, 31, 77, 115.
Six points — Nos. 11, 34, 56, 84.
Five points — Nos. 42, 52, 104, 107.
Four points — Nos. 47, 87.
Three points — Nos. 18, 38, 51, 69, 82, 99, 109.
Two points — Nos. 33, 36, 71, 83, 95, 113.
One point — Nos. 13, 19, 28, 30, 48, 49, 55, 62, 63, 66, 73, 75, 86, 89, 96.

In making his selections of the best ads. Mr. Allexon writes as follows:

In reference to samples of ads. (contest No. 25) handed me, I would select the following:

First .....No. 64
Second .....No. 5
Third .....No. 23

No. 64, because, in my estimation, it gives both the advertiser and compositor a fair showing, giving the compositor credit for his workmanship, which carries with it just enough out of the ordinary plain job to make it a little on the artistic, heing well displayed, well grouped, and with appropriate selections of type. The advertiser gets the articles he wishes to sell brought out in a bold, attractive manner, bringing to the attention of the public what they want to know without the necessity of a search warrant. It is an ad. that should satisfy everyhody concerned.

No. 5 is a good, striking ad. The selection and style of type used heing all right, hut perhaps a little too much on the poster style. There is a trifle too much underscoring, hut from an advertiser's viewpoint I think it should prove satisfactory.

No. 23 makes no pretensions to the artistic, hut, nevertheless, the points of interest are hrought out in good style, and the ad. throughout is well displayed. The line "Merchandise of Integrity" seems to he out of place in this ad., otherwise the advertiser gets a good ad.

I would also mention the following as deserving of credit: Nos. 76, 4, 65, 94.

There is one thing to be remembered — that the environment of an ad. has as much to do with its appearance as anything else: the style of the paper in which it appears must be taken into consideration. Take a piece of mission furniture and place it in a room with any other style, be it ever so artistic, and you can not help but notice the effect or defect — like a wrong-font letter in a word. The same with ads.; the general style of the paper must be followed or your efforts will prove a disappointment. I merely write this to show that judges' selections may not always meet the approval of other printers who may see an ad. in the columns of a newspaper, while they see it printed singly with nothing else to detract from it.

A. R. Allexon.

The following comment was received from Mr. Trezise:

Of the advertisements submitted in The Inland Printer's Ad.-setting Contest No. 25, I would select No. 94 for first place, No. 80 for second place and No. 76 for third place. There is little to choose between these three ads., however, as all conform very closely to the fundamental principles underlying good typography. The important lines have been properly displayed, and in type faces which harmonize in shape with the long, narrow form of the ad.

While I have not placed it among the three selected, I consider No. 64 an excellent piece of typographical arrangement. The fact that it contains the diagonal panel, with its necessity for mitered rules and additional time



No. 94.— Fourth place.



No. 80.— Fifth place.

for composition and lock-up, counts against it, the ads. selected for first, second and third places displaying the main features fully as well and with much less cost in time. F. J. TREZISE.

It is not surprising that No. 64 should have secured such a large vote, yet the very feature which is responsible for this — the diagonal panel — also undoubtedly lost it many votes, as it is really not a practical ad. for newspaper composition. There are eight special miters, and without electrotyping it would be almost impossible to bring all these joints together perfectly in a newspaper form — and unless the work was well done this unusually pleasing effect would have been lost. Aside from this ad. it is no wonder that the selections are widely scattered and so evenly distributed, as there are very many ads. of almost equal merit. As said at the beginning, the ad. was an exceedingly hard one to handle and the compositors certainly did well. Mr. Washburn is to be congratulated on winning the contest by such a handsome margin, and also upon evolving the idea which met with such favor. In this connection it is also pleasing to note that this same contestant was tied for first place in our last contest. An unusually large number of ads. are reproduced, as readers will be interested in seeing the selections of all the judges. Photographs of the leading contestants are shown herewith, and brief biographical sketches follow:

Charles Washburn was born at Grand Island, Nebraska, in 1873, removing with his parents a few years later to Laramie, Wyoming, where in 1890 he began his apprenticeship in the plant of the Laramie *Republican*, where he is at present employed in the book and job department.

A. E. Fasnacht was born in Lancaster county, Pennsylvania, in 1876. He learned his trade in the office of the Denver (Pa.) *Press*, being employed

Guaranteed
"Squaredeal"
HOSIERY

Six pairs guaranteed for SIX MONTHS, or new stockings

¶ One hundred and fifty boxes of six pairs each. Black, tan, navy and grey.

¶ Smythfield Dye and Finish.

Best Stock of
Ladies'
Hosiery
from
15c to $2
a pair
to be found in this section.

Men's
Hosiery
from 25c
to 75c

H.G.
Schumacher
MERCHANDISE OF INTEGRITY
Columbus Avenue
SANDUSKY, Ohio

No. 50.— Sixth place.

MERCHANDISE OF INTEGRITY

SMYTHFIELD
Dye and Finish
GUARANTEED

"Squaredeal"
Hosiery

SIX PAIRS

Black, Tan, Navy and Grey

Guaranteed for six months or new stockings

One hundred and fifty boxes of six pairs each

BEST STOCK OF
Ladies' Hosiery
from
15c to $2 a pair,
to be found in this section

Men's Hosiery
from 25c to 75c

H. G.
SCHUMACHER
Columbus Avenue
SANDUSKY,
OHIO

No. 76.— Seventh place.

Merchandise of Integrity

Smithfield Dye and Finish

"Squaredeal"
Guaranteed
Hosiery

Black, tan, navy, and grey. Six pairs guaranteed for six months or new stockings. One hundred and fifty boxes of six pairs each.

Best Stock of
Ladies' Hosiery
from
15c to $2.00
a pair
to be found in this section.

Men's Hosiery
from
25c to 75c

H. G. Schumacher
Columbus Ave.
Sandusky : : Ohio

No. 116.— Eighth place.

"Squaredeal"
Hosiery

Smythfield Dye and Finish Guaranteed.

Guaranteed for Six Months
or six pairs
new stockings

One hundred and fifty boxes of six pairs each. Black, Tan, Navy and Grey.

Best Stock of
Ladies'
Hosiery
from
15 cents
to $2.00 a pair, to be found in this section.

Men's
Hosiery
from
25c to 75c.

H. G. Schumacher,
Merchandise of Integrity
Columbus Ave. Sandusky, O.

No. 106.— Ninth place.

there for eight years. For the last nine years he has been employed in the job-printing department of the J. Horace McFarland Company, Harrisburg, Pennsylvania, which is known throughout the country for the fine quality of its product.

William B. Sleigh was born in Philadelphia in 1887, and has only recently finished his apprenticeship at the office of the Keystone Publishing Company. He is at present employed by the Chilton Printing Company, also of Philadelphia.

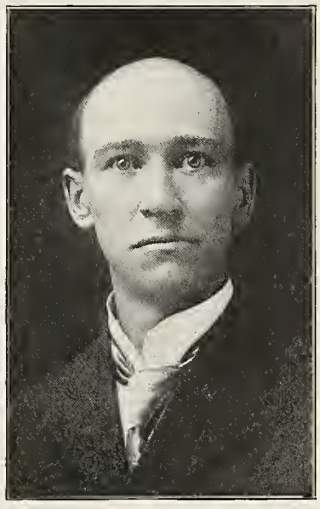
William B. Fimple was born in 1876, learning his trade with the Stenographer Publishing Company, Philadelphia, and afterward working in several of the larger offices in that city. Mr. Fimple is employed in the same office with Mr. Sleigh, works in the same alley, has the same first name and initial and is almost tied with him in the contest.

Frank S. Erickson was born in Sweden in 1880, learning his trade in the office of W. Williamson, Chicago. He is at present employed as ad. man by the A. N. Kellogg Newspaper Company of that city.

Ed. A. Frommader was born at Jefferson, Wisconsin, in 1880, and served his apprenticeship with the Banner Printing Company of that city. He has worked continuously at the printing trade in several Wisconsin and Illinois cities, and has always been a close student of THE INLAND PRINTER. At present he is foreman of the composing department of Desaulniers & Co., Moline, Illinois, one of the largest and most modern printing establishments west of Chicago. THE INLAND PRINTER'S last contest was a double one, and Mr. Frommader won Contest A, and was tied with Mr. Washburn for first place in Contest B.

J. S. Manson was born in Lerwick, Shetland Islands, Scotland, in 1872, learning his trade in the *Shetland News* office in that town. He moved to Chicago fifteen years ago, obtaining a position with the *Horse Review*, where he is at present employed.

John Ackerman was born in Wooster, Ohio, in 1883, learning his trade in that city at the office of the *Wayne County Herald*. For the last six years he has been in the employ of the publishing house of the Evangelical Association, Cleveland, Ohio.



CHARLES WASHBURN.



A. E. FASNACHT.



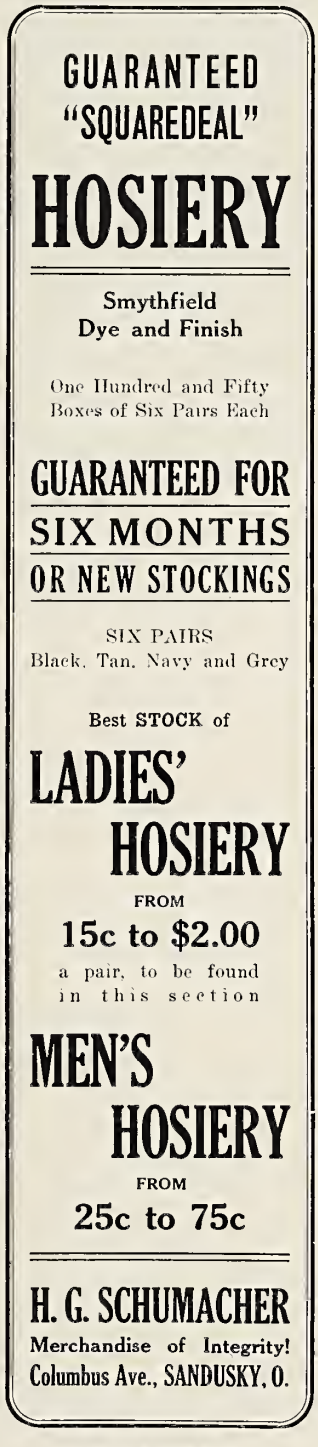
WM. B. SLEIGH.



WM. B. FIMPLE.



No. 5.— Tenth place.



No. 23.— Eleventh place.

For the next contest (No. 26) an ad. has been selected which should prove even more interesting, as it will afford an opportunity for each compositor to demonstrate his individual ingenuity. It is a two-inch ad., four columns wide. The copy and full instructions will be published next month.

SECURITY SUBSCRIPTION RECEIPTS.— Robert Grimshaw, of Dresden, Germany, has devised a subscription receipt, the form of which is shown herewith, which is intended to counteract so far as possible the dishonesty of subscription agents. He describes it as follows: "The public as well as the publishers need to be protected against the carelessness or the dishonesty of subscription agents, who sometimes receive the money and do not turn in the transaction, and sometimes make mistakes in the name or

the address. Sometimes also, a 'cool customer,' hearing that a publisher has had a dishonest canvasser, asserts that he paid and got no receipt for his money, or that he will not send the receipt in. The annexed form, which was devised by the writer, entirely protects the subscriber and very closely protects the publisher. The receipt proper is signed by the publisher and has two stubs, one of which is to be sent in to the office, properly filled out, and the other kept (unseparated until needed) by the subscriber. The canvasser has so many signed and numbered blanks charged up to him at their face value, less his commission; and every issue of the paper contains a statement that such a receipt, with its stub, must be delivered to the subscriber. In case the subscriber does not get his paper he fills out his stub and sends it to the office, where first search is made if the money has been accounted for, and right direction. The local advertiser in a small city or town (or in a large city either, for that matter) is not an ad.-writer. He should not be condemned for his failure to change an ad., as the writing of an ad. is to him a serious undertaking. A newspaper publisher's thoughts, from experience and practice, flow easily from a pen point, but the country merchant's experience lies along different lines. The publisher should do just what our correspondent is doing — he should not only write suggested changes of ads. for his advertisers, but he should write attractive ads. for non-advertisers. If he is not a good ad.-writer he should make a study of the subject until he is. Every additional ad. means that much more profit, and he can find no more profitable channel in which to direct his greatest energies. Good ad. copy means more advertisers and larger space by present advertisers.



FRANK S. ERICKSON.



ED. A. FROMMADER.



J. S. MANSON.



JOHN ACKERMAN.

[*To be returned by the agent to the subscription office.*]

No. 1784a.

Polytechnic Review.

Subscriber.....

Street and No.....

Town.....

County.....

State.....

Date.....

Agent.....

[*To be retained by the subscriber.*]

No. 1784a.

Polytechnic Review.

In case the subscriber does not receive his paper within ten days from date of payment, or within the first ten days of the calendar month, he will please fill out this coupon and send it to the publishers, 1000 Walnut St., Philadelphia, to enable the cause of the delay to be discovered and eliminated.

This stub will be returned to him.

Subscriber.....

Street and No.....

Town.....

County.....

No. 1784a. **$4.00.**

[*The stub next this receipt must be delivered to the subscriber without being separated therefrom.*]

Receipt for Subscription

In the sum of ***Four Dollars*** for the year.....for the monthly edition of the illustrated technical periodical

The Polytechnic Review.

Subscriber.....

Street and No.....

Town.....

County.....

State.....

Date.....

1000 Walnut St., Philadelphia.

SECURITY SUBSCRIPTION RECEIPT.

second if the name has been rightly entered. The trace being concluded, the subscriber received his paper and the return of his stub."

CHANGING ADS. ON A COUNTRY PAPER.—A Canadian correspondent, in describing some of the difficulties of a country paper, mentions the question of changing ads.: "We have to rustle the advertisers to prevent them leaving an ad. stand from week to week. Not one of them seems to know how to write an ad. that has interest. As we want life in the paper, I have taken a hand in helping some of them with their ads." This publisher has started in the

STYLES are evidently not limited to the dressmakers and milliners, or even to the newspapers, which have a "style" for punctuation, capitalization, etc. An advertiser in a Jacksonville (Ill.) paper announces "all the latest styles in plain and ornamental groceries, fresh meat and vegetables."

SEVERAL copies received of the Johannesburg (Transvaal) *Sporting Star* demonstrate that some excellent halftone work is done in South Africa. A letter from J. W. Miller, works manager for the Argus Printing and Publishing Company, where the cuts were made and the printing

done, states that they were printed on a Victory rotary machine at a speed of twelve thousand per hour. The process is quite new to South Africa, being introduced there by the Argus Company. The cuts print exceptionally clear, and although deeply etched the dots in the high lights are uniformly maintained.

LAST year I missed the Christmas number of the Christchurch (New Zealand) *Weekly Press*, much to my regret, as it is indeed a pleasure to examine this remarkable issue — remarkable for its designing and presswork. This year it has outdone previous numbers in these respects. The presswork, in the hands of J. V. Price, certainly equals anything in this country. The issue is filled with perfectly printed half-tones, and the arranging and embellishment of the groups of photographs, planned by Mr. Kennaway, is deserving of more than passing comment. Each page has its own distinctive arrangement, the photographs being held together by just enough of artist's work to enhance their appearance, the ornamentation on each of the pages differing from that of the others. The one serious regret is that the publication can not be mailed flat. As it is nearly a month in reaching this country, the roll has become so fixed that it is impossible to overcome the tendency to curl.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Sherman (Mich.) *Pioneer*.— Your first page is spoiled by too much advertising. There is also room for improvement in the presswork, as the distribution of ink is uneven and the register is imperfect.

Hillsdale (Mich.) *Democrat*.—A nicely printed paper with just the right idea about placing heads on local items of ten or more lines. Three larger heads at the top of columns on the first page would be an improvement.

Clarinda (Iowa) *Journal*.—As far as typography, make-up and presswork are concerned there is nothing to criticize, unless it might be to suggest the placing of rule borders around the ads. on the third page. The placing of a half-page ad. at the top of the first page is something which should never be allowed, and the items of correspondence should be paragraphed with leads between.

York (Neb.) *News*.— The appearance of the three issues of this new daily indicates progressiveness. The publishers state that the initial number was issued two days after soliciting the first ad. To secure twelve columns of advertising from twenty-three advertisers in two days is certainly remarkable, and indicates, at least, that the paper is welcomed by the local merchants. Aside from imperfect presswork the *News* is creditable. The color is uneven and in several places quads and slugs have been allowed to work up.

CORRECT AD.-DISPLAY.—A Canadian correspondent sends the following letter, asking some interesting questions:

O. F. Byrbee, Chicago:

MY DEAR SIR,— What is your opinion in regard to an ad. with, say, a head-line (not the article being made public), some reading matter and then the article sold, some more reading matter and then the signature and address; what is the prominent thing to be brought out bold — the heading or the article. Of course, when the article confronts the eye at the first of the ad. it is an easy matter to make a correct display, but in the other case it is open for discussion. My opinion is, the article sold should have it, but there are so many have the other idea.

Another question: Do you not think that a three-em space is sufficient between words which constitute less than a full line, or where occasion demands the card-spaced letters and therefore wider between the words? Any up-to-date journal favors what I say and still there are so many adhere to such wide spacing. Several printers think the business-card faces — such as Engravers' Roman, Blair, etc.— look well with just the three-em space between in the ordinary line. What is your opinion on this, too?

Sincerely yours, W. W. W.

There is no rule covering the first question which could be followed without exception. Many considerations enter into it — the wishes of the advertiser, the character of article advertised, and the words (at the top) themselves. As a general rule it is better to give greatest prominence to the leading phrase, making the article advertised secondary yet sufficiently strong to afford marked contrast with the body of the ad. or with any other display. A difficulty of this kind is often nicely overcome by using two contrasting faces of equal prominence, thus avoiding the undesirable sameness which would be noticeable if set in equal sizes of the same face. The spacing between the words in a short display line depends entirely upon the character of type used. A three-em space is sufficient for most square letters, where the line is set in caps. and lower-case, or for a condensed cap. line, but where a line is set all in caps. of a square letter there should be at least an en quad between the words, and even more where a "wide" letter is used or one in any sense extended. While on the subject of correct ad. display, I wish to mention a full-page ad. set by Clarence Mattingly, of the Wilmington (N. C.) *Star*. This ad. consists of a large cut, a single display line, a paragraph of about five hundred words, and the signature. If, in setting a long paragraph of this kind, the compositor would select one phrase, as brief as possible, set it in bold type, run in, it would add much to the effectiveness of the ad., as the reader would be attracted to these prominent words, become interested, and go back and read the whole text. Two other excellent ads. were received from Carl L. Johnson, Menominee (Mich.) *Herald-Leader*.



FATIGUE.
Photo by Rev. E. W. Nye, Geelong, Australia.

OIL.

This country is very rich in its oils, and for this reason is known among all other countries as a smooth proposition. There are practically two classes of oil — namely, Standard, and what is left over after the Standard is through.

These classes are again divided into various kinds. Machine oil is used on sewing machines and by the Republican and Democratic parties.

Salad or olive oil comes from the cotton belt, and is used to puzzle makers of salads. Then the consumers guess what's in it.

Automobile oil is used to blow in the faces of people; also to spray the road. Kerosene oil is used to light kitchen fires. Midnight oil is going out, being replaced by electricity and best sellers.

Most oils come from oil wells and are conducted by lead-pipe cinches to points of distribution. The lead-pipe cinch is a patent invention created by Mr. Rockefeller, and now in general use by all capitalists.

When the oil reaches its destination, it's just as fresh as when it started on its journey; but, owing to the state of the weather, the condition of the roads and the prospect of a close winter, the price is doubled.

Oils are used for purposes of lubrication. When properly oiled, bills easily go through Congress, votes slip into ballot-boxes without friction, and campaigns become almost noiseless.

Oil is frequently placed on the troubled waters of Wall street, with splendid results.— *Life*.

Written for THE INLAND PRINTER.

ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. IV.— BY O. F. BYXBEE.

LAST month a series of rate cards for six-column weeklies was published, and this series is supplemented below with another for seven-column weeklies. The odd figures of 10¾ and 21½ inches are equivalent to one-half and a full column, respectively. In printing the rate card it might be better to designate the contracts as "½ column" and "1 column" instead of using these fractions.

The rates for open-space contracts published last month for six-column weeklies apply also to seven-column weeklies.

The first card is for a weekly of less than 1,000 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.25	$0.45	$0.65	$0.85	$ 2.25	$ 3.90	$ 6.75
2 inches	.45	.85	1.20	1.55	3.90	6.75	11.25
3 "	.65	1.20	1.70	2.10	5.35	9.05	15.00
4 "	.85	1.55	2.10	2.65	6.75	11.25	18.50
5 "	1.05	1.85	2.50	3.15	7.90	13.25	22.00
6 "	1.20	2.10	2.90	3.65	9.05	15.00	25.00
8 "	1.55	2.65	3.65	4.55	11.25	18.50	31.00
10 "	1.85	3.15	4.35	5.45	13.25	22.00	36.00
10¾ "	1.95	3.35	4.60	5.80	13.75	23.25	38.00
21½ "	3.35	5.80	7.85	9.80	23.25	38.00	62.00

For a weekly of 1,000 to 1,200 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.30	$0.55	$0.80	$ 1.00	$ 2.65	$ 4.60	$ 7.65
2 inches	.55	1.00	1.45	1.85	4.60	7.65	12.75
3 "	.80	1.45	2.00	2.50	6.15	10.25	17.00
4 "	1.00	1.85	2.50	3.10	7.65	12.75	21.00
5 "	1.25	2.20	2.95	3.70	8.95	14.75	25.00
6 "	1.45	2.50	3.40	4.30	10.25	17.00	28.00
8 "	1.85	3.10	4.30	5.30	12.75	21.00	35.00
10 "	2.20	3.70	5.05	6.25	14.75	25.00	41.00
10¾ "	2.30	3.95	5.35	6.60	15.75	26.00	43.00
21½ "	3.95	6.60	8.90	11.00	26.00	43.00	70.00

For a weekly of 1,200 to 1,400 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.35	$0.65	$0.90	$ 1.20	$ 3.10	$ 5.40	$ 9.00
2 inches	.65	1.20	1.70	2.15	5.40	9.00	14.75
3 "	.90	1.70	2.35	2.95	7.25	11.75	19.25
4 "	1.20	2.15	2.95	3.65	9.00	14.75	24.00
5 "	1.45	2.55	3.45	4.35	10.50	17.00	28.00
6 "	1.70	2.95	4.00	5.10	11.75	19.25	32.00
8 "	2.15	3.65	5.10	6.25	14.75	24.00	40.00
10 "	2.55	4.35	5.95	7.35	17.00	28.00	47.00
10¾ "	2.70	4.65	6.30	7.80	17.75	30.00	49.00
21½ "	4.65	7.80	10.25	12.75	30.00	49.00	80.00

For a weekly of 1,400 to 1,600 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.40	$0.70	$ 1.05	$ 1.35	$ 3.55	$ 6.10	$10.25
2 inches	.70	1.35	1.95	2.45	6.10	10.25	16.75
3 "	1.05	1.95	2.70	3.35	8.15	13.50	22.00
4 "	1.35	2.45	3.35	4.15	10.25	16.75	27.00
5 "	1.70	2.95	3.95	4.95	12.00	19.50	32.00
6 "	1.95	3.35	4.55	5.75	13.50	22.00	36.00
8 "	2.45	4.15	5.75	7.05	16.75	27.00	45.00
10 "	2.95	4.95	6.75	8.35	19.50	32.00	53.00
10¾ "	3.10	5.25	7.10	8.80	20.50	34.00	55.00
21½ "	5.25	8.80	11.75	14.50	34.00	55.00	90.00

For a weekly of 1,600 to 1,800 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.45	$ 0.80	$ 1.15	$ 1.55	$ 4.05	$ 6.95	$ 11.50
2 inches	.80	1.55	2.20	2.75	6.95	11.50	19.25
3 "	1.15	2.20	3.05	3.80	9.30	15.50	26.00
4 "	1.55	2.75	3.80	4.70	11.50	19.25	32.00
5 "	1.90	3.35	4.50	5.65	13.50	22.50	38.00
6 "	2.20	3.80	5.20	6.55	15.50	26.00	43.00
8 "	2.75	4.70	6.55	8.05	19.25	32.00	53.00
10 "	3.35	5.65	7.70	9.50	22.50	38.00	62.00
10¾ "	3.50	6.00	8.10	10.00	23.50	40.00	65.00
21½ "	6.00	10.00	13.50	16.75	40.00	65.00	105.00

For a weekly of 1,800 to 2,000 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.50	$ 0.90	$ 1.30	$ 1.70	$ 4.45	$ 7.65	$ 12.75
2 inches	.90	1.70	2.40	3.05	7.65	12.75	21.00
3 "	1.30	2.40	3.40	4.20	10.25	17.00	28.00
4 "	1.70	3.05	4.20	5.20	12.75	21.00	34.00
5 "	2.10	3.70	4.95	6.20	14.75	24.25	41.00
6 "	2.40	4.20	5.70	7.20	17.00	28.00	46.00
8 "	3.05	5.20	7.20	8.85	21.00	34.00	57.00
10 "	3.70	6.20	8.45	10.50	24.25	41.00	67.00
10¾ "	3.90	6.60	8.90	11.00	26.00	43.00	70.00
21½ "	6.60	11.00	14.75	18.25	43.00	70.00	115.00

For a weekly of 2,000 to 2,500 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.60	$ 1.10	$ 1.55	$ 2.05	$ 5.35	$ 9.30	$ 15.75
2 inches	1.10	2.05	2.90	3.65	9.30	15.75	26.00
3 "	1.55	2.90	4.05	5.05	12.50	21.00	34.00
4 "	2.05	3.65	5.05	6.30	15.75	26.00	43.00
5 "	2.50	4.40	5.95	7.50	18.25	30.00	51.00
6 "	2.90	5.05	6.90	8.75	21.00	34.00	57.00
8 "	3.65	6.30	8.75	10.75	26.00	43.00	71.00
10 "	4.40	7.50	10.25	12.75	30.00	51.00	84.00
10¾ "	4.65	8.00	11.00	13.50	32.00	53.00	88.00
21½ "	8.00	13.50	18.25	22.50	53.00	88.00	140.00

For a weekly of 2,500 to 3,000 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.75	$ 1.35	$ 1.95	$ 2.55	$ 6.70	$ 11.50	$ 19.50
2 inches	1.35	2.55	3.65	4.60	11.50	19.50	32.00
3 "	1.95	3.65	5.10	6.30	15.50	26.00	43.00
4 "	2.55	4.60	6.30	7.85	19.50	32.00	53.00
5 "	3.15	5.55	7.45	9.35	22.75	38.00	63.00
6 "	3.65	6.30	8.60	10.75	26.00	43.00	71.00
8 "	4.60	7.85	10.75	13.50	32.00	53.00	88.00
10 "	5.55	9.35	12.75	16.00	38.00	63.00	105.00
10¾ "	5.85	9.90	13.50	16.75	39.00	66.00	110.00
21½ "	9.90	16.75	22.75	28.00	66.00	110.00	180.00

For a weekly of 3,000 to 5,000 circulation:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$ 1.00	$ 1.80	$ 2.60	$ 3.40	$ 8.95	$ 15.50	$ 26.00
2 inches	1.80	3.40	4.85	6.10	15.50	26.00	43.00
3 "	2.60	4.85	6.75	8.40	20.75	35.00	56.00
4 "	3.40	6.10	8.40	10.50	26.00	43.00	70.00
5 "	4.20	7.40	9.95	12.50	30.00	50.00	83.00
6 "	4.85	8.40	11.50	14.50	35.00	56.00	93.00
8 "	6.10	10.50	14.50	18.00	43.00	70.00	110.00
10 "	7.40	12.50	17.00	21.25	50.00	83.00	130.00
10¾ "	7.80	13.25	18.00	22.50	52.00	86.00	135.00
21½ "	13.25	22.50	30.00	37.00	86.00	135.00	215.00

RATE CARDS FOR SEMI-WEEKLIES.

In the series of rate cards for semi-weeklies which follows, cards are given for both six and seven column papers, the first card in each instance being for a six-column paper and the second for a seven-column paper.

For a semi-weekly of less than 1,000 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.25	$0.45	$0.85	$ 1.20	$ 1.55	$ 3.90	$ 6.75	$11.25
2 inches	.45	.85	1.55	2.10	2.65	6.75	11.25	18.50
3 "	.65	1.20	2.10	2.90	3.65	9.05	15.00	25.00
4 "	.85	1.55	2.65	3.65	4.55	11.25	18.50	31.00
5 "	1.05	1.85	3.15	4.35	5.45	13.25	22.00	36.00
6 "	1.20	2.10	3.65	5.00	6.35	15.00	25.00	41.00
8 "	1.55	2.65	4.55	6.35	7.80	18.50	31.00	50.00
10 "	1.85	3.15	5.45	7.45	9.25	22.00	36.00	59.00
20 "	3.15	5.45	9.25	12.50	15.25	36.00	59.00	95.60

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.25	$0.45	$0.85	$ 1.20	$ 1.55	$ 3.90	$ 6.75	$ 11.25
2 inches	.45	.85	1.55	2.10	2.65	6.75	11.25	18.50
3 "	.65	1.20	2.10	2.90	3.65	9.05	15.00	25.00
4 "	.85	1.55	2.65	3.65	4.55	11.25	18.50	31.00
5 "	1.05	1.85	3.15	4.35	5.45	13.25	22.00	36.00
6 "	1.20	2.10	3.65	5.00	6.35	15.00	25.00	41.00
8 "	1.55	2.65	4.55	6.35	7.80	18.50	31.00	50.00
10 "	1.85	3.15	5.45	7.45	9.25	22.00	36.00	59.00
10¾ "	1.95	3.35	5.80	7.85	9.80	23.25	38.00	62.00
21½ "	3.35	5.80	9.80	13.00	16.00	38.00	62.00	100.00

Open-space contracts:

50 inches and less than	100 inches	$0.13
100 inches and less than	250 inches	.11
250 inches and less than	500 inches	.08½
500 inches and less than	1,000 inches	.07
1,000 inches and over		.06

For a semi-weekly of 1,000 to 1,250 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.30	$0.55	$ 1.00	$ 1.45	$ 1.85	$ 4.60	$ 7.65	$ 12.75
2 inches..	.55	1.00	1.85	2.50	3.10	7.65	12.75	21.00
3 " ..	.80	1.45	2.50	3.40	4.30	10.25	17.00	28.00
4 " ..	1.00	1.85	3.10	4.30	5.30	12.75	21.00	35.00
5 " ..	1.25	2.20	3.70	5.05	6.25	14.75	25.00	41.00
6 " ..	1.45	2.50	4.30	5.80	7.20	17.00	28.00	46.00
8 " ..	1.85	3.10	5.30	7.20	8.85	21.00	35.00	57.00
10 " ..	2.20	3.70	6.25	8.45	10.50	25.00	41.00	67.00
20 " ..	3.70	6.25	10.50	14.00	17.25	41.00	67.00	110.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.30	$0.55	$ 1.00	$ 1.45	$ 1.85	$ 4.60	$ 7.65	$ 12.75
2 inches..	.55	1.00	1.85	2.50	3.10	7.65	12.75	21.00
3 " ..	.80	1.45	2.50	3.40	4.30	10.25	17.00	28.00
4 " ..	1.00	1.85	3.10	4.30	5.30	12.75	21.00	35.00
5 " ..	1.25	2.20	3.70	5.05	6.25	14.75	25.00	41.00
6 " ..	1.45	2.50	4.30	5.80	7.20	17.00	28.00	46.00
8 " ..	1.85	3.10	5.30	7.20	8.85	21.00	35.00	57.00
10 " ..	2.20	3.70	6.25	8.45	10.50	25.00	41.00	67.00
10¾ " ..	2.30	3.95	6.60	8.90	11.00	26.00	43.00	70.00
21½ " ..	3.95	6.60	11.00	14.75	18.25	43.00	70.00	115.00

Open-space contracts:

50 inches and less than	100 inches	$0.15
100 inches and less than	250 inches	.12½
250 inches and less than	500 inches	.10
500 inches and less than	1,000 inches	.08
1,000 inches and over		.06½

For a semi-weekly of 1,250 to 1,500 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.35	$0.65	$ 1.20	$ 1.70	$ 2.15	$ 5.40	$ 9.00	$ 14.75
2 inches..	.65	1.20	2.15	2.95	3.65	9.00	14.75	24.00
3 " ..	.90	1.70	2.95	4.00	5.10	11.75	19.25	32.00
4 " ..	1.20	2.15	3.65	5.10	6.25	14.75	24.00	40.00
5 " ..	1.45	2.55	4.35	5.95	7.35	17.00	28.00	47.00
6 " ..	1.70	2.95	5.10	6.80	8.50	19.25	32.00	53.00
8 " ..	2.15	3.65	6.25	8.50	10.25	24.00	40.00	65.00
10 " ..	2.55	4.35	7.35	9.85	12.00	28.00	47.00	77.00
20 " ..	4.35	7.35	12.00	16.00	19.50	47.00	77.00	125.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.35	$ 0.65	$ 1.20	$ 1.70	$ 2.15	$ 5.40	$ 9.00	$ 14.75
2 inches..	.65	1.20	2.15	2.95	3.65	9.00	14.75	24.00
3 " ..	.90	1.70	2.95	4.00	5.10	11.75	19.25	32.00
4 " ..	1.20	2.15	3.65	5.10	6.25	14.75	24.00	40.00
5 " ..	1.45	2.55	4.35	5.95	7.35	17.00	28.00	47.00
6 " ..	1.70	2.95	5.10	6.80	8.50	19.25	32.00	53.00
8 " ..	2.15	3.65	6.25	8.50	10.25	24.00	40.00	65.00
10 " ..	2.55	4.35	7.35	9.85	12.00	28.00	47.00	77.00
10¾ " ..	2.70	4.65	7.80	10.25	12.75	30.00	49.00	80.00
21½ " ..	4.65	7.80	12.75	17.00	20.75	49.00	80.00	135.00

Open-space contracts:

50 inches and less than	100 inches	$0.18
100 inches and less than	250 inches	.14
250 inches and less than	500 inches	.11
500 inches and less than	1,000 inches	.09
1,000 inches and over		.07½

For a semi-weekly of 1,500 to 1,750 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.40	$0.70	$ 1.35	$ 1.95	$ 2.45	$ 6.10	$10.25	$ 16.75
2 inches..	.70	1.35	2.45	3.35	4.15	10.25	16.75	27.00
3 " ..	1.05	1.95	3.35	4.55	5.75	13.50	22.00	36.00
4 " ..	1.35	2.45	4.15	5.75	7.05	16.75	27.00	45.00
5 " ..	1.70	2.95	4.95	6.75	8.35	19.50	32.00	53.00
6 " ..	1.95	3.35	5.75	7.70	9.60	22.00	36.00	59.00
8 " ..	2.45	4.15	7.05	9.60	11.75	27.00	45.00	73.00
10 " ..	2.95	4.95	8.35	11.25	13.75	32.00	53.00	86.00
20 " ..	4.95	8.35	13.75	18.50	22.50	53.00	86.00	140.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.40	$0.70	$ 1.35	$ 1.95	$ 2.45	$ 6.10	$10.25	$ 16.75
2 inches..	.70	1.35	2.45	3.35	4.15	10.25	16.75	27.00
3 " ..	1.05	1.95	3.35	4.55	5.75	13.50	22.00	36.00
4 " ..	1.35	2.45	4.15	5.75	7.05	16.75	27.00	45.00
5 " ..	1.70	2.95	4.95	6.75	8.35	19.50	32.00	53.00
6 " ..	1.95	3.35	5.75	7.70	9.60	22.00	36.00	59.00
8 " ..	2.45	4.15	7.05	9.60	11.75	27.00	45.00	73.00
10 " ..	2.95	4.95	8.35	11.25	13.75	32.00	53.00	86.00
20 " ..	4.95	8.35	13.75	18.50	22.50	53.00	86.00	140.00

Open-space contracts:

50 inches and less than	100 inches	$0.20
100 inches and less than	250 inches	.16
250 inches and less than	500 inches	.13
500 inches and less than	1,000 inches	.10
1,000 inches and over		.08½

For a semi-weekly of 1,750 to 2,000 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.45	$0.80	$ 1.55	$ 2.20	$ 2.75	$ 6.95	$ 11.50	$ 19.25
2 inches..	.80	1.55	2.75	3.80	4.70	11.50	19.25	32.00
3 " ..	1.15	2.20	3.80	5.20	6.55	15.50	26.00	43.00
4 " ..	1.55	2.75	4.70	6.55	8.05	19.25	32.00	53.00
5 " ..	1.90	3.35	5.65	7.70	9.50	22.50	38.00	62.00
6 " ..	2.20	3.80	6.55	8.75	11.00	26.00	43.00	70.00
8 " ..	2.75	4.70	8.05	11.00	13.50	32.00	53.00	85.00
10 " ..	3.35	5.65	9.50	12.75	15.75	38.00	62.00	100.00
20 " ..	5.65	9.50	15.75	21.25	26.00	62.00	100.00	165.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.45	$ 0.80	$ 1.55	$ 2.20	$ 2.75	$ 6.95	$ 11.50	$ 19.25
2 inches..	.80	1.55	2.75	3.80	4.70	11.50	19.25	32.00
3 " ..	1.15	2.20	3.80	5.20	6.55	15.50	26.00	43.00
4 " ..	1.55	2.75	4.70	6.55	8.05	19.25	32.00	53.00
5 " ..	1.90	3.35	5.65	7.70	9.50	22.50	38.00	62.00
6 " ..	2.20	3.80	6.55	8.75	11.00	26.00	43.00	70.00
8 " ..	2.75	4.70	8.05	11.00	13.50	32.00	53.00	85.00
10 " ..	3.35	5.65	9.50	12.75	15.75	38.00	62.00	100.00
10¾ " ..	3.50	6.00	10.00	13.50	16.75	40.00	65.00	105.00
21½ " ..	6.00	10.00	16.75	22.25	27.00	65.00	105.00	170.00

Open-space contracts:

50 inches and less than	100 inches	$0.23
100 inches and less than	250 inches	.19
250 inches and less than	500 inches	.15
500 inches and less than	1,000 inches	.12
1,000 inches and over		.10

For a semi-weekly of 2,000 to 2,250 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.50	$ 0.90	$ 1.70	$ 2.40	$ 3.05	$ 7.65	$ 12.75	$ 21.00
2 inches..	.90	1.70	3.05	4.20	5.20	12.75	21.00	34.00
3 " ..	1.30	2.40	4.20	5.70	7.20	17.00	28.00	46.00
4 " ..	1.70	3.05	5.20	7.20	8.85	21.00	34.00	57.00
5 " ..	2.10	3.70	6.20	8.45	10.50	24.25	41.00	67.00
6 " ..	2.40	4.20	7.20	9.65	12.00	28.00	46.00	75.00
8 " ..	3.05	5.20	8.85	12.00	14.75	34.00	57.00	92.00
10 " ..	3.70	6.20	10.50	14.00	17.25	41.00	67.00	110.00
20 " ..	6.20	10.50	17.25	23.00	28.00	67.00	110.00	175.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.50	$ 0.90	$ 1.70	$ 2.40	$ 3.05	$ 7.65	$ 12.75	$ 21.00
2 inches..	.90	1.70	3.05	4.20	5.20	12.75	21.00	34.00
3 " ..	1.30	2.40	4.20	5.70	7.20	17.00	28.00	46.00
4 " ..	1.70	3.05	5.20	7.20	8.85	21.00	34.00	57.00
5 " ..	2.10	3.70	6.20	8.45	10.50	24.25	41.00	67.00
6 " ..	2.40	4.20	7.20	9.65	12.00	28.00	46.00	75.00
8 " ..	3.05	5.20	8.85	12.00	14.75	34.00	57.00	92.00
10 " ..	3.70	6.20	10.50	14.00	17.25	41.00	67.00	110.00
10¾ " ..	3.90	6.60	11.00	14.75	18.25	43.00	70.00	115.00
21½ " ..	6.60	11.00	18.25	24.25	30.00	70.00	115.00	185.00

Open-space contracts:

50 inches and less than	100 inches	$0.25
100 inches and less than	250 inches	.21
250 inches and less than	500 inches	.16
500 inches and less than	1,000 inches	.13
1,000 inches and over		.11

For a semi-weekly of 2,250 to 3,000 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.60	$ 1.10	$ 2.05	$ 2.90	$ 3.65	$ 9.30	$ 15.75	$ 26.00
2 inches..	1.10	2.05	3.65	5.05	6.30	15.75	26.00	43.00
3 " ..	1.55	2.90	5.05	6.90	8.75	21.00	34.00	57.00
4 " ..	2.05	3.65	6.30	8.75	10.75	26.00	43.00	71.00
5 " ..	2.50	4.40	7.50	10.25	12.75	30.00	51.00	84.00
6 " ..	2.90	5.05	8.75	11.75	14.75	34.00	57.00	94.00
8 " ..	3.65	6.30	10.75	14.75	18.00	43.00	71.00	115.00
10 " ..	4.40	7.50	12.75	17.25	21.25	51.00	84.00	135.00
20 " ..	7.50	12.75	21.25	29.00	35.00	84.00	135.00	220.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.60	$ 1.10	$ 2.05	$ 2.90	$ 3.65	$ 9.30	$ 15.75	$ 26.00
2 inches..	1.10	2.05	3.65	5.05	6.30	15.75	26.00	43.00
3 " ..	1.55	2.90	5.05	6.90	8.75	21.00	34.00	57.00
4 " ..	2.05	3.65	6.30	8.75	10.75	26.00	43.00	71.00
5 " ..	2.50	4.40	7.50	10.25	12.75	30.00	51.00	84.00
6 " ..	2.90	5.05	8.75	11.75	14.75	34.00	57.00	94.00
8 " ..	3.65	6.30	10.75	14.75	18.00	43.00	71.00	115.00
10 " ..	4.40	7.50	12.75	17.25	21.25	51.00	84.00	135.00
10¾ " ..	4.65	8.00	13.50	18.25	22.50	53.00	88.00	140.00
21½ " ..	8.00	13.50	22.50	30.00	37.00	88.00	140.00	230.00

Open-space contracts:

50 inches and less than	100 inches	$0.30
100 inches and less than	250 inches	.25
250 inches and less than	500 inches	.20
500 inches and less than	1,000 inches	.16
1,000 inches and over		.13

For a semi-weekly of 3,000 to 4,000 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch.. .	$0.75	$ 1.35	$ 2.55	$ 3.65	$ 4.60	$ 11.50	$ 19.50	$ 32.00
2 inches..	1.35	2.55	4.60	6.30	7.85	19.50	32.00	53.00
3 " ..	1.95	3.65	6.30	8.60	10.75	26.00	43.00	71.00
4 " ..	2.55	4.60	7.85	10.75	13.50	32.00	53.00	88.00
5 " ..	3.15	5.55	9.35	12.75	16.00	38.00	63.00	105.00
6 " ..	3.65	6.30	10.75	14.75	18.50	43.00	71.00	120.00
8 " ..	4.60	7.85	13.50	18.50	22.50	53.00	88.00	145.00
10 " ..	5.55	9.35	16.00	21.50	26.50	63.00	105.00	170.00
20 " ..	9.35	16.00	26.50	35.50	43.50	105.00	170.00	275.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$0.75	$ 1.35	$ 2.55	$ 3.65	$ 4.60	$ 11.50	$ 19.50	$ 32.00
2 inches..	1.35	2.55	4.60	6.30	7.85	19.50	32.00	53.00
3 " ..	1.95	3.65	6.30	8.60	10.75	26.00	43.00	71.00
4 " ..	2.55	4.60	7.85	10.75	13.50	32.00	53.00	88.00
5 " ..	3.15	5.55	9.35	12.75	16.00	38.00	63.00	105.00
6 " ..	3.65	6.30	10.75	14.75	18.50	43.00	71.00	120.00
8 " ..	4.60	7.85	13.50	18.50	22.50	53.00	88.00	145.00
10 " ..	5.55	9.35	16.00	21.50	26.50	63.00	105.00	170.00
10¾ " ..	5.85	9.90	16.75	22.75	28.00	66.00	110.00	180.00
21½ " ..	9.90	16.75	28.00	37.00	46.00	110.00	180.00	290.00

Open-space contracts:

50 inches and less than	100 inches	$0.38
100 inches and less than	250 inches	.32
250 inches and less than	500 inches	.25
500 inches and less than	1,000 inches	.20
1,000 inches and over		.17

For a semi-weekly of 4,000 to 6,000 circulation:

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$ 1.00	$ 1.80	$ 3.40	$ 4.85	$ 6.10	$ 15.50	$ 26.00	$ 43.00
2 inches..	1.80	3.40	6.10	8.40	10.50	26.00	43.00	70.00
3 " ..	2.60	4.85	8.40	11.50	14.50	35.00	56.00	93.00
4 " ..	3.40	6.10	10.50	14.50	18.00	43.00	70.00	110.00
5 " ..	4.20	7.40	12.50	17.00	21.25	50.00	83.00	130.00
6 " ..	4.85	8.40	14.50	19.50	24.50	56.00	93.00	145.00
8 " ..	6.10	10.50	18.00	24.50	30.00	70.00	110.00	180.00
10 " ..	7.40	12.50	21.25	29.00	35.00	83.00	130.00	210.00
20 " ..	12.50	21.25	35.00	47.00	57.00	130.00	210.00	335.00

	1 time.	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch....	$ 1.00	$ 1.80	$ 3.40	$ 4.85	$ 6.10	$ 15.50	$ 26.00	$ 43.00
2 inches..	1.80	3.40	6.10	8.40	10.50	26.00	43.00	70.00
3 " ..	2.60	4.85	8.40	11.50	14.50	35.00	56.00	93.00
4 " ..	3.40	6.10	10.50	14.50	18.00	43.00	70.00	110.00
5 " ..	4.20	7.40	12.50	17.00	21.25	50.00	83.00	130.00
6 " ..	4.85	8.40	14.50	19.50	24.50	56.00	93.00	145.00
8 " ..	6.10	10.50	18.00	24.50	30.00	70.00	110.00	180.00
10 " ..	7.40	12.50	21.25	29.00	35.00	83.00	130.00	210.00
10¾ " ..	7.80	13.25	22.50	30.00	37.00	86.00	135.00	215.00
21½ " ..	13.25	22.50	37.00	49.00	61.00	135.00	215.00	350.00

Open-space contracts:

50 inches and less than	100 inches	$0.50
100 inches and less than	250 inches	.42
250 inches and less than	500 inches	.32
500 inches and less than	1,000 inches	.25
1,000 inches and over		.20

Next month cards will be published for six and seven column dailies.

THE INTERNATIONAL PAPER COMPANY'S DEFENSE.

On November 21, 1908, representatives of this company appeared before the Ways and Means Committee of the House of Representatives and made what they call "a recital of facts." This was in the nature of a report on the company — its organization, progress in development, capital invested, liabilities and assets, dividends paid, sources of supply, its market and condition of labor — a comprehensive setting-forth of facts and figures. Also, they replied to the charges made against their company.

Regarding our tariff on paper, the company cites comparative statistics, showing the cost of paper production in England, Germany, Sweden, Norway and Austria and the United States. According to these figures, the countries named have such superior advantages over the United States in cheap labor and possession of the raw material that they can undersell the United States manufacturers in their home market, if the tariff is removed. It shows that the cost of papermaking, in Canada, is $5.46 a ton, as compared with the cost to the International Paper Company of $8 a ton, and that some European countries have an advantage in labor alone which is almost equal to the duty on raw material of $6.

The statement shows that from the company's inception in 1898 up to June, 1908, it had manufactured 4,621,283 tons of paper and has declared dividends aggregating $13,950,000, which would give a profit to the stockholders of only $3.02 per ton, so that the duty of $6 per ton "has not, as has been alleged, been a 'shelter for extortion.'"

The reason given for opposing any reduction in the duty on pulp is that our paper should not be brought into competition with paper made from foreign pulp having free entry into this country, since the wages in foreign mills are so much less than in this country, and since the pulp can be sold in the United States market in spite of the existing duty.

The company questions Canada's motive in placing an export duty on pulp-wood, believing that it is not due to a wish to "conserve her forests," but that it is her policy to "hamper the industry in the United States in order to build it up in Canada," and that it is Canada's aim to "withhold from us the raw material which we desire and force us to take the manufactured product."

Referring to the charge that an illegal monopoly exists, the company replies that there are fifty-two other concerns in the papermaking business in the United States, independent of the International Paper Company, therefore it is not possible for the International Paper Company to dominate the production of paper nor to specify prices; that its figures show that it is not overcapitalized and that its profits have been shown as not only not exorbitant, but as not a fair return on the investment; that its competitors have not complained against it; that the wage-earner has profited under its management.

These, in brief, are the points made by the company, and it asks, in closing, the benefit of a countervailing tariff to prevent foreign manufacturers from selling their

output in this country at lower prices than prevail in the home markets.

There is one illuminating sentence in the company's statement. The International Paper Company owns three million one hundred thousand acres of timber land in Canada — four times its holdings in the United States, and the action which the publishers and Canada seek threatens its true base of supplies. The company is endeavoring to preserve its lands in Canada, and the publishers are endeavoring to protect the newspaper trust by lowering their cost of production. News-print paper forms about eighty per cent of the company's output, so the publishers' interest in the company has good foundation.

LITHOGRAPHERS AND OTHERS WANT TARIFF INCREASES.

The National Association of Lithographers recently spoke to the Ways and Means Committee through George R. Meyercord, of Chicago, chairman of the association's tariff committee. He declared that the Dingley law was crudely devised, and most inequitable. He asked for a heavy increase of the tariff on all lines of lithographic print and labels, and declared that on some classes of them the duty should be doubled. Mr. Meyercord's chief argument was that wages in this country are from two to four times higher than in Germany, which is America's chief competitor. B. A. Van Winkle, of Hartford City, Indiana, and R. S. Elliott, of Hempstead, Long Island, sought a slight increase in the duty on parchment papers by having the classification changed. Henry P. Faber, of New York, requested an increase of one hundred per cent in the duty on surface-coated papers.

An increase in the present rates of duty was also asked in Jacquard designs, tissue-paper, wall-paper, photograph-papers, photo-gelatin printing-process manufactures and bound books. More specific classification which should result in increased duty on certain grades of the article was asked for the tariffs on wrapping-paper, onion-skin, typewriter, blue-print and other papers. The committee was requested to recommend the continuance of the tariff on wrapping and book paper.

PRINTED LETTERS WOULDN'T GO.

A Cincinnati commission house had sold a bill of goods to a new customer in the interior of Kentucky who was not rated. The goods went C. O. D., and a typewritten advice was mailed, which the merchant acknowledged as follows:

"Jentlemen — I want you to understand sur that I ain't no dam fool when i bort that Bill from that read Headed Agent of yores he tole me that you sent him all the way from cyncynati to git that order. i thot he wus lying and i bort all my goods from the jersey and he told me he sold the jersey and would sell one just like he sole the jersey, now you writes me a printed letter and sez if i send you the munny you will send me the goods. i recon you will most enny durn fool ud do that. i would not mind a Bit send in the munny and risk gettin the goods but when i recollect how you and yor eagent done me i refuse to do it. if you would of treted me right and rit me letters in riting and not of send me that newspaper printed letter like i was a dam fool and could not read ritin i would a tuck the goods and pade the cash.

"now i dont want no more of yore printed letters i wont stan sich from no house i am fifty six year ole the last of next coming jinuary and the fust man has got to put my back on the ground yit i may not have as much larnin in gramma as you got but i can wup you or enny uther dam yanky that wants to try ritin me a printed letter." — *Credit Men's Bulletin.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

THE COST OF WOOD ENGRAVING.— This department was requested by the Alumni Association of one of the leading colleges in the United States to negotiate for them a wood-engraved portrait of their retiring president. The writer made an appointment with a well-known portrait engraver, and brought him a cabinet photograph of the college president to be engraved. The engraver measured the portrait carefully and found it was 4 by 5½ inches, an engraving of which, the same size as the photograph, would cost, he said, from $230 to $240. An engraving of it enlarged to 6 by 8 inches would cost $480, and larger sizes in proportion, or $10 for each square inch. Proofs would cost $1 each, and the smaller engraving, 4 by 5½ inches, could be finished in about seven weeks. If these are the prices of wood engraving in competition with photoengraving, what would be the charges for wood engraving if methods of engraving through the aid of photography had not been discovered? With the Japanese Schoolboy, in *Collier's*, "I ask to know."

WAX ENGRAVER'S TROUBLES.— "Cerotyper," Montreal, Canada, writes: "In tracing in the wax I am using the steel points supplied by the Hoke Engraving Company, which work right one way, but when it comes to crossing the first lines the wax covers up the first lines, preventing the junction of the rules as shown in the sample forwarded." *Answer.*— Your trouble is that you are using points suitable for chalk engraving which will not do for wax. Chalk is so brittle that the round point crushes the chalk into a powder which can be blown away, but a round point used in wax only pushes the wax aside; so, of course, you have trouble in crossing other lines. Each point in wax engraving should be so sharpened that it will cut out a shaving of wax. At a lithographic supply store you will find the square points that lithographers use for engraving on stone. If you will sharpen those so as to present a sharp cutting-edge on the side you push through the wax coating, so that they plow up a wax shaving, then you will not have trouble at the junction of lines.

RESTORING AN "OVERCUT" NEGATIVE.— Here is a wrinkle which many half-tone negative-makers may not know, and which is well described by a writer in *Process Work*. It will often happen when an operator is "cutting" a negative, that he will find he has gone just a little too far in one spot, and he is reluctant to throw away the negative. The operator should take a little of the ordinary iron developer and add to it a few drops of the silver solution taken from the bath, just enough to turn it slightly brownish, or of a muddy appearance. Dip a small piece of dry cotton wool in it, and then taking the negative, which in the meantime should have been draining, let the solution drop on the weak spot. This process must be watched carefully or it will bring up the blacks too much; it must also be done in a subdued light or there will be a tendency to

fog, which will cause a brown stain and a deposit between the dots. When the blacks are judged to be of the required strength, wash the negative and blacken in the usual way. Care must be taken not to apply water before the process is completed, as it is impossible to carry on the operation after the water has touched it.

Model of a Half-tone Dot.— H. Calmels and L. P. Clerc are contributing to *Le Procedé* their theory of the operation of the half-tone screen. It might give one brain fag to follow their painstaking French, complicated algebra



THEORETICAL MODEL OF A HALF-TONE DOT.

and intricate diagrams, but we can all appreciate their use of the relief-map principle, by which they show in plaster how the stream of light flowing through the square aperture of a cross-line screen acts on the sensitive surface so as to build up a deposit of chemicals after development, as shown in this plaster model. The depressions in the cast are the transparent dots on the negative, which are afterward opened up by "cutting."

Brief Answers to Correspondents.— "Enterprise," Chicago.— The new uviol glass that you read about in this department is made into lenses by Griffin & Son, London. It is called the Utilex lens, and comparative tests made with it show that an exposure of 7 minutes and 6 seconds with it would require 10 minutes with the fastest lens of any other make. J. W. G., New York, will find an article on machine-printed photogravure in The Inland Printer, January, 1908. Ed. F. Abel, Elkhart, Indiana, should get "Amstutz' Handbook of Engraving" to learn about zinc etching. Carl Peterson, Philadelphia: To print on a cylinder without destroying your negative by stripping on the roll direct, why not strip the negative onto a sheet of thin celluloid and draw the latter tight around the cylinder? "Chemist," San Francisco: The eight articles by Charles E. Dawson on "Photogravure for Beginners," concluded in the November, 1908, Inland Printer, will give you the most complete instruction on the subject to be found anywhere. Virgil Lamb, Kansas City: The price of Von Hubl's book, "Three Color Photography," is $3.50, instead of $2.50. It can be had from The Inland Printer Company.

Colored Electric Lights for Three-color Work.— C. W. Burgane, Boston, asks: "Some time since I read in the 'Process Engraving' columns of The Inland Printer about colored carbons being used in an electric lamp so as to illuminate the copy with red or green electric light, and thus dispense with filters. I should think it would be a good plan. I am working at three-color now and would like to try these carbons. Please give me all the information you can about their use and where the carbons can be obtained." *Answer.*— It was announced here that colored carbons, or at least carbons which would give colored flames in an electric arc, were to be had in London, and that it was expected that, by thus illuminating the copy, color filters would be dispensed with. On trial, however, there were found these drawbacks: Only red and yellow flame carbons could be had; green and blue flame carbons were never made successfully. The colored flames were due to the use of cored carbons, the cores being filled with the chemicals used by the makers of fireworks for colored effects. The carbon burned as well as the colored core and gave off, of course, white light, so that filters were necessary, and the colored carbon idea proved to be a failure.

The Graphic Arts and Crafts Year Book.— The third volume of this American Review of Engraving and Printing is of greater interest than ever to processworkers. The American contributors to the work and the titles of their articles are as follows: "Various Automatic Engraving Mechanism," by N. S. Amstutz; "Engraving, the Vitalizer of Business," E. W. Houser; "Progress in Color Photography," Dr. Henry E. Kock; "Technical Education for Photoengravers," Louis A. Schwartz; "Machine Etching," F. J. M. Gerland; "Copperplate Engraving in Line," W. F. Hopson, of New Haven, Connecticut; "The Magnetite Arc Lamp," G. M. Dyott; "A Review of Present Engraving Methods and Processes," S. H. Horgan. The foreign contributors are: "A Direct Photoengraving Process," by the inventor, Arthur Payne; "Extending the Field of Photo-Mechanical Work," A. J. Newton; "Process Work in Europe," William Gamble; "A New Theory Concerning the Screen Function in Half-toning," Henri Calmels; "Direct Three-Color on Dry Plates," A. J. Bull; "The Loss of Detail in Half-tone," Otto Menthe; "Some Facts Relating to the Fish-Glue or Enamel Process," Ludwig Tschorner; "The Triumphs of Modern Lithography," Joseph Goodman. There are over two hundred illustrations reproduced by over sixteen different processes, so that the work is indispensable to those who want to know the last word in processwork. The price, from The Inland Printer, is $5, express prepaid.

Spitzertype.— This process, which is held a secret by the inventor, has been referred to in these columns, but no explanation given as to how the peculiar grain which it possesses is obtained. Mr. A. J. Bull read a paper before the London and Provincial Photographic Association, in which he said the Spitzertype is interesting in that the grain is said to be obtained by printing from an ordinary continuous tone negative onto a copper plate with a chromated gelatin, or glue — no grain of any kind being employed. On immersion in ferric chlorid the mordant tans the film and penetrates only through a number of pores, and thus gives a grain that can be used in printing. The examples put forward by this process certainly exhibit an unusual grain of roundish dots. This cellular structure of the glue or gelatin has been demonstrated to exist by the treatment of these colloids with mercuric chlorid, or alcohol. The porous structure of gelatin is also shown when dry-plate negatives are dried too rapidly by alcohol, when they are likely to show an opalescence, due to the fixation of the structure, and possibly to the inclusion of gas bubbles. Again, a gelatin negative hardened in formalin remains permeable while still wet and swollen, but when once dried it will not swell again so readily nor be easily permeable by water. The most probable explanation of this is that the formalin fixes the cell walls without closing the cells; on drying, the cell walls crush together too firmly to separate on resoaking. It may be that the Spitzertype grain is derived from this structure.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

INEXCUSABLE.— P. J. P., San Francisco, California, writes: "In a letter to a weekly newspaper a writer used the words, 'swellhead (excuse blunt English — the Latin term escapes me).' For all this the erudite compositor substituted the words 'caput expandium,' and got mad when the proofreader marked it according to copy. What do you think of that?" *Answer.*— The compositor was clearly wrong. His only duty in such a case was to set just what was written, and the proofreader did the only thing he had a right to do. It is to be presumed in such a case that the writer uses the "blunt English" because he wishes to, and no change should be made.

PUNCTUATION, ETC.— B. H. K., East Aurora, New York, writes: "I wish we could have more positive expressions on the subject of punctuation, and not so much of, 'Well, there are so many opinions on the subject,' and such remarks. I wish the large and influential shops would consider as foremen only those who have at least a good high-school education and who are students, in addition to their practical education. It seems to me this is the way to bring our literature to a high standard. I wish you would tell us what you think about today or to-day, o'Clock or o'clock, whether in compound words both words should begin with a capital (when upper-case is necessary) or only the first word. Do you indorse '135,000 Words Spelled and Pronounced,' by John H. Bechtel? Have you sent out anything new, say since 1892, on 'English Compound Words and Phrases'?" *Answer.*— More positive expressions are lacking for the simple reason that "many opinions on the subject" is the only positively true statement that can be made, except the expression of opinion plainly acknowledged as mere opinion. All matters of form are not only theoretically open to differing decision, but all, or nearly all, actually are decided differently in practice by persons equally qualified to decide. As an example of this may be mentioned the fact that the Rev. Richard Morris, one of the most noted historical grammarians, says that "oneself" is a better form than "one's self," and Dr. J. A. H. Murray, editor of the largest dictionary of English ever made, agrees with him, as do many other authoritative scholars. Notwithstanding this, I hold that "one's self" is the better form, just as we use the regular possessive phrase for one's clothes, one's thoughts, or one's anything else. All the argument I could offer would probably have no effect on those who think otherwise, and thousands of them can not make me believe as they do. This being so, it is a wide-open question whether one on either side has any real right to dogmatize. Those who express opinions on this point commonly deprecate dogmatism, and yet, for usefulness in assisting inquirers to a decision, a certain amount of dogmatism is necessary. We have no standard by which to determine how much. No criterion of education seems possible in the choice of foremen, as the mechanical qualification is so much more important. Literary quality must be left to writers and editors, with the assistance of proofreaders. In selection of properly qualified proofreaders there is much more need of care as to education, but even here the matter must remain indeterminate. Much of the very best proofreading is done by persons with much less than a good high-school education, but of course it is purely mechanical work of which this may be said, that is, work in which the literary phase is simply imitative, reproducing letter for letter what is written or printed just as it is in the copy. To-day is the form most used, though today is much used. The first is the form I select, but I can think of no cogent argument against the other. In compound words I prefer personally only one capital letter, generally, because compounding, in my opinion, makes the words that are compounded become one word, and one word needs only one capital; but there are some compounds in which two capitals are so commonly used that I also use two, as in titles like Attorney-General, Major-General, Vice-President, etc. I prefer o'clock without a capital, even in a heading where every word is capitalized; but the commonest practice, I believe, is to use a capital — so much more common than the other that I think most printers will be likely to call me a crank for thinking as I do. I can not indorse the book named, because I do not know it. My habit is to consult a dictionary for such matters, and I believe that to be the best way. I have published no book on the subject later than the one named.

PARENTHESES.— J. M. C., Richmond, Indiana, writes: "A correspondent in the November INLAND PRINTER asks if dashes would not have been better than parentheses in a certain quotation he gives. The present writer begs to inquire what a parenthesis is. I have always supposed that words inclosed (in explanation or criticism, and without which the sentence in which they are inclosed would be complete) constitute the parenthesis, and that parentheses may be inclosed within curved lines (the most common way), or with dashes or commas, according to the writer's taste. Indeed, I recall some instances where colons were used to inclose parentheses; I think examples of this sort may be found in some of Charles Dickens's works. I would very much like to have Mr. Teall's definition of parenthesis, as it is quite common to hear and see it used as your correspondent used it. In Webster's Dictionary the definition is practically as I have given it above. I have no other dictionary by me, but I suspect that in this matter others agree with Webster. Now, as to your correspondent's point; permit me to say that, while dashes, or even commas, may properly be used to inclose a parenthesis, the more common way of using the curved lines seems to me preferable, as the comma and dash are used for other purposes, and the curves (ordinarily) only for inclosing parentheses." *Answer.*— The thought of restricting the word parenthesis to its original meaning is somewhat surprising. The word assumed the other meaning long ago, probably as short for parenthesis-sign or -mark, which is the distinctive function of the curves. Our correspondent must have a dictionary half a century old, or he must have failed to perceive the second definition which is in every later edition of Webster. No dictionary published within the last half-century omits this definition. Mr. Teall's definition is found in his book entitled "Punctuation" (published by D. Appleton & Co., and sold by the Inland Printer Company), as follows: "While printers now use the word parenthesis almost exclusively with reference to the curved mark of inclosure, and commonly in the plural, in its rhetorical use it means the words inclosed; and as the latter is the true sense of the name, though the technicality is established beyond reasonable objection, it is well to remember that fact as a guide to proper use of the marks." There is much more in the book about parentheses and their use.

EDUCATION

DIPPY FIRST GRADUATE OF I. T. U. COURSE.

Albert Ward Dippy, chief of the typographic department of the International Correspondence Schools at Scranton, Pennsylvania, has the distinction of being the first student to finish the lessons of the I. T. U. Course. He is a native of Philadelphia, and began the printing business in the pressroom, afterward taking up book and job work. He determined to make a specialty of the latter branch and worked in several of Philadelphia's leading commercial offices from 1897 to 1902, when he became



ALBERT WARD DIPPY.

head jobber and designer of the specimen department of the Keystone Type Foundry. On the recommendation of well-known printers, the officials of the International Correspondence Schools offered him the position of designer of the printing done in their large plant. From this he developed the typographical designing department, of which he is now manager, with offices in the executive building, which is a quarter of a mile from the printing-plant. In this position it is his duty to design and "O. K." every job of printing turned out by the schools, specifying size, number of leaves, paper and cover-stock, size and kind of illustrations, typographical designs, color schemes, etc.

In addition to this, Mr. Dippy has written and designed the technical instruction text-books of the improved and enlarged International Correspondence Schools advertising course, which will shortly be placed on the market. Though not primarily intended for printers, there is much of interest for them in this work, as the subjects include book, job and machine composition; layouts; presswork; papermaking; line, half-tone and three-color engraving; color harmony; designing of newspaper, magazine and trade-paper advertisements, window cards, covers, title-pages, catalogues, booklets, folders, etc., illustrated by hundreds of specially designed examples of typography, the various kinds of engravings, paper and type specimens, color schemes, etc.

Mr. Dippy is the ideal student. He took up typographical designing nine years ago, in the face of comment that he was wasting his time learning to be an "artist," but he leaves the results to tell whether he or his critics "wasted time." He is a subscriber to all the trade journals and follows closely specimens published by manufacturers, as well as owning a large trade library. He has also been a liberal contributor to the literature of the trade. Mr. Dippy has expressed himself as being a believer in "practical typography — the kind that sells goods — not the ornamental gingerbread termed by some 'art' printing. Have always endeavored to combine high-grade typography and colorwork with high-grade selling value."

Born in 1876, Mr. Dippy has spent active life trying to get the best out of the trade, and, with all his experience, says "the I. T. U. Course is unqualifiedly the best technical instruction ever placed on the market relating to printing and the allied trades."

UNIONS ACTIVE WITH INDUSTRIAL EDUCATION.

The earnestness with which the unions are taking up the question of industrial education is evidenced by the various devices adopted to introduce the I. T. U. Course. Among the latest inducements is that of Scranton Typographical Union, which has reduced the initiation fee one-half — $5 — to those applicants who have graduated from the I. T. U. Course. New York Typographical Union — the renowned "Bix Six" — has adopted a method whereby it becomes the duty of chairmen to canvass offices for the purpose of urging the course on young and advanced members. The local committee says it is desirous of having the work of technical education prosecuted "in keeping with the large way in which No. 6 does things."

I. T. U. COURSE TO BE PUSHED BY BRITISH UNIONS.

Among the fraternal delegates who attended the recent convention of the American Federation of Labor was Herbert Skinner, secretary of the Typographical Association of England and Ireland. This is the central organization of printers' unions outside of London. Mr. Skinner is described by a discriminating writer as being "almost brilliant," when compared with the earnest stolidity of the average British labor leader. Anxiety to reach home for the Christmas holidays prevented Mr. Skinner making a prolonged stay. Being connected with the administrative board of the famed technical school of Manchester and a trade-union official, he was naturally interested in the I. T. U. Course, and he stopped off in Chicago to investigate. He had heard of it across the seas, but had his doubts as to the feasibility of going far or doing much by the correspondence method. After watching the instructors handling lessons and criticizing work of students, and reviewing achievements, Mr. Skinner was convinced that in method, matter and manner, the course was capable of "making good." He was especially impressed with the potentiality of the fact that so much of the instruction was devoted to an elucidation of principle, which so far as he knew was the first effort in that direction. He thought it would be of immense value to the British printer, as the business is in the process of a quiet revolution, and was so

impressed that he made arrangements to have the course exploited in the official journal of the association — the *Typographical Circular* — which has a circulation of about twenty-five thousand copies. In less than a year from the organization of the commission the course has not only been developed, but is being "yearned for" by progressive leaders of the craft in foreign lands. The system of education that makes such a demonstration must possess qualities that should commend it to every worker at typography.

THE EDUCATIONAL IDEA GROWING.

Like the International Typographical Union, the Brotherhood of Locomotive Firemen realized the necessity of advanced technical education for its members, and took action in the matter of providing for the establishment of a correspondence school, to be conducted in connection with the magazine department, under the direction of the editor and manager. The cost of this course is to be regulated so the members can be furnished at a rate no greater than is necessary to cover the expense of operation. The convention empowered the president and editor and manager to work out the plans and details for the establishment of the school, making an appropriation of funds necessary to carry out that project.— *Typographical Journal.*

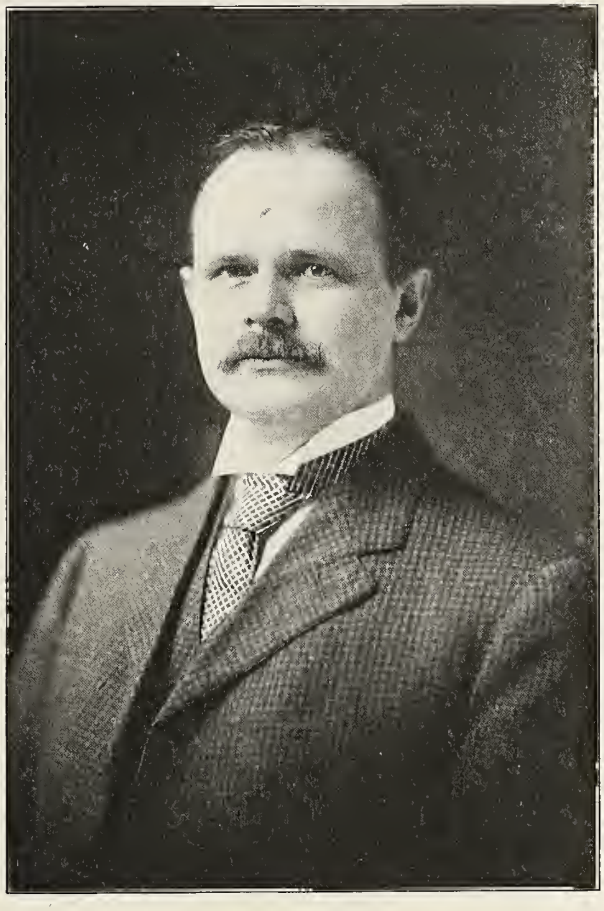
MUTUAL FIRE INSURANCE FOR PRINTING TRADES.

Insurance is among the questions that have been discussed informally by members of the Ben Franklin Club of Chicago. It is generally accepted in craft circles that insurance men are especially severe in their ratings on printing-offices in the Windy City. Gossip has it that once upon a time a certain Chicago printer "rolled" the self-sufficient insurance companies to the tune of $75,000 to $100,000. There is a suspicion that the companies determined to make the trade pay for that "break" on their part — hence the high rates. Chafing under this sense of commercial wrong, the printers are looking for some measure of relief. Believing that the Eastern venture — the Graphic Arts Mutual Fire Insurance Company — has passed the experimental stage, the Franklin Club decided to investigate its methods. It invited the secretary and treasurer of the company, Alfred J. Ferris, of Philadelphia, to address the members on the subject at the annual meeting of the club on Thursday, December 10. Mr. Ferris accepted the invitation, and from him it was learned that the Graphic Arts Mutual Fire Insurance Company was organized about eighteen months ago by a number of representative printing firms of Philadelphia and other cities, mainly of the Atlantic seaboard. It closed its first year of business in June, 1908, with a profit of twenty-seven per cent to its members.

The company is regularly incorporated under the laws of Pennsylvania as a mutual insurance company. It writes policies for its members at the regular board rates which they are now paying, and divides the surplus pro rata at the end of the year. Its purpose it not only to save money for its members directly by carrying their insurance more cheaply, but to reduce the old-time insurance rates by competition, as has been accomplished with such startling success by the New England mutual companies.

In the main the company is organized on the lines of the lumbermen's mutual insurance companies, which have saved such large sums of money to the lumber and woodworking trades, but it has adopted one important innovation in the determination of the board of directors to maintain the cash assets at a figure above the amount of a full year's premiums. This is accomplished by making special inducements to the members to contribute to the reserve fund in cash, and by a provision allowing the directors to carry to the said fund portions of the dividends declared as the earnings of the company. This substantially puts the company on the full legal reserve basis as applied to the stock companies, so that its cash assets are adequate to carry its insurance if there were no assessment power. This, of course, makes the assessment provision a purely nominal one, with no likelihood of its ever being used. Much appreciation has been expressed for this feature by all who have examined the plan.

A number of Chicago printers have already arranged to take insurance in the Graphic Arts Company, among them being, J. W. Regan & Co., Poole Brothers, the R. R. Donnelley & Sons Company, the Blakely Printing Company, C. H. Morgan & Co., the W. J. Hartman Company, and the Stearns Brothers Company.



ALFRED J. FERRIS.

The officers of the company are: President E. Lawrence Fell, president United Typothetæ; vice-president, Charles L. Kinsley; secretary and treasurer, Alfred J. Ferris, of Ferris & Leach. Inquiries addressed to the company at its home office, 27 and 29 South Seventh street, Philadelphia, will be promptly answered with full information. J. A. Morgan, of 11 South Water street, Chicago, has been appointed a director of the company and will promote its interests in the Middle West. Bookbinders, electrotypers, photoengravers and followers of all similar trades are eligible to take part in the operations of the company by subscribing for its policies.

WINTER.

The wanton hills lie naked to the breeze,
The woods and thickets now are all unfrocked;
Bare are the limbs of the shameless trees,
No wonder that the corn is shocked.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will he published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Newspaper Publishers' Association.— President, Herman Ridder, New York *Staats-Zeitung;* Vice-President, Medill McCormick, Chicago *Tribune;* Secretary, Elbert H. Baker, Cleveland *Plain Dealer;* Treasurer, W. J. Pattison, New York *Evening Post;* Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

Canadian Press Association.— President, D. Williams, *Bulletin,* Collingwood, Ont.; First Vice-President, L. S. Channell, *Record,* Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe,* Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star,* Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer,* Galt, Ont.

National Editorial Association of the United States.— President, Will H. Mayes, *Bulletin,* Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository,* Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate,* Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal,* Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter,* Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat,* Athens, Ala.; Treasurer, Will Curtis, *Star Courier,* Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist,* Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald,* Halletsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist,* Chicago, Ill.

Federation of Trade Press Associations.— President, David Williams, *Iron Age,* New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer,* New York city.

United Typothetae of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Typographical Union.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News,* Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Ben Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Billposters and Distributors of United States and Canada.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Bernard, Suite 609, Rector building, Chicago, Ill.

Printers as Government Officials.— The Typographical Union of Oklahoma City probably holds the record for the proportion of officeholders on its rolls. Among its members are found the State Labor Commissioner, a member of the State Board of Arbitration, Sidewalk Inspector of Oklahoma City and Assistant State Printer.

Changes Affecting a Contemporary.— Our clean and deserving contemporary, the *Progressive Printer,* announces that its address has been changed from 810 to 210 Olive street, St. Louis, Missouri. The style of the publishing company is changed from the Pawley Publishing Company to the Progressive Printing Company, which promises "a more active and improved journal."

State Printery for Ohio.— Supervisor of Public Printing Sullivan will recommend to the pending session of the Ohio Legislature that the State establish its own printing-office; this despite the fact that Mr. Sullivan says Ohio gets its printing done at a cheaper rate than any other of fifteen States of which he has knowledge. He states that, according to official statements, Kansas saved $175,000 in three years by abolishing the contract system and establishing a State printery.

Retirement of California Supply Company.— The Southwest Printers' Supply Company, of Los Angeles, California, has retired from business, owing to dull times in that section of the country. It sold its merchandise to the American Type Founders Company, of Los Angeles, but will collect its own notes and accounts and sublet its building. This company was organized by Mr. C. W. Nicklin, a former employee of the American Type Founders Company, who disposed of his interest to Messrs. Lloyd and Fisher.

North End School's Festival.— The third annual apprenticeship festival of this well-known Boston printing institution was held on Friday evening, December 11. The genial J. Stearns Cushing presided and superintended the signing of indenture papers by employers, parents and apprentices, which was the chief business of the meeting. In addition to the chairman's address, Rev. Edward A. Horton, of the North End Union, and Thomas Todd, the printer, spoke. There were refreshments and an exhibition of the work done in the schools.

Russian Official Inspecting Printing-plants.— Ivan J. de Nazimoff, chamberlain to the Czar of Russia, is visiting the United States for the purpose of inspecting printing-office methods and machinery. He is enthusiastic about what he has seen, and predicts that the newly organized printing establishments in his own country will be modeled after American plants. It is expected that M. de Nazimoff will recommend the installation of much American machinery in the Russian Government's office, for which the douma recently appropriated $1,000,000.

Richmond (Va.) Council Angry at Its Printer.— Because it discovered the bill was presented twice before a job was delivered, the proper committee of the city council of Richmond decided to change terms of the contract. It appears there have been delays interminable; a case cited being that on December 1 a pamphlet had not been

delivered, though a copy was furnished on September 1. Among the amendments to the specifications spoken of is one prohibiting the reception of bids from persons who do not own a plant. The experience of the Old Capital would indicate that it was dealing with a near-printer and not the real thing.

Mrs. Potter Palmer Not to Be a Journalist.— Herman H. Kohlsaat retains an interest in the Chicago *Record-Herald*, and it is thought he has an ambition to again be a factor in Windy City journalism. A matrimonial alliance between younger members of the Kohlsaat and Potter Palmer families gave the gossips an opportunity to prophesy, and they had Mr. Kohlsaat duly installed as the presiding genius of the hyphenated morning paper. The same story in another dress was that Mrs. Potter Palmer was about to acquire a controlling interest in the *Record-Herald*. This morsel was put on the shelf by denials from the paper and Mrs. Palmer's representative. Still, there are those who hope to live to see the Kohlsaat-Palmer interest a factor in the newspaper world.

A Glimpse of the Future Paper, Perhaps.— One of the most novel newspapers ever issued was that of the Hungarian *Szabadsag*, of Cleveland, published recently when the typesetters and printers on the paper went on strike. The *Szabadsag*, which means Liberty, appeared as if it had been typewritten. Typewritten was, in fact, the basis upon which the editor, E. P. Kohanyi, was able to produce his paper. The typewritten sheets were photographed, and from the photographs printing-plates were made, just as a photograph is engraved for the purpose of printing. The plates were then placed together in consecutive order and from these the papers were printed.— *The Fourth Estate.*

Banquet to Beach and Smiley.— On Monday evening, December 14, the Printers' Board of Trade of Vancouver, British Columbia, gave a banquet at the Hotel St. Francis in honor of Senator S. C. Beach, president of the Western Master Printers' Association, and Paul J. Smiley, of Seattle. After disposing of an enticing menu there was an address of welcome by C. F. Cotton, president of the board. The principal toasts were "Our Neighbors Across the Line" and "The Western Master Printers' Association," which were replied to by Messrs. Smiley and Beach, respectively. The other speakers were M. P. Thompson, E. T. Kingsley, G. A. Roedde, Harold C. Clarke, E. C. Willson, V. W. Mitchell, F. Wright, W. J. Trythall, J. L. Powell, L. D. Taylor, F. Burd and J. D. Taylor.

Working Lithographers Getting Together.— Since the disastrous strike of a few years ago, organization has languished among the employees of lithographic establishments. Naturally, attention has been directed to strengthening the unions. Among the remedies proposed was a consolidation of all the bodies for offensive and defensive purposes, which was voted on by the members. According to dispatches from New York, the International Lithographic Workers, consisting of artists, designers and engravers, the Lithographic Stone and Plate Preparers' Union and the Lithographic Apprentices' Union voted to amalgamate. The transferers, pressmen and provers rejected the proposition, and their organization — the Lithographers' International Protective and Beneficial Association — will not join the combination.

Chicago Compositors Want a Social Club.— Inspired by the example of their fellows in Detroit and Cleveland, members of Chicago Typographical Union are establishing a club for social purposes. It is the intention to organize a corporation under the laws of Illinois, with a capital stock of $5,000, divided into two hundred shares of $25 each. Rooms are to be secured in the printing center, equipped with billiard and pool tables, as well as reading-room material. It is expected that ultimately bowling alleys and other paraphernalia for popular indoor games will be added. Ill success has attended previous efforts of this nature in Chicago, and the promoters of the present movement are extremely anxious to avoid the mistakes of others by prohibiting gambling and tabooing the treating habit. There is no valid reason why compositors should not extract the most out of club life of the better order, and the Chicago venture is one of promising prospects.

Wants Publicity for Newspaper Ownership.— Representative Cooper, of Texas, has introduced a bill in Congress which he hopes will have the effect of disclosing the real owners of publications. He would exclude from the mails those of them that do not print on their first pages names of owners, editors, officers, directors and stockholders. In advocacy of the bill, it is urged that the newspapers are the most powerful agency in society, especially in the realm of politics and morals, and people have a right to know who their teachers are, and the influences that hire or may operate upon them. If the law is adopted and enforced in good faith, another prerogative of the newspaper worker will have been sent to limbo. There'll not be room for the use of logic and language to prove that this or that interest is the "real thing when it comes to running this sheet."

Seattle Printers Want Share of Federal Court Work.— The Master Printers' Association of Seattle has appointed committees to secure the coöperation of local organizations and business institutions to aid it in getting some printing away from San Francisco. It is said that the bulk of the work required by the Ninth Circuit Federal Court originates in Alaska and the northern half of the Pacific coast country. But San Francisco gets it all. The Seattle printers do not regard this with a kindly eye, and are organizing the business and other interests to bring influence to bear on the authorities so as to insure a fairer division in the future. The famed Ivy Press took the initiative in this matter, and its opinion of a "square divvy" of the fat is: "Let San Francisco retain the printing briefs, but Seattle should have the court records." The Seattle press seems to think that is about the proportion in which the work will be diverted to its "proper and logical channel," as the newspapers express it.

New York Employing Printers Getting Together.— During December a call was issued for a mass-meeting of employing printers at the Broadway Central Hotel on the night of the 28th, to consider the prices now prevailing in the trade. The call is signed by members of the Printers' League, the local Typothetæ, the Printers' Board of Trade, the Master Printers' Association and a number of non-association firms. Charles W. Smith, secretary of the Typothetæ, acted in a similar capacity for the committee issuing the call, and said printers are unanimous in their belief that existing rates must be increased before the trade can be placed on a fair basis. There has been a slight increase in the demand for men, but prices prevented employing printers from obtaining fair returns. Mr. Smith said the meeting would be "nonpartisan"; that labor questions would not be discussed, as cost and selling prices would be the subjects for consideration. The promoters of the meeting were hopeful that some plan of betterment suited to New York conditions would be developed.

National Board of Arbitration.— This board met in the office of the International Typographical Union at Indianapolis on December 4 and 5. The publishers were represented by Herman Ridder, of New York, president of the association; Bruce Haldeman, of the Louisville (Ky.)

Courier-Journal, and H. A. Kellogg, of Chicago, labor expert for the National Publishers' Association. President Lynch, Vice-President Hayes and Secretary-Treasurer Bramwood represented the Typographical Union. The board settled a scale dispute emanating from the newspaper offices of Chicago, by raising the limit at which bonus-paying commenced from 4,500 to 5,000 ems an hour on Linotype machines. Other minor changes were made in this scale, which was first presented to the board more than a year ago. Differences between employees and employers of Denver and Toronto were also disposed of by the board. In those cities what is known as the "bonus system" prevails, and there were contentions about small details of payment. The Toronto appeal came from the publishers, and was the first dispute presented to the board from the Dominion.

Good Cause for Rejoicing.— The editor of *Print Shop Talk*, the official organ of the Printers' Board of Trade of Los Angeles, California, is busy shaking hands with his friends, because: "*Print Shop Talk* is a little late, owing to the fact that the editor, Mr. Hays Rice, has had to devote almost all of his time for the past week or ten days to the training of a young pugilist who arrived at the Pacific Hospital about 2:30 on the morning of November 25. He weighs ten pounds, and to use Mr. Rice's expression, is 'a fine little fellow — just perfect, and bids fair to be a sure-enough prizefighter.' Mother and son are doing very nicely. Our heartiest congratulations to the proud father, who has smiled almost continuously since the happy event." The Inland Printer shakes hands all around in the rejoicing of the craft at Los Angeles.

Prominent Printer Congressman's Secretary.— Congressman-elect Rucker, of Colorado, has chosen Harvey E. Garman as his private secretary. Mr. Garman is a member of the present Colorado Legislature, in which he has served two terms previously. He is well known among journeyman printers, being one of the hustling labor officials developed during recent years who have an unusual amount of native business ability. Among other positions in the labor world, he was president of Denver Typographical Union for three years. Mr. Garman's most notable exploit was the negotiation of the eight-hour agreement in Denver in 1902, which was said to have been accomplished with less friction than was caused by any other similar movement in Colorado. The Amos Cummings memorial fund in connection with the Printers' Home owes much to his tireless energy. He left the business to look after the real-estate interests of a large corporation, which he relinquished last September to accept the editorship of the *Independent*, a weekly publication, which was not a successful venture. Mr. Rucker has in his secretary a hustler of protean qualities.

A Successful Enterprise of Workingmen.— It is accepted as a truism that workingmen as such — especially printers — can not conduct a productive enterprise. The group composing the Coöperative Printing Society of England (Limited), may be the exception that proves the rule, but its latest report indicates an especially healthy and flourishing condition. It declared a dividend of five per cent to shareholders, apportioned two and one-half per cent to capital account and a like amount in bonuses to employees and customers, a total of twelve and one-half per cent. The society has three offices — in London, Manchester and Newcastle — and at the twenty-third annual dinner the society's onward march was described as "monotonous in its regularity." In the early days of the Typographical Union great stress was laid on the principle of coöperation, and for a long time it was regarded as a possible solution of the ever-present labor question. Though probably more employing printers emerge from the ranks in this country than in Great Britain, efforts to establish coöperative printing-offices have almost without exception been dismal failures. The American is more impatient of results — he will not bother about small investments, while the Briton is more of a plodder and is not possessed of such large ideals, so is content with slow but steady progress. He is also put on his mettle as one of his traditional "remedies" is on trial, and he is keen to resent the immemorial taunt that he is inferior in breed and intellectual power to persons in the better classes. With us, so far as printers are concerned, at least, there is a tendency to flatter them, and, small wonder, if, as a class, they become self-sufficient. The history of this society proves that the principle of coöperation is feasible.

Another Toddlet.— Thomas Todd, Printer, Boston, refuses to permit the dignity and cares of being judge in all sorts of competitive stunts for the North End Printing School to repress his septuagenarian youthfulness or divorce him from the muse. His poetical monthly calendars come as of yore. Indeed, in his "Merry Christmas to You" card for December we hear a muttered plaint against the excise laws adopted under the sacred codfish that looks cold-eyed down on the glorious Common. There is always joy in a Toddlet, but, list and you'll hear a faint murmur for a benign humidity; it is not a loud lamentation in the first person like unto that an Ancient and Honorable might emit — just a soft-voiced complaining:

The dry times and hard times of "one nine aught eight"
Have come to the end of their string;
But good old December, with ponderous freight,
Is determined to have a last fling.

So he sets us at work to equip Santa Claus
With the things that he needs for good cheer,
And mutters complaints of the Commonwealth's laws,
Which much too restrictive appear.

But when, toward the end of his strenuous course,
Merry Christmas gives pause to his toil,
He hastens to celebrate, shouts himself hoarse,
And forgets all the tumult and moil.

When work presses hard, and your business goes
With a rush all the hours of the day,
The printer man smiles, for he very well knows
You are proving that his methods pay.

ALL ERRORS CAN BE AVOIDED WHEN——

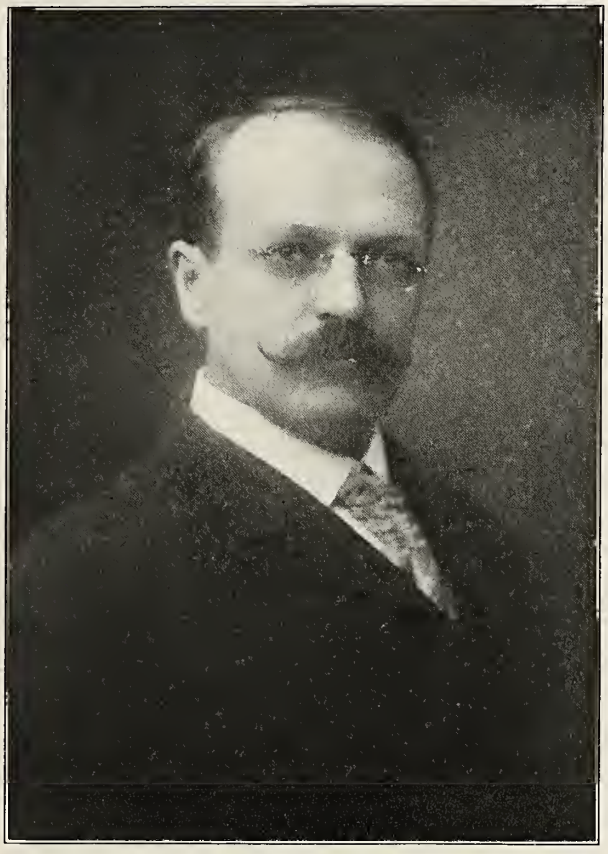
Most people who read a paper would like to have it come to their hands without any typographical errors. This is quite possible when, in the absence of composing machines (and the operators of these, too, have their troubles), all the following conditions come together:

1. When the contributor has written correctly.
2. When he has written the correct thing on a typewriter.
3. When the compositor has only the correct letters in the different boxes.
4. When he does not take letters from a wrong box.
5. When he sets them correctly.
6. When the proofreader corrects every error.
7. When the compositor corrects the "rough proof" properly.
8. When the proofreader reads the corrected proof attentively.
9. When the copyholder is not dozing.

And when a dozen other circumstances work together for good.

DONNELLY — THE LATEST PUBLIC PRINTER (?)

The interrogation mark is there because at the moment of writing the inscrutable Senate refuses to confirm the appointment of Samuel Bratton Donnelly as Public Printer. The avowed reason as announced by the press is that the solons want to know what became of the Public Printer — Mr. Leech — they confirmed last spring; the real reason is thought to be the strained relations between President Roosevelt and Congress. As appointees are confirmed in executive session, the public may or may not be informed as to the objections to Mr. Donnelly's appointment. If injustice has been done Mr. Leech, as Mr. Stillings' friends insist was perpetrated on him, the craft will be gratified to see him vindicated. Apart from that consideration, those



SAMUEL B. DONNELLY.

who wish well to the "climber" will hope that Mr. Donnelly gets fair play also. He has come from the case through what may be termed the official life of trade unions, and probably his most eminent qualification for the office of Public Printer is his knowledge of men — the quality, by the way, to which Andrew Carnegie attributes his success.

Mr. Donnelly was born at Concord, Franklin county, Pennsylvania, in 1866, his boyhood being spent on a farm. At the age of sixteen he taught country school during the winter term, attended normal school in the spring and did farm work during the summer. This life was followed for three years, but in 1886 he got his first knowledge of the printing trade in an office at Bayonne, New Jersey. From there he went to Jersey City and worked on the *Argus*, which has long since gone to the graveyard. After a short sojourn in Jersey City he crossed the river and made his debut in New York, working several years as make-up and imposer in various commercial offices. A member of the union, Mr. Donnelly was in a short time looked on as a leader of the book and job element, which elected him to the presidency of New York Typographical Union — "Big Six." He held that position for three years, during which he negotiated an agreement with employers establishing a nine-and-a-half hour workday in book and job offices. This made him a national figure in the organization, and in the election of 1898 he was chosen International president. An ill-considered and ill-starred strike at Pittsburg, which, it was asserted, he should have prevented, contributed largely to his defeat in 1900 by the present International president, Mr. Lynch. Returning to New York from Indianapolis, he went to work at the trade, participating actively in the trade-union movement of the city. An effort being made to place the building trades of the metropolis on a workable basis, Mr. Donnelly was called in and took part in the formulation of a scheme whereby disputes should be settled by arbitration. He was made permanent secretary of the board, which has been his employment until President Roosevelt appointed him Public Printer last November. His work in the trying position of arbiter in the New York building trades is said to have been very satisfactory. During his term as mayor of New York, Seth Low appointed Mr. Donnelly a member of the board of education, on which he served with distinction. For three years he was chairman of the committee on building, and had charge of the employment and direction of five hundred janitors and three thousand engineers, firemen and cleaners. In addition, he served for five years on the building committee, under whose direction was disbursed yearly about $8,000,000. He is also greatly interested in the development of a system of industrial education in connection with the public schools.

In politics Mr. Donnelly is a consistent Republican, and, it is said, he owes his present appointment to the support given Mr. Taft in the last campaign. Other labor men who are alleged to have received positions for the same reason have been denounced fiercely by some unions and labor papers, but the prospective Public Printer seems to have escaped criticism on that score.

During recent years, circumstances have prevented his taking an active part in typographical union affairs. Mr. Donnelly's previous activity has produced a crop of varying opinions as to his fitness as a representative man. But his is an engaging personality, and he is among those who "grow," so there are few indeed of his old-time confrères who do not wish him well, and hope that his administration of Uncle Sam's big printery will be an unqualified success. Thousands in and out of the craft give him credit for unusual ability and are sure he will make good if given half a show.

UNPRECEDENTED FAREWELL TO LEECH.

Evidence of the high regard felt for the retiring Public Printer was given when Mr. Leech left the building at the close of his last day.

Many had called as he was closing up his work to say good-by and wish him well, but an unexpected ovation accompanied his actual departure. Fully a thousand employees waited his coming out, many of whom succeeded in shaking hands. Then some one proposed three cheers for him, which were given with a will. No similar demonstration, it is said, ever before occurred at the Government Printing Office.

Almost without exception employees credit Mr. Leech with having accomplished wonderful results in bringing order out of chaos during his short term of service.

That he is a thorough union man and worthy of the esteem of organized labor was the general opinion of the employees.

"He is probably the most popular Public Printer that has occupied the position in years," said one of the division superintendents. "I am safe in saying his success in the

Philippines will be watched with interest by those who have known him in his official capacity in this office." — *Washington Herald.*

DEATH OF SAMUEL S. ROGERS.

After an illness of nearly two years' duration, Samuel Shepard Rogers died on November 28 at his home at Crystal Lake, Illinois. Deceased was born at Lee, Massachusetts, January 14, 1856, and after being graduated from Williams College, Williamstown, Massachusetts, removed to Chicago in 1876. His first occupation there was that of principal of the high school at Washington Heights. Later becoming interested in business, in 1881 he became connected with the advertising department of the Chicago *News*, ultimately occupying the position of assistant to Mr. Lawson, the owner and publisher. In that capacity he represented his publication in the Associated Press and American Newspaper Publishers' Association, of which he was twice elected president. Mr. Rogers was active in church work and prominent in the laymen's associations of Chicago.

CHICAGO FRANKLINITES ELECT OFFICERS.

The Ben Franklin Club of Chicago elected officers and transacted other business at the annual meeting held at the Sherman House on the evening of December 10. Though President Hartman had urged the placing of two tickets in the field, there was no opposition to the candidates named by the nominating committee, and the officers for the ensuing term are:

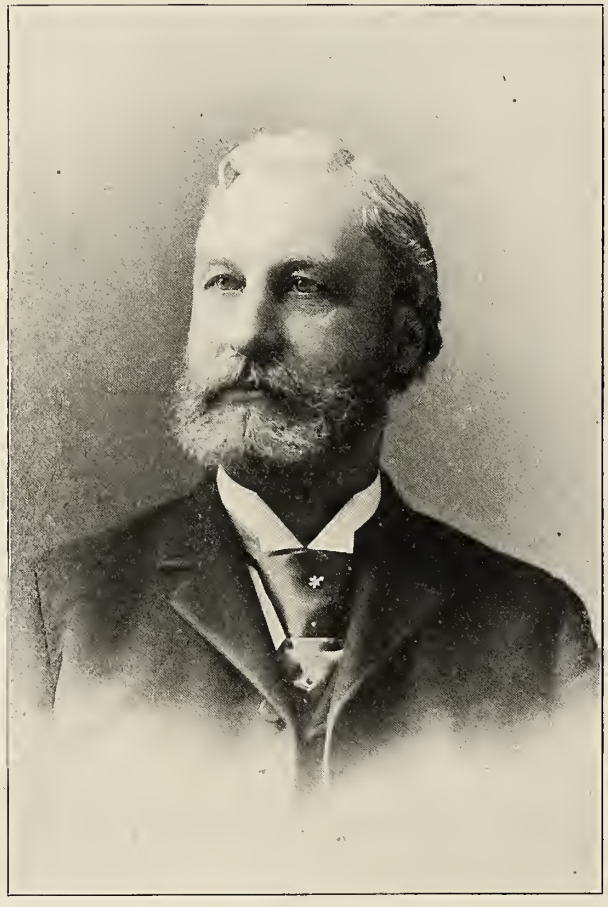
President—W. J. Hartman; Vice-President—William A. Grant; Treasurer — Julius C. Kirchner; Directors — J. A. Morgan, W. H. Sleepeck, J. Benjamin Ott, Alfred Hamburger, Chas. J. Keller and James A. Rook.

After felicitous remarks by the newly elected, the committee on credits made a report on the "best method of assisting members in the matter of credits and in making collections." The club has made an effort to maintain a credit and collection bureau, but a better system is desired. The committee opined that the best interests of all would be subserved by the organization of a company for the "sole purpose of giving creditable ratings, making collections, reporting delinquent debtors, and warning members of impending failures, etc." The tentative name of the proposed company is the Printers' and Engravers' Credit Association. The club officially approved the plan, and twenty-six members indicated their intention of taking stock.

F. Y. Norris, of the Butler Paper Company, gave terse comment on what he had observed while on a recent visit to the Pacific coast. The evils were many, especially in San Francisco, and not a few were due to an unwise extension of credit as a result of a desire to help any person after the fire. As an old credit man, Mr. Norris warned his hearers not to get in a position where a supply house can say, "Smith, you must not buy from our competitors, for you know how we can close you up." He commended the club for the good work it was doing, as did B. B. Herbert of the *National Printer-Journalist.* The last-named was especially eulogistic, saying that the members had been educating themselves and in doing so had generated a beneficent influence that would extend far beyond the confines of Chicago. After Charles E. Wells, a member of the club, had feelingly rendered one of Riley's poems and Mr. Alfred J. Ferris had spoken on mutual insurance (which is explained at length elsewhere) it was decided to have a banquet. Martin H. Kendig (chairman), J. A. Morgan, O. A. Koss and E. F. Harman constitute the committee in charge. It will be given at the Auditorium Hotel on Saturday evening, February 13, and will be graced by the presence of the fair sex.

INFORMING SPEECHES AT PRINTERS' LEAGUE DINNER.

The second annual meeting and dinner of the New York Printers' League, held on Tuesday, November 24, was an unqualified success, one hundred and fifteen covers being laid. Former Congressman J. J. Little graced the toastmaster's chair, handling pleasantries in shape of telegrams from distinguished personages with a felicity rarely vouchsafed printers' gatherings. At his request, Mr. Walker of the dinner committee announced the result of the election of officers as follows: President, Charles Francis; vice-president, J. William Walker; recording secretary, William H. Van Wart; treasurer, B. Peele Willett; executive committee, F. H. Doelle (chairman),



JOSEPH J. LITTLE.

Oswald Maune, John F. Oltrogge, William Driscoll, John C. Morrison and Alexander A. Klebold.

In opening the feast of reason and flow of soul, Mr. Little congratulated the League on the progress it had made, giving President Francis and Vice-President Cherouny the major part of the credit therefor. He extolled the principles of the League, and said it would be necessary for far-seeing union leaders to preach its gospel to the workers, so that there may be a display of that reciprocity so essential to the life of fair dealing between employer and employee.

"Every employing member of the League has already made sacrifices and, no doubt, must continue to do so, believing that no great work has ever been accomplished without, but this does not mean that such sacrifices may continue indefinitely without coöperation," said Mr. Little. "Members of the League can obtain no better prices for their output than establishments who do not recognize the wages or hours established by the unions. If we work shorter hours or pay higher wages, we must be recompensed

by better service. To meet conditions now prevailing, and with even a small margin of profit, it is absolutely necessary to have coöperation all along the line. The object of the Printers' League is not to secure the peace that comes to the fold when the lion and the lamb lie down together, but it is to secure justice and prosperity to all concerned. To this end I want to caution our friends who are here representing unions, that the limitation of output must not, in the future, be known in establishments controlled by members of the League, and if it is attempted in any department, we shall hope to secure the coöperation of all other branches of the business to help us ignore that branch of the trade that would insist upon such an unjust rule."

In conclusion, Mr. Little said it was his wish to be sufficiently broad enough in business to take in every phase of it, and while heartily in favor of the present movement for recognition of and collective bargaining with the unions, he was convinced "that the results rest largely with the unions themselves. If prosperity attend these efforts we may hope to have many other annual dinners, and embrace within our membership many of those firms who now take the course exactly opposite to that which we are pursuing; in other words, they will not even confer with the unions at all."

President Francis sketched the development of industrialism in this country — the change from primitive agricultural conditions to a complex civilization based on mobile wealth, manufacture and commerce. The speaker traced the development of trade unions down to date, when they are in "comparative control of the situation. The danger of the present situation becomes apparent by the liability of the pendulum to swing so far as to 'kill the goose that lays the golden egg,' for it takes a slight grain of perception to see that the manufacturer is merely the medium through whom the working man obtains his remuneration from the purchaser of his wares, and that therefore the only disputes possible come from the fair distribution of the surplus over actual living necessities of all parties, and this resolves itself into the question of what can constitute a fair and equitable distribution of the profits of a business or manufactory."

Mr. Francis deplored the waste of more than a billion dollars in industrial strife in the twenty-year period, 1880-1900. He did not excuse either employer or employee for existing conditions, which were fast becoming intolerant for employers. It was useless to look to the legislature for relief, for in a contest there the worker would soon demonstrate his superiority as a voting force. While the workingman may have become a hard taskmaster, he is, in Mr. Francis' opinion, amenable to reason, when approached in a fair and proper spirit, and especially when spoken to through an organization. As employers are not perfect in their individuality, it was not within reason to expect perfection in organizations of workers or of employers. If these two working together should bring about by peaceful methods the happy conditions of a "fair day's pay for a fair day's work" they will have reached the zenith of reasonable expectations.



DINNER OF NEW YORK PRINTERS' LEAGUE, NOVEMBER 24, 1908.

Referring to the agitation for one great association of employing printers in New York city, Mr. Francis said there were four organizatons, which could be classified as follows:

"The Master Printers' Organization consists of a large number, mostly of smaller shops, bound together principally for sociability and to some extent to assist and instruct one another; the Printers' Board of Trade, for the purpose of obtaining a fair price for our product and to prevent price cutting; the Typothetæ, an organization of master printers who are banded together to oppose and if necessary fight the demands, whatever they may be, of organized labor, and, fourth, the Printers' League of

America, the only organization formed for the express purpose of consultation with organized bodies for mutual benefit."

Mr. Francis made a plea for consolidation of all under the banner of the League. That there would be differences



WILLIAM H. VAN WART.

in such an organization he did not deny, but that was not a valid reason for refusing to affiliate. The unanimity existing in the unions is often a bugbear when employers are asked to organize, the pessimistic being prone to think a similar degree of unity impossible among employers. He said the unanimity existing among the unions is greatly exaggerated, as every one knows who has peeped into the union family circle. He spoke with pride of the progress made and the superior character of the contracts entered into with the unions. The question, "Why should we join the League?" Mr. Francis replied to categorically:

"1. Because you can help the commercial world to a state of peace and prosperity by means of the education of our fellow workmen in the necessities of our business.

"2. The security you feel in the fact that *one man* can not, under our contracts, come into your office and say if you do not do as I say, 'I will withdraw your men in an hour.'

"3. Your duty to humanity.

"4. The consciousness of knowing that you are endeavoring to do right, and the assurance, no matter what the cause, 'two wrongs do not make a right.'

"5. That all matters can be adjudicated by means of the trade court, and that meantime your business will go on uninterruptedly.

"6. That any principle which promises immunity from the destructive strike and lock-out and their consequent evils is at least worthy of a trial.

"7. That you as a citizen of the United States are responsible for anarchical tendencies if you do nothing toward the avoidance of such tendencies."

The retiring vice-president and "father of the League," Henry W. Cherouny, discussed "Economic Evils and Their Remedy," in the masterly manner of a student and philosopher, saying in part:

"Our modern business life is growing extremely hard through the abuse of the liberty of competition practiced by reckless or unscrupulous or ignorant tradesmen and workingmen. Hence not only the industrial classes by themselves, but also the different trades as bodies, try to enforce laws or customs tending to limit the individual right of underselling either products or labor. Even professionals follow the same trend. Trusts have succeeded in abolishing competition altogether. Strange to say, this deplorable result has been obtained within the forms of laws that were made to perpetuate unlimited competition. Open business men's associations try to limit competition through various means — such as appeals of educational boards to a sense of honor of trade, etc., which are generally nothing more than reminders of how prices and business morals ought to be. Skilled workingmen have successfully enforced a minimum scale, that is, in the language here employed they have fixed the point where the liberty of competition for wages begins, but omitted to state where it ends. Hence, there are some labor unions which think it wise to manipulate the supply of labor to their favor, much to the distress of such employers as are

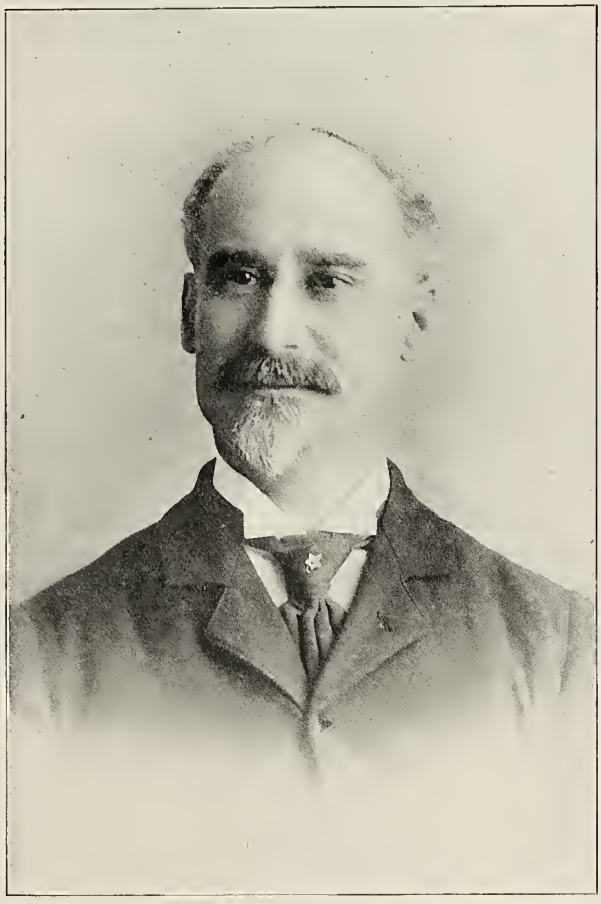


J. WILLIAM WALKER.

the targets of the most violent competition and can not reduce their pay-rolls.

"However much employers and employees antagonize each other, the tacit understanding of all industrial classes is, that absolute liberty of competition demoralizes business life, and that underselling labor or commodities is

hurtful to the whole community. The law, however, determines that any method of fixing a limit to competition is 'restraint of trade' and wrong. Some lawyers in the judge's robe declare that it is an inborn right of business



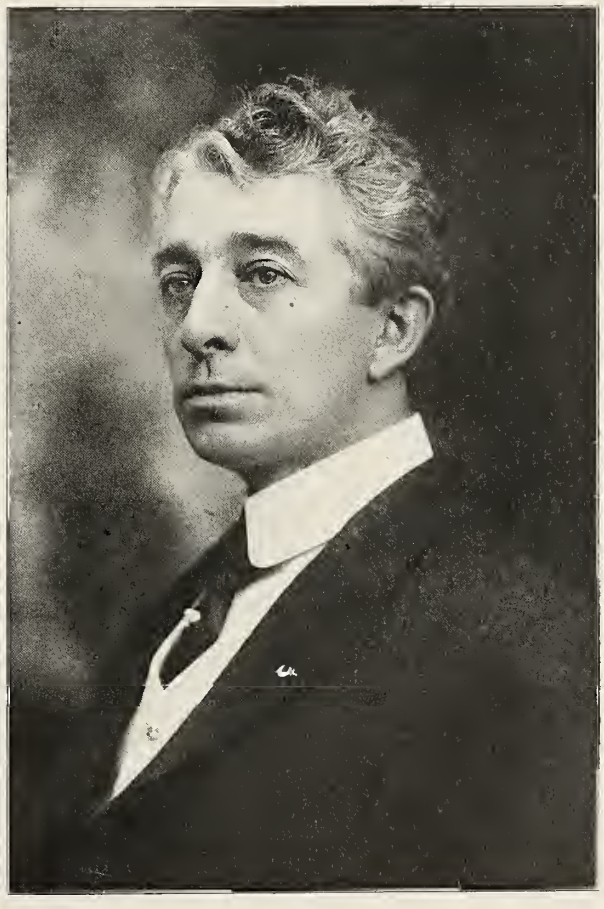
OSWALD MAUNE.

men either to undersell their competitors or to extort blood-money from customers whenever there is an opportunity to do so in contractual form. But dissatisfaction with these existing theories of jurisprudence widely spreads. Common sense teaches that the effects of selling things below cost do not stop when they throw the underseller into bankruptcy. The wrong committed by such men is not undone when they settle with their creditors for 25 cents on the dollar. The underseller, be he workingman or employer, drags his whole trade down to his own level, and it makes no difference whether he undersells from ignorance, recklessness, spite or any other motive. Two or three underselling printers in any community prevent all other honest men from earning an honest living. They injure all their competitors and their workingmen who wish to do a legitimate business. Compounding through our convenient bankruptcy laws makes matters worse. They are a premium to continue on a course which leaves ruin and misery in its train. We imprison defrauders, thieves and murderers, etc., because they undermine the vital conditions of society. Should we not at least limit the liberty of those who undermine the vital conditions of industry and business morality?"

Mr. Cherouny declared that competition in the printing trade is especially severe, claiming the unions were enforcing minimum scales that absorb from 60 to 70 per cent of the total income of the trade. In his opinion, trade-unionism should be made to play an effective part in side-tracking craftsmen who "habitually abuse their liberty of competition and persistently hurt the whole body." This has been accomplished in Germany by the Printers' League, which embraces 6611 firms and 57,211 men in 1942 towns. The speaker bemoaned the lack of trade interest in American printerdom. It is a case of "every class and union by itself, may the devil take care of the hindmost," which inevitably leads to low prices or low wages. He deprecated the indifference of the union men to the awful difficulties that have recently confronted printers of first rank of late, and the unbusinesslike methods of some unions in not vesting power in committees was ridiculed. The speaker, however, asserted that "it is far better to negotiate with organized workingmen in parliamentary order than to treat with individuals or committees, especially under strike conditions." Speaking of his experience as official visiting the unions, Mr. Cherouny said:

"We found that our trade-unionists on the floor were opposed to visionary ideas and disinclined to listen to vague denunciations. If the voice of reason could reach the majority of the membership, then the League could do more good than the American employers ever dreamed of. The extensive typographical organizations of New York city, especially, can certainly be turned into instruments to rebuild the splendid ruins of our trade."

The needs of the present and our duty toward the future demand "justice according to the rules of our common laws to secure peace within our shops; and justice in our intercourse with society according to American principles of equity. Let us have competition, but also an institution to impress the minds of all our colleagues with the



B. PEELE WILLETT.

solemn truth that its abuse demoralizes and impoverishes employers and employees alike. For this, I dare say, the League will have the sympathy of our good customers and the country at large."

Recording Secretary Van Wart spoke on "The League's

Meaning to the Employee," in which he made an appeal for technical education, and said the League was trying to get away from that bane of the old comp.— the follow-copy habit. Space prevents a reproduction of Mr. Van Wart's speech, but it will appear in a later issue.

Oswald Maune, chairman of the executive committee, spoke on "Fair Play," saying that its application to "business methods in printerdom would revolutionize existing conditions. If it pervaded most minds of employing printers, envy, selfishness, greed would find no habitation therein. If employers could only be true to each other there would be eradicated the present disposition, on the part of the greedy one, to acquire the work of his neighbor contrary to the rules of fair competition.

"We hear of fair play in war, on the field of honor, in sport, in love, in gambling and even in politics, but we seldom hear of fair play in the printing trade. The modern printer has in many instances developed into a species of gobbler. This gobbler always stands ready to steal his neighbor's trade at ridiculous, ruinous rates. He is oblivious of the cost of his investment in plant and improved machinery and devotes his output not to himself, but *pro bono publico*. He is heedless of the fact that in cheapening his product he is depriving himself of legitimate profits, injuring his customer, despoiling his neighbor and debasing our trade generally.

"What protection to-day is offered to the printer who purchases from the paperdealer, stationer, electrotyper, photoengraver?" asked Mr. Maune. "It is well known that to the general public the same rates are quoted as to the printer. This does not happen in most trades. The plumber purchases his material at a profit and also adds a profit on his labor. What would the tailor think of his customer who would insist upon supplying the cloth linings and buttons for the garment?" The remedy proposed by the speaker was action through the League, the mission of which was declared to be the promotion of "harmony and good will and fair dealing between employer and employee; to reform abuses, to improve our condition, to foster good feeling and reliance upon each other, and to unite, hand in hand, to oppose with firm resolution everything contrary to fair play."

The other speakers were Rev. Percy Stickney Grant, who spoke on "The Union and the Church," and T. Channon Press, a printer-lawyer, who dilated on "The Union and the Law."

MORE ADVICE TO THE PRINTER.

Printing played like solitaire is too ancient for these times. If you win you only beat yourself. Get together and play partners for the common good.

Beware of the smart gazabo, who sends you a mimeograph letter asking for estimate on a ten or fifteen dollar job. His mind is too mean and small to let you make a dollar anyway. He has to get back the postage and stationery on fifteen or twenty communications such as you got — besides his time at $3 a week.

Beware also of him who explains how, if you do this job cheap, he will give you his catalogue later, for you to make a pot of money on. Tell him you'll print the catalogue first.

Don't keep a set of books for the semi-occasional who gives you a three or five dollar order.

Don't go into partnership with the man with a scheme for which you furnish the sinews of war. If it succeeds he merely pays you current prices for your printing. If it fails — good evening.

Let the ink man carry the ink stock and the paper man the paper stock, while you carry your money. You might want to buy an auto. — *Board of Trade Printer.*

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

VISIT OF H. SNOWDEN WARD, F. R. P. S.

The distinguished founder and editor of the British publications, *The Photographic Monthly* and *The Process Engraver's Monthly*, Mr. H. Snowden Ward, F.R.P.S., is expected to arrive in New York shortly, and will remain in the United States for possibly three months. His headquarters will be with Tennant & Ward, 122 East Twenty-fifth street, New York. It is understood that Mr. Ward will visit the Western States before his return to Europe.

STAR ENGRAVERS' SUPPLY COMPANY'S PRICE LIST.

The Star Engravers' Supply Company, 81 Fulton street, New York, is distributing a revised edition of its price-list, which shows the sizes in which the company can furnish card-plate copper, steel dies, commercial steel, photoengravers' zinc and copper, and general supplies for the photoengraver. The book is of convenient size, and contains in addition to prices of the "Glossoid" brand of metals considerable information of assistance to purchasers of photoengraving materials.

A NEW COLOR CHART.

Sinclair & Valentine, 605 West One Hundred and Twenty-ninth street, New York, have recently issued a color chart, which will prove very useful to the printer. It is called "Wagner's Automatic Color Compass," and shows contrasts, harmonies and gradations in standard chromatic combinations in solid colors and half-tone tints. It is attractively made up in a celluloid slide in such manner as to make the finding of the desired combinations comparatively easy.

WHITE'S MULTI-COLOR CHART.

A recent edition of White's multi-color charts, issued by the James White Paper Company, 210 Monroe street, Chicago, will prove of interest to the trade. The charts show the effects of combinations of five colors and black on rough and cloth-finished papers, something over one hundred different papers being shown. Exclusive of the black, there are thirty-six different effects on each sheet. This showing of the results to be gained by the different combinations of stock and ink should be very helpful to the printer.

THE WESTINGHOUSE DIARY FOR 1909.

The Westinghouse Electric & Manufacturing Company has just issued its fifth edition of The Westinghouse Diary, the first edition appearing in 1905. The little volume is designed for vest-pocket use. It is bound in tan leather and contains a mass of information and data of interest to every one who uses electricity and electrical machinery and which would easily fill a book several times the size. In addition to a daily diary for 1909, the book contains an

excellent map of the United States and insular possessions, the usual condensed tables of weights and measures, postal information, population of leading cities, weights and strength of material, etc. Copies may be had from J. C. McQuiston, manager of the Westinghouse Company's Publishing Department, Pittsburg, Pennsylvania.

PACIFIC COAST AGENCY OF PAUL SHNIEDEWEND & CO.

George Russell Reed Company, 645-653 Battery street, San Francisco, California, have been appointed sole agents for the Reliance "Extra Heavy" Photoengravers' Proof Presses, manufactured by Paul Shniedewend & Co., 118 West Jackson boulevard, Chicago, Illinois. The new agents have complete facilities for serving the photogravers in the western and coast towns, and invite correspondence with those who are contemplating the purchase of a first-class photoengravers' proof press.

C. W. SEAWARD COMPANY'S CHICAGO BRANCH.

Linotype users in the West and Middle West will be interested in learning that the C. W. Seaward Company, makers of Linotype parts and supplies, of Boston, Massachusetts, have opened a branch office in the Monon building, 324 Dearborn street, Chicago, under the management of J. W. Sutherland, formerly connected with the Mergenthaler Linotype Company. A considerable portion of the large stock usually carried by the Boston house has been transferred to Chicago, where the supplies can be furnished much more promptly than from Boston, and at lower cost of transportation. The C. W. Seaward Company buy, sell and rebuild Linotypes, and have for sale everything pertaining to these machines.

SHOULD BE IN LIBRARY OF EVERY CRAFTSMAN.

The *Master Printer* says: "A new edition of the 'Handbook of Photoengraving,' by N. S. Amstutz, has been issued by The Inland Printer Company. A cursory examination of the work shows it to be not only a complete exposition of photoengraving methods, but also a scientific discussion of the reasons therefor. It contains much that is useful to the practical engraver who would advance in his calling, and is so clearly written that the printer who desires information as to the whys and wherefores of engraving restrictions and suitabilities with regard to copy can learn easily. It is based on the work known as 'Jenkins' Manual,' but has been completely rewritten and brought up to date. It should be in the library of every printer and engraver."

TYPO CREDIT BOOK.

The remarkable growth of the printing trade is shown by the increase in the size of the twenty-second edition of the "Typo Credit Book," just issued, over that of the first edition issued in July, 1897, the edition of January, 1909, containing 730 pages, compared with 520 pages in the first edition. The title of the "Typo Credit Book" but partially describes the book, for it is in fact much more than a credit book, being a complete business register of the printing trade and kindred lines. It is classified so as to give a separate list of each branch of the trade, and thus supplies a mailing-list of all persons and firms in the trade, indicating by its ratings the prospective customers whose business is worth seeking and those who are considered undesirable.

The Typo Mercantile Agency has kept pace with the growth of the trade, and each year has shown a steady increase in efficiency, strength and influence. In addition to its general offices at 116 Nassau street, New York, the agency has just opened a branch office at 184 La Salle street, Chicago, to enable closer attention to be given to its increasing collection business in the West.

CELLODIN EMULSION FOR DIRECT COLOR PROCESS.

The Inland-Walton Engraving Company, 120 Sherman street, Chicago, is one of the first successful exponents of three and four color work without the use of color filters. Through the use of cellodin and special stain emulsion for the red and blue plates, and the ordinary half-tone negative for the yellow plate, excellent results are being obtained, as illustrated by the insert of the Inland-Walton Engraving Company in this issue.

There is a great saving to the engraver by this process of colorwork, eliminating as it does the color filters and the long time heretofore required for each exposure.

Contrary to expectations, the process does not require special care, as with ordinary caution in washing out old plate-holders and shellacking them the regular operators have succeeded in obtaining excellent results. The exposures take about six minutes for each plate, using the regular arc lamps, which is a notable departure from the old basis, in which the blue plate cut-out not infrequently required from thirty to forty minutes.

Definition and sharp dots are of more practical importance than the most accurate filter steps, for on these qualities depend a snap and vigor of result not attainable with the finest of theoretical filter relation.

NOVEL EFFECT IN TWO IMPRESSIONS.

The insert of the Queen City Printing Ink Company, of Cincinnati, Ohio, shown in this number, is made from two workings of a half-tone cut. This striking effect may be produced on either cylinder or platen presses without modifying the existing make-ready or cutting the inking rolls. Many pleasing results may be obtained by selecting a suitable half-tone plate and using a harmonious combination of two colors, the cost being slightly above that of an individual impression.

The quality and variety of the products of the Queen City Printing Ink Company, as shown by the variety of its inserts, and the generous distribution of sample books, color proofs and other small advertising matter, show much enterprise.

SPECIMENS FROM THE KELLOGG LITHOGRAPHIC PRESS.

The versatility of the Kellogg Rotary Lithographic Press is favorably shown by the variety of high-class work it is capable of turning out, and the excellence of its product. The facility and speed with which such work may be handled demonstrates sound working principles. On this press recently were executed some street-car advertising cards in tint, color and gold on white embossed card-stock. The specimens are in repoussé, crash and a finish similar to rough strawboard. The surface of these grades of stock is of the roughest nature, yet the tint and color lay with a uniformity of body as if incorporated in the stock.

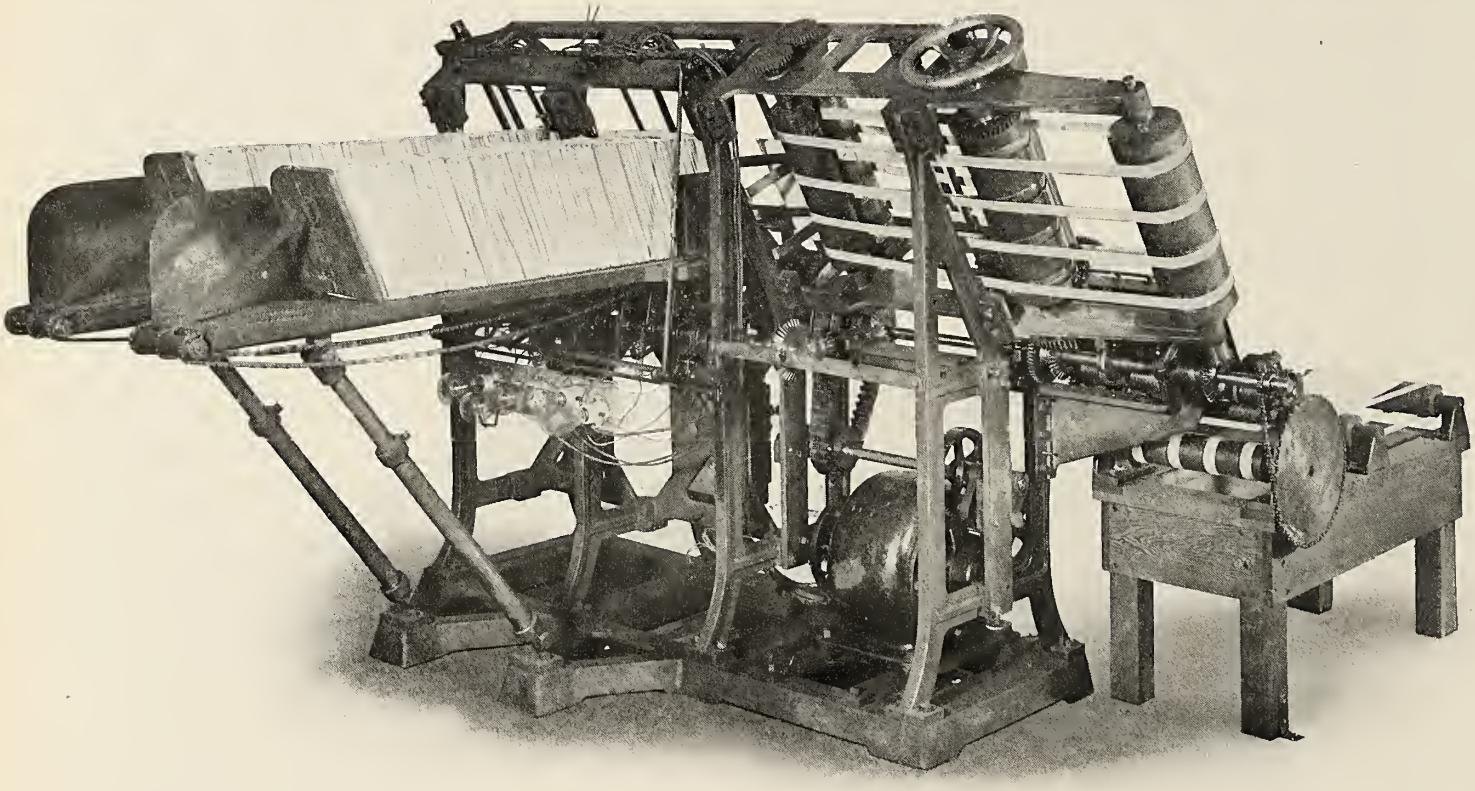
A pair of silk suspenders, full size, is represented in tint and color, showing the delicately blended moiré effect in the web and the fabric marks in the straps. The outline is in black and the metal parts are in gold. The lettering is in bold-faced characters and appears in black and red, and shows excellent covering capacity in the solids. The perfection of register, the entire lack of distortion in the

fine lines, the smoothness in which the various tints and colors are laid on, and the fine rendering of the most delicate lines, make the work on stock of this character all the more remarkable. There is a notable absence of blemishes or press markings on the specimens furnished.

AN AUTOMATIC SIGNATURE-STUFFING MACHINE.

For years the publishers of newspapers, books and periodicals have felt the need of an automatic machine which would solve one of their greatest remaining problems — that of inserting signatures, rapidly, accurately and economically.

As the printing, typesetting, stereotyping and mailing problems have been successively worked out, so now a simple, practical automatic stuffing machine has been evolved. During the past month representatives of THE INLAND PRINTER were given a complete and satisfactory demonstration of the work of the new machine in the office of the Standard Assembler Company, 323 Dearborn street, Chicago. The machine, which is the invention of Sanford C. Cox, was built for experimental purposes, but its efficiency and reliability having been satisfactorily tested, commercial machines are now being built, two of which the company expects to install in the plants of two prominent publishers in April next.



COX AUTOMATIC SIGNATURE-STUFFING MACHINE.

The five-section machine now being built is sixteen feet long, five feet wide and four feet high. Each additional section will lengthen the machine thirty-two inches. One horse-power is required to operate it.

The machine has three functions: paper feed, stuffing and stripping apparatus, and the delivery. The first consists of a series of hoppers along which the signatures are moved on end by endless belts. To overcome the bulging of the folded side of the signature and to insure the active signature in front being always in a fixed plane, the movement of the belts is regulated by three electric governors, one contacting with each side and one with the top of the forward signature. Thus the body of the signatures in each hopper moves forward automatically and always presents the foremost signature in the desired plane. The operation of the machine being entirely automatic, the only work for the operator is to replenish the pile of signatures.

The first signature having taken the right position, an arm connected with a vacuum pump and provided with a sucker brings the latter into contact with the folded outer edge of one-half of the signature, curls back the corner through an arc, inserts an oscillating finger to firmly hold the remaining half, and then draws the signature open in the form of a V, directly in the track of a series of cross-rods attached to continuously moving chains. As the cross-bar enters the crotch of the V the sucker and retaining finger are released and the bar carries the signature to the next section, where it finds a second opened signature, pushes the first up to the crotch, picks the second up and goes on to the third, and so on. All five signatures having been successively stuffed, the bar with its assembled book passes through a set of rapidly moving rolls, which strip the book from it and allow it to return to its original position.

The mechanism is simple and runs easily. It is accurate, strong and not likely to wear out or get out of order. In case a torn or rumpled signature appears in the feed-box the machine automatically stops. No especial skill is required to operate it; any boy or girl can stuff six thousand 160-page books an hour. The machine for stuffing five signatures occupies about one-fifth as much floor space as is required for an equivalent force of hand-stuffers. Its efficiency, with one operator, is said to be equal to $3 an hour as compared with handwork. It will stuff any number of signatures up to the number of sections built, and any number of sections can be added at any time. It will

stuff signatures of any size, from the small pamphlet to the standard newspaper, and any quality of paper, from common news to heavy coated stock.

The invention is fully protected by patent both in the United States and abroad. The Standard Assembler Company, which has developed the invention to its present form, is now preparing to manufacture the machines on an extensive scale.

CHANGE IN BOOKBINDERS' MACHINERY HOUSE.

Joseph E. Smyth, manufacturer of bookbinders' machinery, 11 South Jefferson street, Chicago, Illinois, has acquired an interest in the Globe Special Machinery Company, at the same address. It is said that the combination of interests will provide better facilities than ever for the construction of special machinery, and for the repairing and rebuilding of machines for the printing trades. The factory is large and well equipped, and only skilled workmen are employed.

PRINTERS' CONSULTING ENGINEER.

Bernhard Gustafson, until recently with the United Printing Machinery Company, of Boston, Massachusetts, has opened an office at 45 Broadway, New York, where he will act as consulting and mechanical engineer in the printing machinery business. Mr. Gustafson is the inventor of several appliances relating to paper-feeding machinery. His latest achievement is a feeder having a continuous-pile elevator, which has attracted much favorable notice from printers on account of its simplicity and capacity for saving time.

Mr. Gustafson invites correspondence from printers and publishers who contemplate the installation of new equipment, or who wish to reconstruct their mechanical departments.

EFFECTIVE ADVERTISING.

One of the handsomest specimens of advertising that has come to our notice recently is a book issued by Cooper & Budd, Limited, London, England. It is 10 by 12½ inches in size and is devoted to examples of letterpress printing executed by this firm. Artistically bound in board covers, and with an ornate design printed in gold and colors, it is an achievement in high-class designing and printing. The inner pages, presenting a wide variety of letterpress work in black and colors, are thoroughly up to the high standard set by the cover. Among the most interesting examples are those of glazed letterpress printing from half-tones, the specimens of this class of work being the finest that we have seen.

THE BINGHAM PRINTERS' ROLLERS.

The rollermaking firm of Bingham Brothers' Company has rounded out its sixtieth year since the business was founded by Samuel Bingham, who during his early days was a printer of note and interested financially in several of the leading publications of his time. In 1826 he introduced the printers' roller, which took the place of the old hand-ball, and in 1849 he started the business of roller-casting for the trade. Previous to this the demand for rollers had been small, the printer supplying his own needs. In the sixties Samuel Bingham was succeeded by his son, L. K. Bingham, who was in turn succeeded by the firm of Bingham Brothers' Company.

During the past twenty years — the banner epoch in the printing trade — the Bingham business has reached very large proportions, both in domestic and export trade. Their expansion began in 1884, when the younger generation founded the firm of Bingham & Runge, of Cleveland, Ohio, Mr. Runge having been one of the confidential employees of the firm. In 1889 a branch factory was opened in Philadelphia, Pennsylvania, to take care of local business and to relieve the parent concern of pressing orders that needed rapid handling. The present method of casting rollers, the patents on which have now expired, was invented by L. K. Bingham, for the chief purpose of making production more rapid. Improved quality and solidity was the result. The business of Bingham Brothers' Company's New York house alone keeps sixty-one of the Bingham roller-casting machines engaged, with a capacity for a normal working day of 3,240 rollers. This can be increased to nearly double the number during rush seasons. The firm has recently enlarged every department in all its factories and has in process of construction, under its own supervision, over twenty additional Bingham guns, or "Gatlings," each of which is constructed on new lines, calculated to materially increase production. It is understood that some important improvements in rollers, of vital interest to printers, may be looked for during the coming year, the Bingham Brothers' Company having deferred the announcement until certain arrangements were perfected.

NEW LINOTYPE MATRICES.

The Mergenthaler Linotype Company presents a series of single and two-letter matrices in Hebrew, Greek and Russian characters. The Hebrew is a six-point and the Greek a ten-point face, single-letter matrices. Both of these faces are clean and sharp cut and very legible. The Russian faces are made in two-letter matrices. They include the sloping and antique, and are in six, eight, ten and twelve point bodies. These faces are quite equal in beauty to the characters produced in the Imperial Foundry of St. Petersburg.

ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КОГДА
ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КОГДА
Въ одинъ прекрасный день, въ то время, когда я спокойно со-
Въ одинъ прекрасный день, въ то время, когда я спокойно со-
6-point Russian No. 8 (two-letter)

ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КОГДА Я СПО-
ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КОГДА Я СПО-
Въ одинъ прекрасный день, въ то время, когда я спокойно со-
Въ одинъ прекрасный день, въ то время, когда я спокойно со-
8-point Russian Cond. No. 2 (two-letter)

ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КОГДА Я
ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КОГДА Я
Въ одинъ прекрасный день, въ то время, когда я спокойно со-
Въ одинъ прекрасный день, въ то время, когда я спокойно со-
8-point Russian No. 11 with Ant. Black No. 2

ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КО-
ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ, КО-
Въ одинъ прекрасный день, въ то время, когда я спокой-
Въ одинъ прекрасный день, въ то время, когда я спокой-
10-point Russian Cond. No. 2 (two-letter)

ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ,
ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО ВРЕМЯ,
Въ одинъ прекрасный день, въ то время, когда я спо-
Въ одинъ прекрасный день, въ то время, когда я спо-
10-point Russian No. 11 with Ant. Black No. 2

ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО
ВЪ ОДИНЪ ПРЕКРАСНЫЙ ДЕНЬ, ВЪ ТО
Въ одинъ прекрасный день, въ то время, ко-
Въ одинъ прекрасный день, въ то время, ко-
12-point Russian No. 11 with Ant. Black No. 2

בעטראכטענריג וואס ריא מענשהייט איז שולריג צו רער פערנאנגענהטייט,
6-point Hebrew

Νομίζεις ἡμας μὲν ἀνέξεσθαί σου, αὐτὸς δὲ τυπτήσειν
10-point Greek No. 2

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

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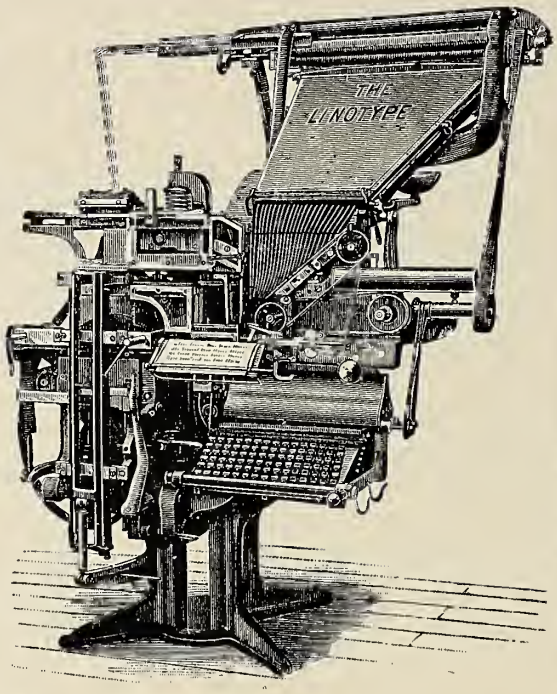
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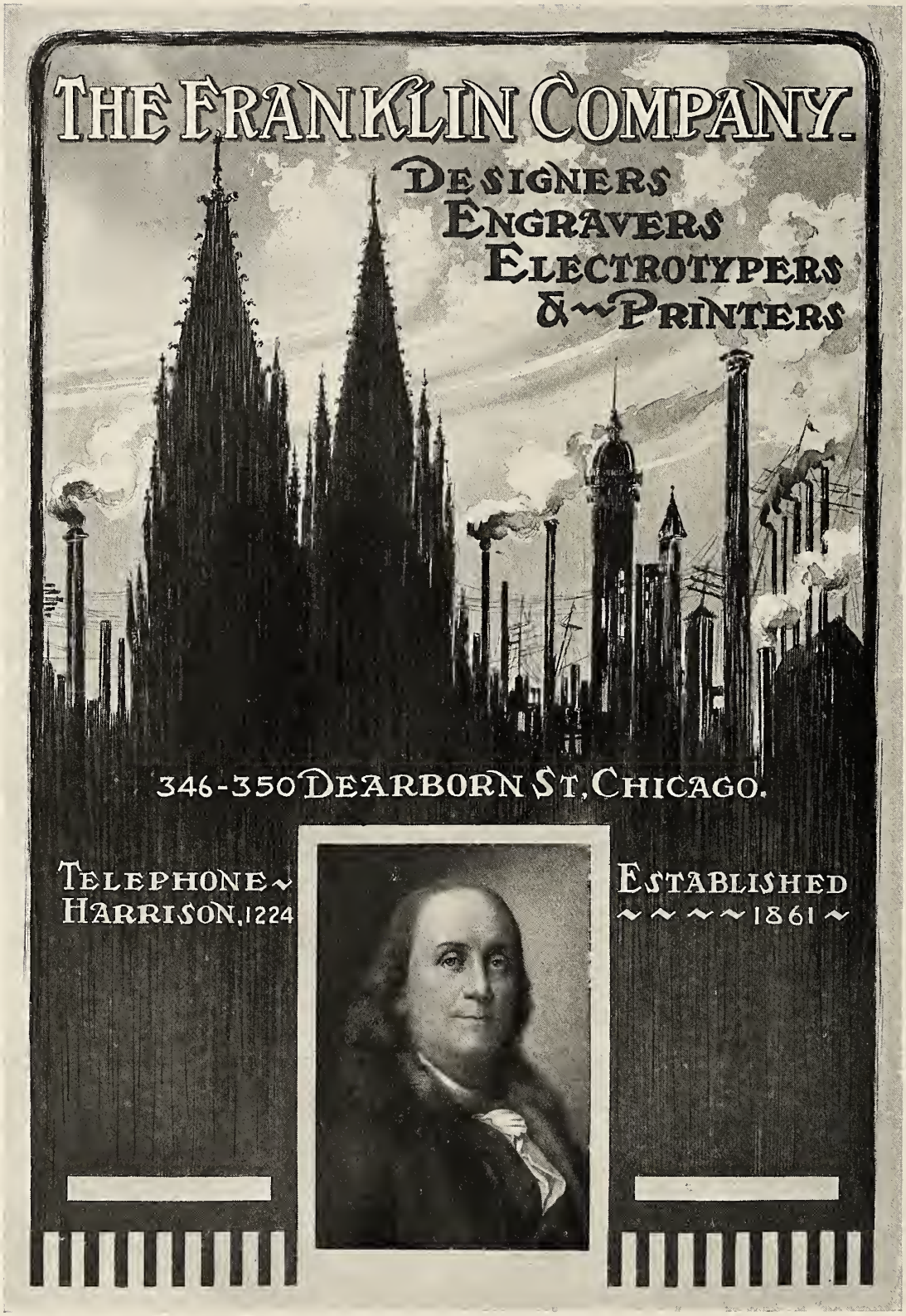
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The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD

IN THE PRINTING AND ALLIED INDUSTRIES

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

VOL. XLII. No. 5. **FEBRUARY, 1909.** TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

EMPLOYING PRINTERS' ORGANIZATIONS.

BY A. H. MC QUILKIN.

SAN FRANCISCO enjoys the distinction of being a paradox in her social and business methods. Her people are the most lavish in hospitality, the most generous in charity, the most eager for outward display, and yet the most suspicious in business, the most jealous of success, the most susceptible to calumny against competitors, and have a most astonishing disregard to the credit that comes from keeping promises inviolably. It has been said that this peculiar contradiction is temperamental, and is acquired from the weather — for an alternation of genial sunshine and chill fog gives the winter months variety of a character experienced in no other city. If there is truth in the assertion that man is what he is chiefly through the influences of environment, then this prologue to these observations on printers' organizations, having special reference to recent happenings on the Pacific coast, may be justly regarded as appropriate enough.

Before the earthquake and fire San Francisco was equipped with printing-plants as quaint and ancient by all accounts as the tools of the forty-niner, lovingly cherished as the relics of her first source of wealth. The employing printers' organizations, which had been active for varying periods of time, had not developed strength beyond the level of the cause which brought them into being.

After the fire, which destroyed almost without exception every printing-plant in the city, there was doubt regarding the resumption of business by some houses and many of the employees who were forced to consider their future used every effort to get into business themselves. The deep sympathy with the sufferers from the disaster made every manufacturer in the East eager to assist, and trainload after trainload of printing material was sent to rehabilitate the industry. Every one needed printing and no prices were asked. The printer got his price, and those outside the trade believed that to have a printing-press was just like having the means to print money.

All went well for a time and printers made money; but there came a period when the demand for printing was satisfied, and estimates were requested before orders were placed. The printing trade then discovered that it was overstocked — it had received "too much pork for a shilling."

The printer was trying to pay for new machinery, type and other equipment; the bottom was falling out of prices, and added to this was the abominable system of credits and collections peculiar to the section. An eminent authority from the East, in discussing the matter of credits on the Pacific coast recently, said that the original scions of the Golden West were so creditable in their native and unsullied honor that their word was so good they hardly remembered how to write their names from lack of practice. But contaminated by the wise men of the East, emissaries possibly of the land of wooden nutmegs and basswood hams, they fell from their proud estate and became reckless of the spoken word and particularly careful of their penmanship and the brand of safety paper for their checks or notes.

A custom of collections has been handed down from more primitive times, before the railroads, and when the arrival and departure of ships at stated intervals were red-letter days. These days, called "steamer days" — the 13th and 28th of

each month — were and are now "collection days," and a habit of mind has become fixed that if collection is not made on one collection day it goes over to the next collection day — a practice which is a distinct drag on the dispatch of business through the hesitation and doubt which it engenders.

The marked drop from a prosperous condition to one of irregular and irrational competition in the printing trade brought into being an association of employing printers, the Franklin Association, the sole object of which was to disseminate information among the members on the cost of printing and the need of a fair profit and also to establish a standard price-list. The latter idea was assumed to be correct, inasmuch as it had met with success when applied in other cities, but under local conditions which gave its temporary success the color of permanency. Color only, however, for such compacts are not fundamentally sound. It is sufficient to say that notwithstanding unwearied effort and much self-sacrificing devotion to the work of the association on the part of its executive board, including many variations in plans, the organization has barely kept alive.

San Francisco has no local competition outside herself. The Franklin associations of Sacramento and Alameda county have made representations to organized labor by which means the printers of those communities are enabled to get fair prices for their work, and to induce the buyers of printing to keep the work where it legitimately belongs. This somewhat radical departure from the concept of the Franklin associations elsewhere, notably in the East, gave encouragement to the belief that there might be an opening for the application of the principles of the Printers' League of America, the creation of that sage philosopher, Mr. Henry W. Cherouny. But as there were no disputes with labor — the fighting was over — such an effort was as futile as that of the vender of corn-plasters to interest the man with cork legs in the merit of his wares.

With credits attenuated almost to the disappearing point, the supply houses and paper-dealers have had peculiarly anxious and trying experiences, and on several occasions have exerted themselves to bring about some form of cohesion among the employers — finding, however, that the only way the most of the employers desired to find their legs was by hanging around the necks of their would-be assistants.

While the allied printing trades unions are strongly entrenched in San Francisco, they are alive to the conditions which are demoralizing the trade, and like the crew of a ship, have had many discussions on the course and the manner of the captain's sailing, with the steward considering how long the provisions would hold out.

Everybody was blaming everybody else; the customer who got prices from printers, then allowed the highest bidder to revise his figures and take the job, was permitted to enter again and leave by the door instead of through the window, and complaisance to the public in any degree was compensated for by a most intense distrust and suspicion and faultfinding with each other. That the business could be made a success was shown by some notable exceptions, in which the vigor of personality and executive ability won their way to financial success.

That the printing trades have lost caste in the matter of credits in the business world we must admit, and this is a matter of concern not alone to the employing printers, the typefounders, the pressbuilders, the paper manufacturers and dealers, but to organized labor. The obvious thing to do, then, would be to establish some form of consolidation among the representatives of these elements, and this has been successfully attempted in San Francisco. It will be apparent that this form of organization does away with no meritorious work that has been heretofore attempted. The foundation principles take into consideration the entire printing-trades field. Each form of organization and each interest keeps its own place inviolate, but adds to its functions a representation at a joint conference committee, board of complaint, board of conciliation and adjustment, or whatever term may be most significant and euphonious.

The Paper Trade Association in San Francisco has found its organization of benefit, but it is by no means closely welded, and the same may be said of the nominal business understanding which exists among the supply houses. The trades unions are firmly and closely organized. San Francisco Typographical Union has been in continuous existence since 1855. The employing printers of San Francisco are not organized at the time of this writing, the first day of 1909; but they have individually expressed an acceptance of the principles of a joint conference board as a foundation for a new organization of employing printers to deal with the other interests on equal terms, and several meetings have been held to make this effective. What may be said for and against the principles will be colored, of course, by the local conditions most familiar to the printers. But it is a time for plain speaking, and it is hoped that the subject will be well considered and fully discussed to the advantage of all the interests involved.

A WIDOWER who was married recently for the third time and whose bride had been married once before herself, wrote across the bottom of the wedding invitations: "Be sure and come; this is no amateur performance."— *Argonaut.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

AMONG the changes in form of English words that have occurred, and undoubtedly are in process all the time, none are more interesting than those of some of our plural forms. In the great majority of cases our plurals are fixed so that no change is probable, if even possible; but many forms are irregular, and many others are, and some probably always will be, subject to personal choice between two methods of decision. The matter of choice just mentioned depends on the degree of personal acceptance of a policy which some prominent writers say is gaining and must become common, if not universal, but which does not seem to be quite so common yet as some people think it is. Most of the words open to question are foreign or of foreign origin, and a majority of them are so purely scientific that they are likely to retain the foreign forms. Some of these must remain unaccounted for in any casual writing, as space and time both are lacking for an approach to exhaustive statement. A good hint of the status of the whole question is given in Townsend's "Art of Speech," as follows:

"Reasoning from one class to another has never before rested upon as firm a scientific basis. Hence is inferred the law denominated analogous usage. . . . Every new edition of our dictionaries reduces the number of irregularities. . . . This law, obeyed by children, by illiterate though intelligent people, and by foreigners who are learning English, may soon allow the child to say, uncorrected, 'I rided with my uncle,' and 'I runned down-hill.' . . . The plural of hoof not long since was hooves, now it is hoofs; that of turf was turves, now turfs; that of wharf is still wharves in America, but wharfs in England. There is at present a struggle between the regular and irregular terminations of the following words, but the law of analogy must ultimately prevail: datum, effluvium, formula, fulcrum, herbarium, hydra, gambus, mausoleum, medium, memorandum, panacea, radius, stigma, stratum, vertebra, vertex, vortex."

Mr. Townsend means by regular the forms so called also by John H. Bechtel, in his book "135,000 Words Spelled and Pronounced," as follows: "When the terminal sound is such that s, whether representing its own sound or that of z, will not combine with it, es is added; as, churches, classes. Cantos, cameos, punctilios, rabbis, alkalis, are regular. While s (with the sound of z) will readily unite with the following words, usage sanctions the es termination; as, echoes, cargoes, embargoes, mottoes, potatoes. Alkalies and rabbies are variants." The last sentence means simply that some people spell the two words one way, and some the other way, and, in connection with what precedes, that the last-named forms are irregular.

Clearly the rule is not properly stated as it is given, without limitation. Yet it is meant to be a formula for the same regularity that Mr. Townsend makes so much of. The "analogous usage" is undoubtedly prevalent in application within certain limits, but it is mentioned as if it were universal, which evidently it is not. Nothing is said to show the difference between regularity and irregularity, and forms are called irregularities that are as regular as anything can be, except by the test of a rule that is inadequate. Whether the opinion that the rule is inadequate be accepted or not, what is principally meant in saying it is beyond question, namely, that while cantos, cameos, and some other plurals like them are regular, echoes, cargoes, and many others with this spelling are equally regular in the sense of being universally used and as well known as the others are.

Professor G. R. Carpenter of Columbia University is author of various grammar text-books, whose work is more plainly, or at least more statedly, based on history than that of either of the other writers named. In his "Principles of English Grammar," he says: "Nouns ending in o are somewhat peculiar in the formation of their plurals. Those longest established in the language, cargo, negro, hero, volcano, potato, tomato, etc., form their plurals in es; those which seem most like foreign words — as they in reality are — form their plurals by adding s, as piano, soprano." This seems plausible on a first reading, but is not so satisfactory on further inquiry. Neither of the words last instanced will be classed by many as a foreign word, nor would some others like them, as memento, palmetto; but, whatever the reason may be, pianos, sopranos, mementos, and palmettos are the recognized forms for these words, as cargoes, negroes, heroes, etc., are for the others. The grammarians afford us no statement of reason or rule that will guide us unmistakably in choosing between the two forms.

Professor Carpenter says other things worth considering about plurals, from which we select this: "Staff (a stick) sometimes forms a plural staves, particularly in old-fashioned English, though in its more modern meaning, as in 'a general's staff,' it makes the regular plural staffs. The plural of wharf is either wharfs or wharves, but the preference is now usually given to the former, in accordance with the genius of our language, which is opposed to retaining irregularities in inflection." He mentions eight other words like these, all of which seem to contradict the assertion

of opposition to the so-called irregularity, which would lead eventually to use of the forms knifes, thiefs, leafs, and others that do not seem likely to displace the universally used knives, thieves, leaves, etc.

These grammarians are cited here mainly as evidence of the fact that grammar-books are not exhaustive on such subjects. If more were quoted, each of them would add to that evidence. Complete records of such forms are found nowhere. Completeness is relegated to lexicography, and it is to the dictionaries that we must turn to find it even approximated. In general the dictionary intention is to give the plural form whenever there is any room for doubt, and its omission is meant to indicate that the plural form is the one assumed by all similar words. But the men who make dictionaries have the advantage of others in this respect only, that they make special and presumably careful research and record the facts as found. Differences in their records arise in various ways, largely through personal preference, though most of the editors would probably deny this and insist that they impartially told only what research disclosed as actually prevalent in usage. The present writer has known many dictionary editors, and is sure that every one of them has honestly intended to make such an impartial record, but he is equally sure that the man never lived who could utterly avoid the influence of his own inclinations or preferences. Again, some of the differences probably come from those found in different selections of books examined by the different editors.

Webster's Unabridged Dictionary says that the plural of alkali is alkalies, and does not recognize alkalis at all. Webster's International, the successor of the Unabridged, says the plural is alkalis or alkalies, meaning, of course, that some people spell it one way and some the other, but placing first the form rejected by their predecessors. Worcester also had alkalies, not recognizing alkalis at all. The Century and the Standard say alkalis or alkalies. Very plainly some people think one of these spellings is better than the other, and other people are of the opposite opinion. Has any one a right to say that one form is right and the other wrong?

Another word instanced in our quotations is wharf. Webster's Unabridged says, " the plural is wharfs or wharves," and in a note: " The plural of this word is generally written wharves in the United States and wharfs in England; but many recent English writers use wharves." This is preserved without change in the International. The Century says wharves or wharfs, and the Standard says wharfs or wharves. Of course the meaning in each work is tnat the form first given is preferable. An interesting fact is disclosed in this record by the statement that many recent English writers use wharves, this showing a reversal of the process noted by Mr. Townsend as one that must prevail.

Much remains unsaid here about the evolution of English plurals, and other words than those noted are worthy of inquiry; but what is missing here, or at least part of it, must be left for future consideration. What is here said leads to no definite decision except that people may do in certain cases what they choose, without being wrong either way. And as this indeterminateness is a fact, proofreaders can do no better than to allow writers to choose their own forms, or, when writers do not choose decisively, to be careful to avoid confusion.

FOLLY OF OVERTIME.

There are few, if any, printers in the country who are making money on all of their work. If a printer has more patronage than he can handle in eight hours, let him raise the price on some of the losing or poor-paying work. Not until the customer is willing to pay considerably more than an average price can the printer afford to retain it and pay price-and-a-half for its execution. If the customer takes it to the printer who needs it to fill out his eight hours, both printers and the craft as a whole are better off.

Owing to the depression in all lines of trade, the printing business of the country for the past year could have been done in eight hours. There is no occasion for running overtime at present. Adequate facilities, of course, must be provided to take care of the business of the country, and occasion will doubtless arise where a printer is obliged to run overtime, but don't plan to do it. Recognize whenever this is done that not only are you losing money, but you are making your hungry competitor that much hungrier, and making it much more difficult for all concerned to get or maintain a fair price for the work performed.

With the inauguration of the eight-hour day comes the temptation to run nine hours and pay for the ninth hour at price-and-a-half, in order that our ambition for a large business may be gratified. Too often has the ambition of the printer been to see how large he could build his business at the expense of his fellow craftsmen, rather than how much profit he could make. This has frequently resulted in a direct loss to the man with this ambition and a loss to his hungry competitor, which in turn results in an indirect loss again on the ambitious printer.

Working overtime and paying price-and-a-half not only loses for the proprietor who does it, but it is using up that amount of patronage which some other printer might have at a profit if he could do it in regular hours; and so the printer who is working overtime and the printer who is working undertime are both losing. Not only is the printer who is working overtime losing directly by the operation, but he is making his fellow printer hungry for patronage, and the law of supply and demand comes in and makes it more difficult for the overtime printer to hold his business at a fair price.— *F. H. Gilson, in U. T. A. Bulletin.*

A WORK OF SUPEREROGATION.

Henry dislikes being bathed and argues with his mother over every square inch of his four-year-old anatomy.

One night, when his patience was especially tried by what he considered wholly unnecessary work, he exclaimed:

" O, mamma, couldn't you skip my stomach? Nobody ever sees my stomach! " — *Judge.*

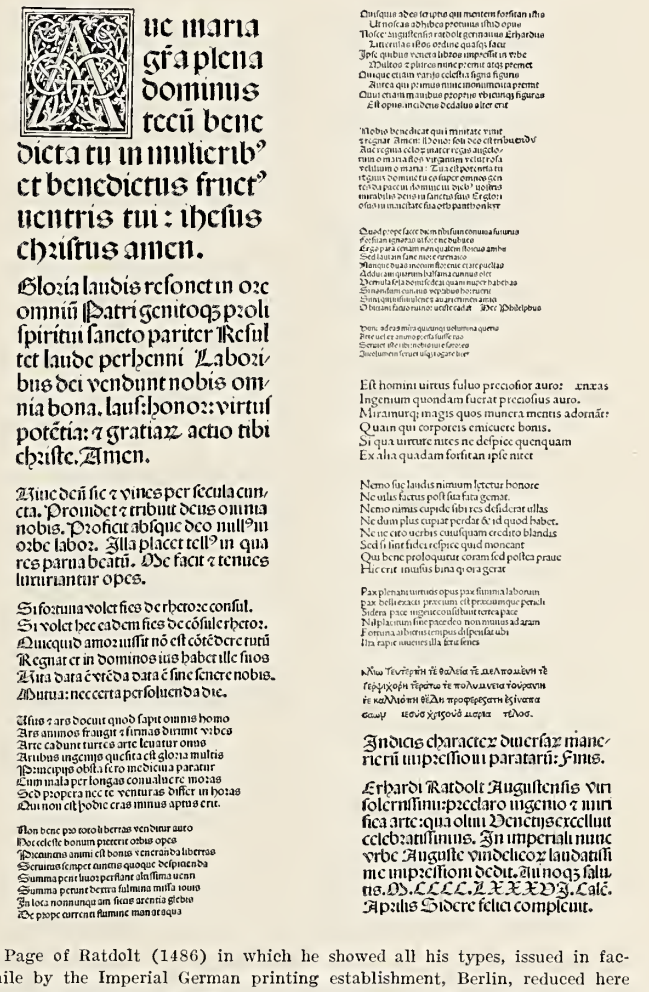
Written for THE INLAND PRINTER.

HISTORIC TYPOGRAPHY.

BY HENRY LEWIS BULLEN.

NO other handicraft compares with the typographic in historic interest or in achievements beneficial to mankind. We can with difficulty forgive the man who practices this great occupation in the spirit of a bricklayer, oblivious to its prodigious influence in past and present times, to its prime importance in human progress, and to the extensive literature which deals with its many-sided aspects. Dull must be the intelligence or sluggish the ideals of a printerman whose enthusiasm does not kindle in reading the history and examining the works of the long line of eminent typographers — to whom no meaning or message is conveyed by that long roll of the great and useful, many martyrs to the cause of liberty and of a free press, renowned artists in types, scholars and teachers. We read of glorious books sold for fortunes and of books printed in our own time which enhance in value yearly as they are eagerly sought by booklovers, nevertheless we count less than a score of men who are striving to do monumental printing that will bestow lasting fame on them and bring prestige to our time in matters typographical. We take down our Bigmore and Wyman with its 976 closely printed pages in six and eight point types of the titles of books relating to printing and printers, and the typographic philistine tells us he has no time to read!

Regretfully, and with shame, it must be admitted that printers as a class, employer and employed alike, are phenomenally ignorant of the better and more inspiring aspects of their occupation. The literature of printing, its serious study, the preservation of its history and antiquities, the appreciation of the potency and dignity of our craft, these are esteemed and maintained by a numerous company of "nonpractical" devotees, among whom very few practical printers are discovered. This little world of lovers of printing is doing earnest and good work, while the actual printers labor in a lower plane, producing evanescent things which, having procured them the necessary dollars, become to them of as little value as the "sculptures" in sand which, after earning the pennies of the curious, are washed away by each incoming tide. Lift up your thoughts! It is necessary and, therefore, commendable, to print the bill-heads, posters, catalogues and what not of the community, but this humdrum work will take on a new interest if you will live in a fuller knowledge, appreciation and love of your calling. High thoughts ennoble the humblest occupations, and he who can live in two worlds, the real and the ideal, will find his real world improving as his ideals ascend. Is it not lamentable that printers who possess all the facilities for printing, and have profitable businesses, do not devote those facilities occasionally to producing printed work for the purpose of glorifying their art — work that would perpetuate their memories as the works of painters and sculptors perpetuate theirs? *The "practical" is advanced only by the ideal.* The printers whose works are greatest have been and are the aspirers, the students of the art, the lovers of its history; and almost invariably they have prospered. To the young man entering upon a printer's career, no more profitable advice can be given than to get in close touch with the history and monumental works of his craft. Throughout his life this study will prove a never-failing, ever-growing stimulus and pleasure, and afford an outlet to any ambition he may cherish to perpetuate his name by work that will defy the assaults of time.


Ave maria gfa plena dominus tecū benedicta tu in mulieribꝫ et benedictus fructꝰ uentris tui: ihesus christus amen.

Gloria laudis resonet in ore omniū patri genitoqꝫ proli spiritui sancto pariter resiliet laude perhenni. Laboribus dei vendunt nobis omnia bona. laus: honor: virtus potētia: ⁊ gratiarū actio tibi christe. Amen.

Nunc deū sic ⁊ vines per secula cuncta. Prouidet ⁊ tribuit deus omnia nobis. Proficit absque deo nullꝰ in orbe labor. Illa placet tellꝰ in qua res parua beati. Ode facit ⁊ tenues luxuriantur opes.

Si fortuna volet fies de rhetore consul. Si volet hec eadem fies de cōsule rhetor. Quicquid amor: uisit nō est cōtēnere tutū Regnat er in dominos iuis habet ille suos Vita data ē rēda data ē sine sentre nobis. Mortua: nec certa persoluenda die.

Artis ⁊ ars docuit quod sapit omnis homo Ars animos fraudat ⁊ finnas dirimit: urbes Arte cadunt turres: arte leuatur onus Artibus ingenijs quesita est gloria multis Principijs obsta: sero medicina paratur Cum mala per longas conualuere moras Sed propera nec te: ventura: differ in horas Qui non est hodie cras minus aptus erit.

Non bene pro toto libertas venditur auro Hoc celeste bonum preterit orbis opes Pecuniano animi est bonus venerandaq; libertas Seruitus semper cunctis quoque desperanda Summa petit liuor perflant altissima uenti Summa perunt terra fulmina missa iouis In loca nonnunqꝫ am ficus arentia glebis De pope currenti flumine mane aqua

Quisquis adest iocundus qui mentem fortisan ifra Ut nos ea adhibes premunia ihūd opus Hoc' augustēsis ratdolt germanus Erhardus Literulas ideo ordine quasq; facit Ipse quidue veneta librorū impressit in urbe Dulcoꝫ ꝙ libros nunc premit atq; premet Quisque etiam tanto celebra signa figura Aureā qui primus nunc monumenta premit Quis erat am nobis prophe vbertina figuras Et opus incidere dedalus alter erit

Nobis benedicat qui trinitate vnus ⁊ regnat Amen: Bonor: sit deo ⁊ virtutibꝰ eius Aue regina celi: mater regis angelorum o maria flos virginum velut rosa vel lilium o maria: Tu es ipse tota pulchra ⁊ regnis dominicis ornata super omnes ciues ⁊ super omnes sanctos paradisi dominicus deus: quorum mirabilis deus in sanctis suis. Et gloriosus in omnibus electis suis. Deꝰ Ihesus Christus

Quod propitiare deum nisi tam comune futurus Forsan ignotus iacet nec debuisset Ergo para comam nec quidem flores ambe Sed tantum sine nece serenato Namque beati neconi florente cute puellas Decidit ante suum pallida ramus onus Formula sola decet mulieribus quam nuces habet eas Simandam cum suis virginibus bonum Thimq; quisquis olent ⁊ augustinus amicis Obtusa fauor ruinos: vestis cadit Per Ihesum Christum

Vota: adeas mitis quicunq; voluminis huius Precue ter ⁊ mundo perfa fuisse tuo Seruet te deus incolumē ⁊ gregi Quo tutumen sentes vsq; gregabitur

Est homini virtus fulvo preciosior auro: Ingenium quondam fuerat preciosius auro. Miraturq; magis quos manera mentis adornat: Quam qui corporeis emicuere bonis. Si qua virtute nites ne despice quenquam Ex alia quadam forsitan ipse nitet

Nemo sue laudis nimium lętetur honore Ne vilis factus post fuit ira gemat. Nemo nimis cupide sibi res defleterat ullas Ne dum plus cupiat perdat ⁊ id quod habet. Ne ue cito verbis cuiusquam credito blandis Sed si sint fidei respice quid moneant Qui bene proloquitur coram sed postea prauc Hic erit inuisus bina quoꝫ gerat

Pax plena nimium opus pax summa laborum pax bellicosas precium: et preciumque penas Subrea pace nitent: ⁊ consilibus rebus pace Nil placitum sine pace: deo non munus ad aram Fortuna alborus tempus dispensat ubi Ira rapit: sanctus illa ferat lenis

Ἄνω τενετήριν τὲ θαλεία τὲ μελπομένη τὲ τερψιχόρη τέρπτω τὲ πολυμνια τουρανια τὲ καλλιόπη θέλει προφέρεται ἐξίστατο σωμ᾽ ιεσοῦ χριστοῦ μαρια τέλος.

Indicis characterꝫ diuersaꝫ manucrū impressionū paratarū: Finis.

Erhardi Ratdolt Augustensis viri solertissimi: preclaro ingenio ⁊ mirifica arte: qua olim Venetijs excellit celebratissimus. In imperiali nunc vrbe Auguste vindelicoꝫ laudatissime impressionē dedit. Tuno qꝫ salutis. M.CCCC.LXXXVI. Calē. Aprilis Sidere felici complerit.

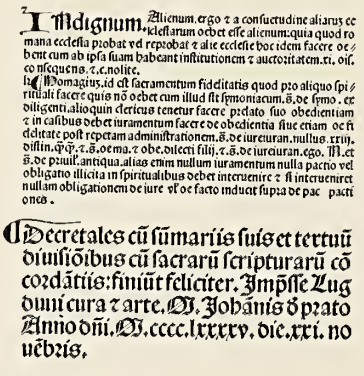
Page of Ratdolt (1486) in which he showed all his types, issued in facsimile by the Imperial German printing establishment, Berlin, reduced here to quarter original size. This specimen was issued as a broadside advertisement by Ratdolt. His types are very beautiful.

In Great Britain, Germany, France, Holland, Switzerland, Sweden and Italy there are societies organized in honor of printing, all of which issue

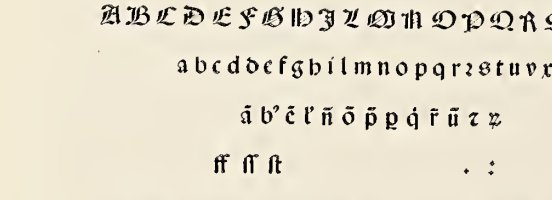
from time to time publications of great value and interest. In the United States the Grolier, Caxton and one or two other clubs have done excellent work, but their interests cover a field in which typography is secondary in importance. Our American associations of printers are occupied entirely by material considerations, defensive and offensive, in which the dignity and importance of the art find no recognition. The oldest existing printers' association in America is the Franklin Typographical Society of Boston, dating back to 1825. It has a circulating library of several hundred books, among which there are not twenty relating to printing. At one time this library contained many more books on printing, but these were disposed of, and as they decreased the number of novels increased. As a benefit society it has much merit, but in so far as it influences printers in their occupation it might as well be composed of bricklayers. Some day let us hope to see a society in the United States devoted to the honor and advancement of the printing art, giving aid and encouragement and leadership to all aspiring students.

ATELIER DE JEAN DU PRÉ 507

L'achevé d'imprimer se trouve au verso de l'avant-dernier feuillet, à la fin de la deuxième colonne, au bas de la page. Il y est dit que le volume a été imprimé par les soins et par l'art de Maître Jean Du Pré (*cura et arte M. Johannis de Prato*), le 21 novembre 1495



La *Compilatio Decretalium* est imprimée en rouge et noir. Trois sortes de caractères entrent dans sa composition. Le plus gros a servi pour le titre, l'achevé d'imprimer, les titres courants et le premier mot des rubriques.

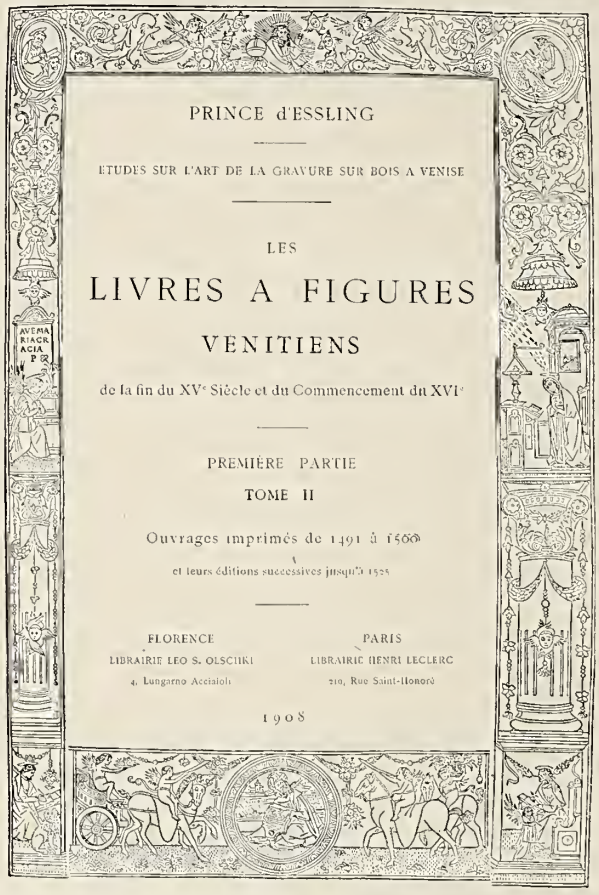


Un autre caractère, moins gros, de 13 points, ci-après représenté avec signes de ponctuation et main indicatrice, a été employé pour le texte de l'auteur. Quelques lettres de bas de casse sont accompagnées de petites lettres

64

Page of Claudin's "History of Printing in France," issued by the French Government from the national printing establishment at Paris, here reduced to quarter original size. The initials are in red, paragraph mark in blue, in the original.

In Great Britain the Bibliographical Society, formed in 1892, has issued a long series of illustrated monographs of great interest and value relating to printing and printers. In 1894 it began the periodical publication of *Bibliographica*, which continued for three years, and is now pro-



Title-page of a monumental work on printing, published at Florence, printed at Paris, here reduced to one-sixth original size.

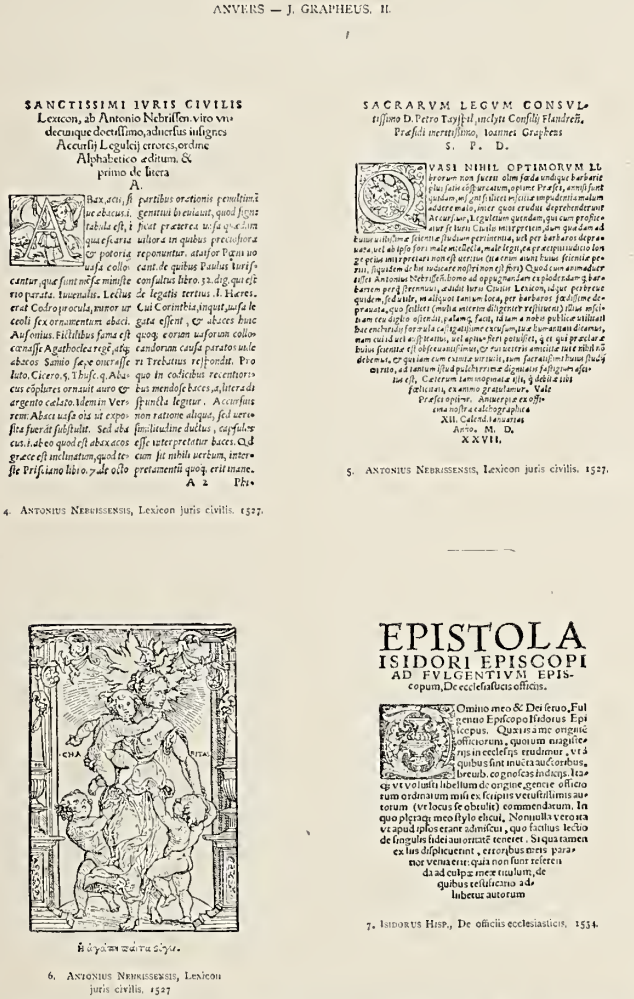
curable infrequently in three large volumes of about five hundred pages each, with a profusion of woodcuts and plates. Every paragraph in these valuable volumes will interest the printer worthy of the name.

In Germany the Society for Studying the Typography of the Fifteenth Century was established in 1907. Membership is not confined to Germany, but covers the entire world, including a dozen Americans. This society issues periodical portfolios, each containing about thirty leaves, 16 by 11 inches, of facsimiles in black, in actual size of the printing of the fifteenth century, accompanied with an essay on the contents. A reduction of a characteristic leaf is shown, a page of an Augsburg imprint, underneath which the types are arranged alphabetically, having been carefully segregated for that purpose, thus greatly facilitating the study of the types.

The Imperial German Government is issuing from the imperial printing establishment in Berlin a series of portfolios of facsimiles of monu-

mental works of German and Italian typography. The work commenced in 1892, and there have been seven issues, each containing about twenty-five facsimiles. The size of the leaves, printed on one side only, is 19 by 13 inches; the paper is handmade. There is no text other than the inscriptions; the reproductions are actual size, printed in black, and black and red, with great fidelity. We show a reduction of a characteristic page, under which the exceptionally interesting contents are explained.

The French Government is issuing from the national printing establishment in Paris the most magnificent of all works on typography, the "History of Printing in France in the XV Century," by


ANVERS — J. GRAPHEUS. M.

SANCTISSIMI IVRIS CIVILIS Lexicon, ab Antonio Nebrissen. viro vndecunque doctissimo, adversus iuligines Accursij Leguleij errores, ordine Alphabetico editum. & primo de litera A.

SACRARVM LEGVM CONSVLtissimo D. Petro Tayssil, inclyte Consilij Flandren. Præsidi meritissimo, Ioannes Graphæus S. P. D.

4. Antonius Nebrissensis, Lexicon juris civilis. 1527.

5. Antonius Nebrissensis, Lexicon juris civilis. 1527.

6. Antonius Nebrissensis, Lexicon juris civilis. 1527

EPISTOLA ISIDORI EPISCOPI AD FVLGENTIVM EPIScopum, De ecclesiasticis officiis.

7. Isidorus Hisp., De officiis ecclesiasticis, 1534.

Characteristic page from "The Art of Typography in the Netherlands, 1500-1540," here reduced to quarter size. It represents the work of two printers.

A. Claudin. Three portfolios of 490, 572 and 550 pages have been issued, and the work, I understand, is suspended (temporarily, I hope) owing to the death of the editor, Monsieur Claudin, whose descriptive text shows him to be a masterly critic of typography. The paper is Rives' handmade, water-marked "National Imprimerie"; the page is 16½ by 12¾ inches; type size, 11 by 7 inches. The text is set in types made from matrices from punches cut in 1693 by the famous Garamond. The reproductions are in facsimile of actual size and in all the colors, including those of the hand-painted decorations, which were usually very elaborate. Fully ninety per cent of the pages have illustrations, and there are scores of insert plates of great beauty. The printing is perfect. This work is too costly to be executed


Tertia etas mundi Iolium xli

Maguntia

Page of Johann Schönsperger (1491-1505) imprint, issued in facsimile by the Society for Studying the Typography of the Fifteenth Century, reduced here to quarter original size. The woodcut is of Maguntia (Mayence), the city where typography was invented.

under any but a nation's auspices. We show a characteristic page, in which again the types are segregated and shown alphabetically, according to the plan first used by Claudin.

In Florence, Italy, another great typographical work is in progress: Prince d'Essling's "Books and Engravings of Venice at the End of the XV Century and the Commencement of the XVI Century." Two volumes are completed, 504 and 500 pages; size of paper, 16 by 11¾ inches; of type-page, 10¼ by 6¼ inches. Fully ninety per cent of the pages are illustrated; no colors are used. This is a work of great completeness and erudition, and intensely interesting to the typographical student. The printing is done in Paris. We reproduce the title-page in a size about one-sixth of the original.

In Holland many historic works of magnitude have been issued to aid the student of historic

typography. At the present time that progressive and patriotic bookseller, Mr. Martin Nijhoff, of The Hague, is issuing "The Typographic Art in the Netherlands, A. D. 1500-1540," supplementing monumental works dealing with printing prior to 1500, notably Holtrop's "Typographic Monuments of the Netherlands." Eight parts of twelve leaves each, with about fifty reproductions, have been issued. The text is to appear in the last issues. The leaf is hand-made, 14¼ by 11 inches. We show a characteristic page of this important work. Mr. Nijhoff is also assisting in the publication of reproductions of the famous "Breviarium Grimaldi," preserved in the library of Saint Mark's at Venice, consisting of three hundred colored plates and over one thousand two hundred collotypes; also of the "Hortulus Animæ" (The Garden of the Soul), an illuminated manuscript, which is the chief treasure of the Imperial Library at Vienna.

Lack of space prevents mention of numerous lesser activities abroad in honor of printing. These we have mentioned are great works, and that they receive support in their simultaneous production indicates unmistakably the attractiveness of the subject and the extent of the clientèle which considers it a privilege to be permitted to subscribe for them.

The reproductions herein given average an eighth dimension of the originals, and necessarily give an inadequate conception of the originals.

LIBRARIANS OPPOSE TYPOTHETAE'S TARIFF MOVE.

The libraries of the country are taking an active interest in the proposal of the New York Typothetæ to raise the tariff on books and lessen the free list. The trustees of the New York Public Library have passed a strong resolution against this proposed action, and, at the suggestion of Dr. J. S. Billings, librarian of the New York Public Library, the trustees of the Newark Public Library have given their unanimous approval to the same protest. The protest states briefly and clearly the reasons why the restrictions on the free importation of books should be still further curtailed. The resolution is in part as follows:

"The duty (on books) is a tax on knowledge and education, an unwise tax in a republic, the existence of which must always depend on the intelligence of its citizens.

"The removal of books for public libraries from the free list will be distinctly a backward step, as the exemption as now existing has been the law for many years, and the result will be the imposition of a serious tax upon a class of institutions which have always been favored or supported by all enlightened governments.

"This board, therefore, respectfully protests against any diminution of the privileges that libraries now possess, and further expresses the opinion that all import duties upon books and other printed matter should be entirely abolished." — *Newark News.*

THE EXERCISE OF TALENT.

Never forget the improvement of talent. Talent is the only capital which compounds itself by exercise.

Written for THE INLAND PRINTER.

GALLERY OF PHOTOENGRAVING.

BY N. S. AMSTUTZ.

BY "gallery" I mean a room where specimens of an establishment's photoengravings could be displayed. This would excite a competitive spirit among the operators, besides making a good advertisement for the house.

It should not be understood that a sample of each product should be exhibited, because this would be impracticable, but distinctive work of several classes should be placed for easy reference and study under natural order heads, as, for instance, 1. Line Work; 2. Half-tone Work; 3. Combined Half-tone and Line Work; all in *black-and-white.* Another group under Monochrome (a single color in any pigment), again using the divisions of the first group. A third group under *Tri-color* or *trichome,* the equivalent of three-color, using a subclassification, dividing the specimens into divisions relating to spring, summer, autumn and winter, with sub-groups of landscapes, seascapes, etc. Other arrangements will suggest themselves. A specific arrangement as to classification is not attempted. The value of a collection of representative specimens of the house, as well as of its competitors, is apparent. Such a gallery would in a short time pay for its installation and maintenance through greater efficiency attained by the workers. At present, with few exceptions, the compilation of specimens are an unused means of advancement.

To simplify matters, the work might be divided into black-and-white; three-color and four-color work, and representative specimens fastened to folding exhibit boards, placed in portfolios, or framed. Separate sheets should also be placed in large numbered envelopes and a card index of the contents made, so that individual sheets could be used in any department, when needed, for comparison and study.

In this connection, the desirability of having record sheets of a distinctive color is suggested, with spaces for the title of the subject and any special data in reference to it; the date when taken and by whom, the department, and when returned; such sheets being substituted in the large envelopes for the specimen when removed, so that each envelope would contain either a specimen or a record sheet.

Suppose an etcher has in hand an autumnal landscape, in color, for execution, and finds himself in a quandary as to the treatment certain portions of one color-plate or the other should receive. With immediate access to a number of specimens of autumn scenes he would be enabled to quickly decide what were best to do, without uncertainty, and it is no presumption to state that the quality of work and its expeditious execution would be materially advanced.

The artists should also find such a gallery of great help, because the treatments accorded different subjects would become a source of advantage in the laying out of any design, conventional or otherwise; likewise, the photographer and the finisher would be benefited by such an outfit.

In order that each department might secure the greatest advantage, it would be best to divide special sets of specimens to meet the special wants of each department, one group representative of the artist's phase of processing, another of the photographic, and a third of the etching, while a fourth one would serve the finishers. In this way, all the employees would be in continuous touch with the best results produced. Even casual inspections of such results would become an unconscious incentive to an employee of even ordinary ambition to emulate the best rather than be satisfied with mediocre attainment.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. III.— BY CHARLES E. DAWSON.*

THE STUDIO.

THE copying studio and its equipment first calls for our attention, and I place before my readers a plan (Fig. 1) for a studio which provides for the handling of the largest plates in the smallest space. A north light is best for this kind of work, otherwise it is so difficult to avoid the slight shadows cast by the supporting bars of the glass roof and sides. The most suitable glass to use for the skylight is rib-rolled plate, and the ribbed surface should be placed on the inside, as it is then more easily kept clean. When selecting the glass, be very particular to avoid green or brown tints. By looking through a piece edgewise it is easy to determine its tint. The glass for this purpose should have a blue tint, and glass with other tints should be rejected.

As you will probably use the same apparatus for wet and dry plate photography, care must be taken not to interchangeably use the several articles of your apparatus, as disaster will result from a lack of orderliness. For example, if you have only one dark slide to the camera, it should be kept free of silver. This can be effected by the use of fresh pieces of blotting paper for every plate, but as almost every camera of quality has more than one dark slide, one will naturally be reserved for dry-plate work. Be very careful not to use ammonia in the darkroom when wet-plate work is being carried on, as it is very likely to produce annoying fog in the wet plates. With reasonable care, however, no trouble will arise from this cause, and considering that only a few negatives and transparencies will be needed daily, it is hardly necessary to go to the expense of duplicate darkrooms.

I have shown the plan of a studio (Fig. 2) which, from long experience, I have found to give excellent results, and to be convenient in every way. If a reasonably solid floor can be secured, the camera stand may be in the form of a trestle, which can then be moved aside if necessary. If there is much vibration, a suspended spring camera stand and copyholder should be provided, such as can now be obtained from any of the process apparatus dealers. Such absolute rigidity, however, is not called for in this process as in halftone copying. Whichever system is adopted, provision must be made for the transparency box, or camera extension which is sometimes used in its place.

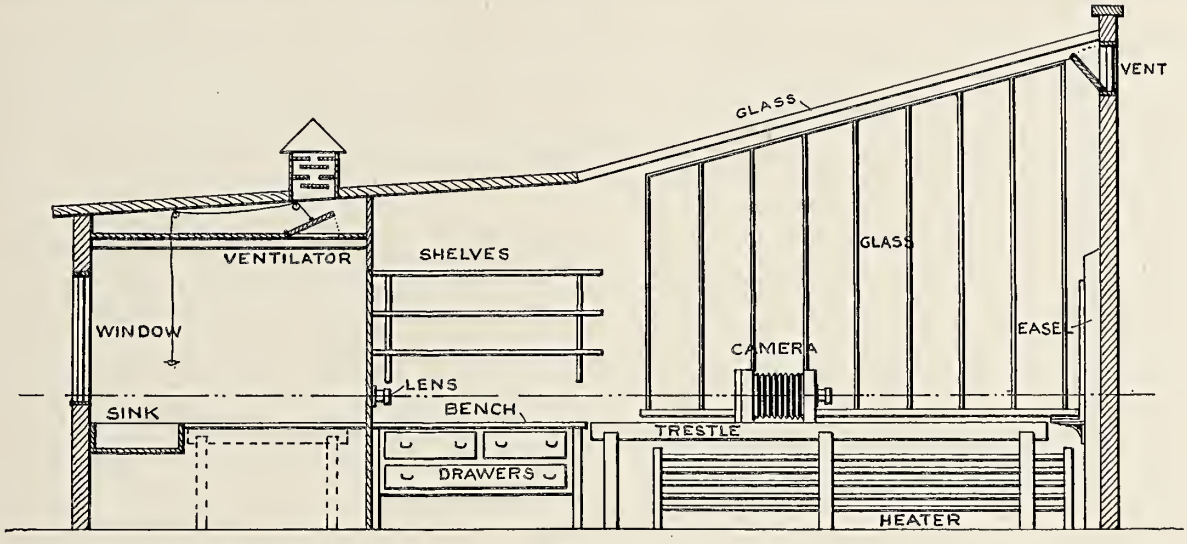


FIG. 1.

The skylight faces to the north, with glass sides facing east and west, each having curtains whose rollers are at the bottom of the windows, so that they may be drawn over the glass in an upward direction. Similar shades may be arranged over the skylight, though they are seldom called for, unless it is necessary to take negatives from the objects themselves or portraits, when they will prove of great service. Heating-pipes should be arranged underneath the windows and another heater, in the darkroom, to form drying racks for the negatives.

The arrangement of the benches shown in this plan will be found very convenient. The one on the east is used for polishing glass and the one on the west is for the handling of copy. The drawers are for copy, lenses and other articles that require careful storage.

THE DARKROOM.

The darkroom has its window facing north to avoid the direct fall of sunlight, and the sink is

*All rights reserved.

placed underneath the window. The window itself should be formed of two sashes or frames, having nonactinic glasses of different densities, so that one may be used when wet plates are being handled, or other matters not requiring great care.

The water supply should be directly over the sink and at a good height, so that a piece of rubber hose may be attached to the faucet. This allows the stream of water to be sent in any direction and at the same time prevents an undue rush of

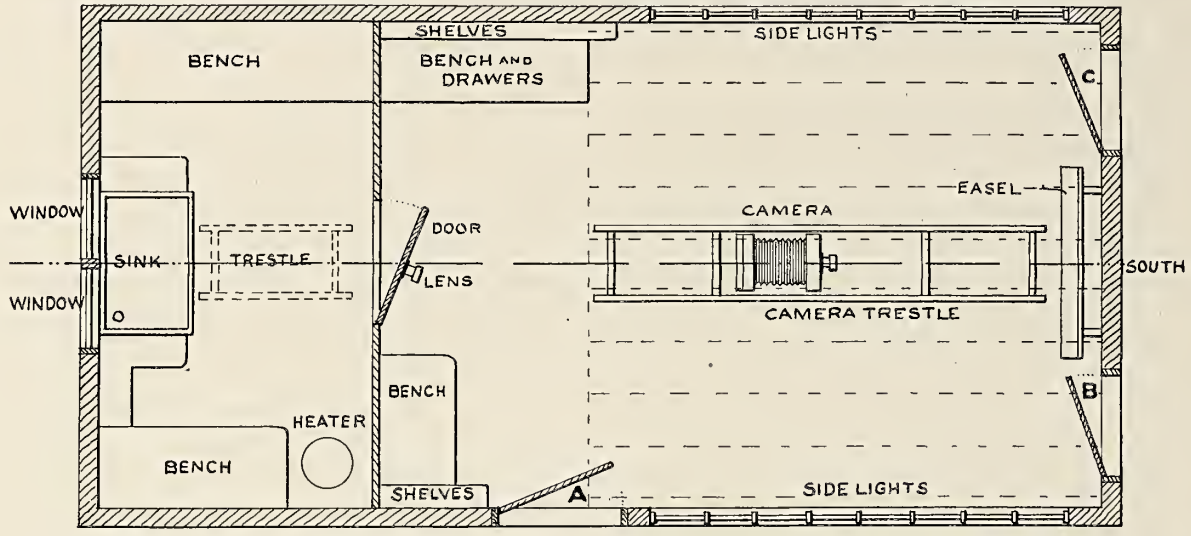


Fig. 2.

Both sashes can be closed when dry-plate work is being done, or they may both be opened when a white light is needed. An outer sash should, of course, be provided, as otherwise the cold air would have free entrance when both the red sashes are open. A very good dressing for the red windows is a paint formed of burnt sienna, mixed with boiled linseed oil and turpentine with some drier added. If the glass is ground this will adhere nicely and will last for many years. The color is a safer one than many of the so-called "safe" glasses sold.

water, which might cause injury to a film exposed to it. The sink itself is best made of stoneware, as it is easy to keep clean. Such sinks are now easily procurable. It should also be glazed, if possible, on the inside, and a shelf should be placed beneath for dishes. The bench on the east

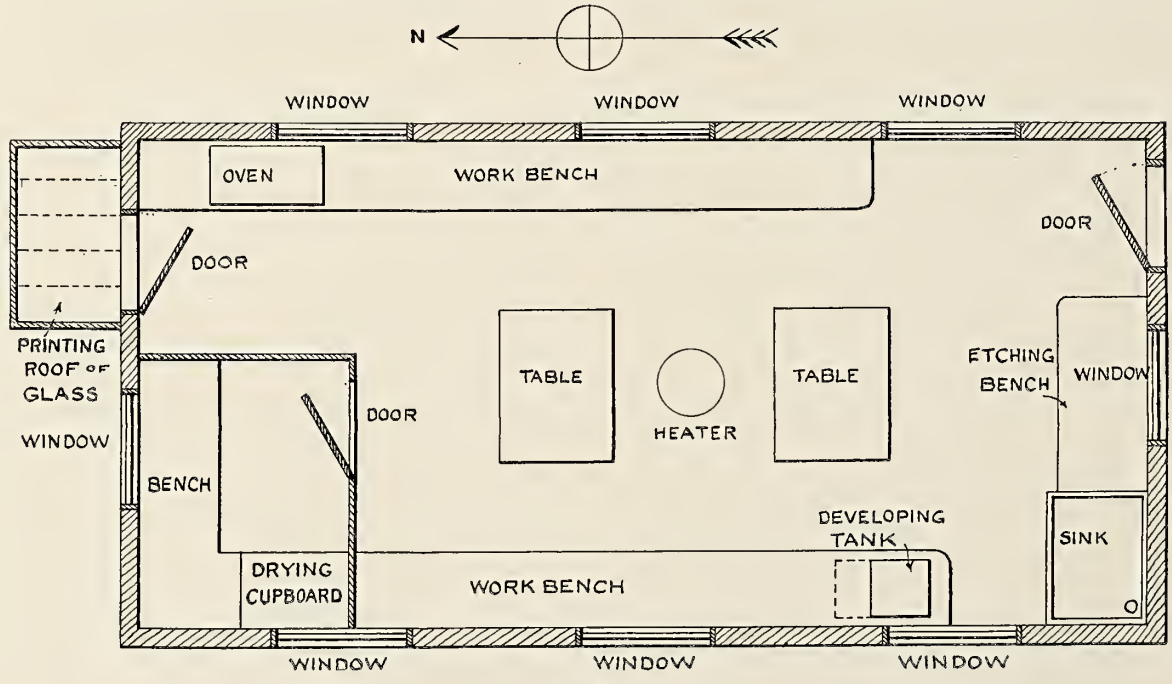


Fig. 3.

side of the darkroom is the best place for the wet-plate silver bath, while that on the west side is to be used for any purpose, such as preparing bromid paper for exposure, and therefore should be kept quite clean.

In the door, which should have a black curtain

inside it, is fitted an adapting lens-holder into which the whole sliding front of the camera may be slid. This is the best arrangement, as then a dummy slide can make all safe against any stray light filtering in when the lens is not in place. Arranged in this manner the darkroom can be immediately converted into a large camera, the plate being supported on a sliding easel, which is fixed up between the sink and the door. This may either take the form of a frame which is fitted with feet to stand independently on the floor, or it may consist of a flat vertical board arranged to be slid to and fro on a suitable base which is fastened at one end to the sink-frame and at the other to the door-frame. Probably the first plan is the better, as it leaves the door free to be opened without interfering with the adjustments. This arrangement will be found very convenient for making bromid enlargements, in which case the negative is arranged in the transparency box outside the darkroom door and the lens made to throw the image on a paper which is stretched on the board inside.

A ventilator should be placed in the roof of the darkroom, provided with an arrangement of light-arresters to prevent the light from entering. It should also have a slide on the inside to regulate the amount of opening. The studio also should be well ventilated, the best location for a ventilator being at the top of the room on the south side, just under the top of the skylight. This will allow the heated air, which always rises to the highest point, to escape. The entrance door may be either at A, B or C (Fig. 2) and will answer as an indraft in hot weather. The most suitable bars in which to fix the glass are those made of rolled steel, as they obstruct the light less, are stronger than wood and hold putty more closely.

The relation of the studio to the etching and finishing-room (Fig. 3) is not shown, as it can not always be predetermined. It may be either at one side, where the loss of the east light is unimportant, or it may be at the back, or the south end, or perhaps underneath. If a paper roof is used over the darkroom, let there be plenty of gravel on it, with a ceiling beneath, separated some inches from the roof. This interspace should be well ventilated, otherwise the room will be insufferably hot in summer.

(To be continued.)

TIMELY REINFORCEMENTS.

A boy rushed to a policeman and said: "Say, mister, there's a man around there what's been fightin' with my father for almost an hour."

"Why didn't you call me before?" asked the policeman.

"Well," said the kid, "paw was gettin' the best of it up to a few minutes ago." — *Bartlesville (Okla.) Enterprise.*

Written for THE INLAND PRINTER.

HOW THE PRESSMAN SEES IT.

BY A. J. CLARK.

DURING the noon hour we had been discussing some late stuff from the trade papers, and somebody mentioned that "somewhere" they were making aluminum leads that were thicker on the bottom than on the top, to be used for spacing out Linotype matter not trimmed square — something to take the place of the narrow strips of cardboard often used for that purpose — when Bill, the pressman, who grew up in the old time when *Rounds' Printers' Cabinet* was the only printer's paper, and Linotypes were unknown, held forth as follows:

"Always in the printin' business some guy is workin' up some mistake to take the place of another mistake. Why don't they make their old slugs straight in the first place? Youse fellows on the Linotype have a machine that's about as near perfection as any machine ever gets. If there's anything wrong with it, it's a multiplicity of jiggers that have been put on since the machine first came out, solely to prevent a lot of chucklehead operators squirting the metal through the roof or swallowing the ejector blade. A Linotype is made to turn out perfect work, and when it don't, it's evident the man on the handle isn't onto his job.

"You fellows," he continued, addressing his remarks to a bunch of compositors and the Linotyper, "You fellows don't know anythin' about the printin' business like they did twenty years ago. *Then* you could take any old printer an' he could *print*. He could set type, cut paper, put the job on the press and run her off. Now some of you fellows don't know if rollers are made of glue or cheese, and you couldn't put a job on the press to save your life.

"With a pressman it's different. Generally, he noses around till he gets a good smatterin' of the whole dope, and if left to his own resources he can pretty near do everything that there is to be done in a print-shop. He can fix a form when there's anything the matter with it while a printer's wipin' his specs, and he's often called on to do a lot of things that ain't, strictly speakin', presswork."

After allowing these observations to sink in, Bill proceeded:

"In the first place, the pressman must be a mechanic, and he's got to have a variety of talent. He must be skillful with his fingers, he must have a good eye for color, he has to put in a good many more years to learn his trade than other men in our business because there are so many things he has to learn, such as the relation of ink to paper,

the harmony of color, mixing inks, operation and adjustment of presses, imposition of forms, roller-making, management and care of electric motors, gas engines and sometimes steam engines. Generally, he feeds for two or three years and then he puts in an apprenticeship of three or four years, and after that he still has only what you might call the rudiments of the business learned, so that when he hits a new job he's up against an entirely new game, both as regards class of work and machinery. He must understand many kinds of complicated machinery that is constantly changing. You boys know that very few of the presses in use twenty years ago are made now, and a pressman seldom gets two jobs where a like proceeding will bring about like results."

"Yes," piped up one of the typestickers, sarcastically, "the most of the pressmen of twenty years ago have drunk themselves to death or are in the bug-house."

Bill, scorning an answer to this observation, continued: "A pressman has to accept any old kind of form in any old kind of condition, made up in any old way, from any old kind of material, and produce acceptable printing, often with any old kind of ink. Since composing machines have come into general use, his troubles have increased, not because of those wonderful inventions, but because so many operators fall down in producing good type. They always hike for the big string, and lose sight of the fact that they are making type which, to print right, must be true to a thousandth of an inch, and even if they do get good slugs, it is still mechanically impossible to lock up the stuff properly when a slug is always wider on the top than on the bottom. Oftener than not they are thicker on top also, and sometimes you fellows manage to get them bad in three or four different ways — higher on one end than on the other, thicker on top than on the bottom, hollow so they won't stand pressure, and beveled on the ends. You have a micrometer gauge to try them out with, but the troubles could generally be measured with a yardstick.

"Some day they'll trim the ends as well as the sides of the slugs, and that'll help some, but until then it looks like it would be a good game to make the slugs a little longer than the type-face and trim the ends in galley lengths on a stereotype trimmer. There will always be trouble till the slugs are absolutely true. Cuts and electros are carelessly blocked and never by any chance are any three the same height. Often we get halftones that cost a dollar an inch blocked on wood that's a close kin to packing-box lumber.

"When a pressman gets a form he must always go at it like this: First, after putting the form on the bed of his press, he may try a planer on it to see if by any possible chance it is planed down. Invariably he finds it sprung, so he must loosen all the quoins, notwithstanding it was locked up on a stone as level as the bed of his press. He planes it down, locks it up, pulls an impression and, after rubbering the result finds, probably, that some of the Linotype is off its feet, that the cuts vary from a lead high to three leads low. He underlays the cuts, sometimes having to paste four cards under one, raising the corner of another, and sandpapering off a third. He straightens up the Linotype, often laboriously spacing it out with narrow strips of cardboard at the bottom, locks it up, pulls another impression and does it again. By this time he has used up a lot of valuable time doing work that the printer and engraver have slighted, and has not put a patch of work on the job. He is about to mark out an overlay when along comes the composing-room to either make a correction, or make up the form again, and the pressman bites his fingers while time flies."

"What was the boss kickin' about this mornin'?" says Jimmy, the feeder.

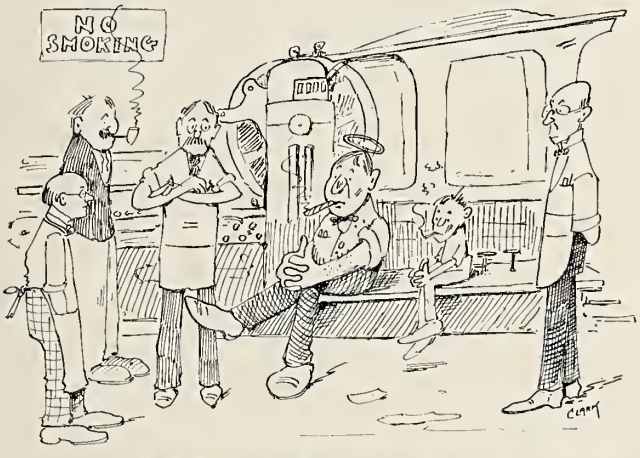
"He wasn't kickin'. You see, every once in a while the old man gets up feelin' yeller, because why — he spends the night goin' over the time-slips and sees where his best printer puts in twelve hours settin' a job that a blind man ought to pick out of a barrel of pi in six, and he eases his mind by blowin' off to me. This mornin' he shows me where he loses a million dollars this month. He gets more for his work than any joint in town and still he's all to the bad. It's a funny thing about the printin' business; we have a job that we took to do once a month for $125. We try every old way to make a profit come out of it at that price and feel that we ought to do so, because three other shops are crazy to get the job at $80. We send a sample to the figure guy on the trade paper and he sends a lot of dope about insurance and office expense and deterioration (whatever that is) and shows how we ought to get at least $200 for the job to come out even. No wonder the old man is nutty. He works till he's black in the face, does as much as any three men in the shop and, after a while, when he's all worked out his shop's wore out too, and he sits in the wreck and rubbers advertisements of new machinery, which, if he had the money and energy to buy and start over again, might make the fortune he has had in his eye for these many moons. There's no use talkin'; the mug that's got a good job at eight hours, and a salary of five or six plunks a day with nothin' to do but work has got a cinch."

"I don't want no printin'-office," says Jimmy. And then some one asked, just to see if Bill had anything more on his chest: "Who was the long guy that blowed in this morning?"

"That's a new inkman. It's fierce how many

mugs is sellin' ink now. That's four blowed in this week. Must be plenty money in the ink business. This guy don't make no hit with me, though. First thing he gives me the glad hand, like he's a long lost brother, tries seven different grips on me to see if by chance I'm a 'brother,' pokes a bum cigar at me and then eats up seven dollars' worth of my busy time showin' me how he has every other ink house skinned to a frazzle; and then he whispers that he will take care of me, that I won't lose anything, and what address can he send a private letter to, so's I'll get it and nobody else. That means that they'll slip me a twenty every once in a while 'for my business' and that I'll get mud for ink. There's a million shops filled up with bum ink in just that way.

"It ain't square for a pressman to take a rake-off on the ink he buys," pursued Bill, "and a



"Printers are the easiest things under the sun, and there's a million ways that they are gettin' stuck all the time."

white man won't do it. If there's any discount, the boss, who pays the bills, should get it. It ain't so much the fault of the pressman. He seldom asks for anything but good ink, but some crooked ink guy, who can't sell goods any other way, slips the young man a piece of money when he ain't lookin' and, after a while, he ain't got no more conscience than a rabbit, and if he has any he eases it with the plausible pretext that 'everybody else does it' — which ain't so."

"Did the long guy offer you any money?" asked Jimmy.

"Sure," says Bill. "I got ten," and then, warming up to the subject of ink, he continued:

"They's things about ink that's as funny as the rest of the business, and probably the least understood. A lot of pressmen buy ink like it was prize-packages, and with as little sense. Sixty-cent black costs a dollar in one shop and forty cents in another.

"An inkman comes along and talks like a phonograph to the effect that his dope works fine as silk all the time. It won't offset no matter how heavy you run it. It dries as quick as it hits the paper, but never dries on the press. His red is the reddest red that ever was, and if you are paying a dollar for somethin' that suits you, he will sell it for six bits. He has dope to mix with thick ink to thin it and gum to mix with thin ink to thicken it, but the good ink like mother used to make, that is right all the time, is hard to get. Half-tone ink is always too heavy and tacky. Job inks are frequently too thin. They make cover ink like putty, so that nothin' short of an ink-grinder could work it. And then there's the ink that never dries, and the ink that hardens on the press in twenty minutes, and the gloss varnish that don't gloss, dryer that don't dry, and the half-ground, muddy ink."

"What kind of dope is that I see advertised where if you distribute it on the press at night you don't ever have to wash up?" asks Jimmy.

"That's just a shell game for young pressmen. It's a joke. You don't have to buy dope for that. Machine oil is as good as anything, but hear me, Jimmy: Whenever you go into a shop where they don't wash up every night you come perilously near a slop shop, where no good printin' is done. The only ink you can safely leave on over night is news ink, and that is a heap better for a wash-up once in a while.

"Printers are the easiest things under the sun," explained Bill, "and there's a million ways that they are gettin' stuck all the time. Those things come about this way: The ink guy is rubberin' through the stockyards, and goin' through the glue factory an' he says, 'What's that smells so bad?' and the stockyards mug he says: 'That's what's left after we make glue out of everything else that's left.' 'Well,' says the ink guy, 'you just hold that out for us. It smells like it ought to make a good ink-reducer, and if we can't use it for that we'll call it electroleum and sell it to take out electricity or something.'"

And then, when the session was breaking up at 1 o'clock, a printer remarked, "How could any typesticker have brains when the ink peddlers have it all?"

THE EMPLOYER WHO NAGS LOSES MONEY.

It is the testimony of married men that a wife with a fiery and uncertain temper is a far more agreeable life companion than a "nagger." The same sort of nagging that results in a good many shipwrecks on the matrimonial sea has run many a business upon the rocks. The employee doesn't live who wouldn't prefer a good blowing up now and then to constant faultfinding and scolding. We don't mind a good, dashing thunder-shower now and then, by way of variety, but two weeks of constant drizzle superinduces suicidal mania. More than this, such constant irritation stirs up all the dormant microbes of dissension that may be hanging around. A mole on the neck is a very simple thing, but it may result in a carbuncle if you worry it. If you don't like the looks of it, get a surgeon to cut it out; but don't keep scratching it.— *The Garment Buyer.*

Written for THE INLAND PRINTER.

THE RUBBER OFFSET PROCESS.

BY W. M. KELLY AND HENRY L. BULLEN.

EXPERIMENTS during the past few years in printing from zinc or aluminum plates, through the medium of an "offset" rubber blanket, on all qualities of stock, at a high rate of speed, without dampening, have proven entirely successful.

The new method is known as the "rubber offset process." No less than eight concerns in America are now manufacturing offset presses, or "rotary lithographic presses," as they are described by some manufacturers. Foreign pressbuilders are also entering the field.

Lithographers look for a revived demand for their product, because the new method permits of the use of rotary presses, the speed of which is limited only by the capacity of hand or machine feeding. In their jubilation over this advance many lithographers believe that lithography will place typography at a disadvantage. This is an ancient hope; but hitherto types and stone (with the substitutes, zinc and aluminum) have occupied very distinct fields with little real rivalry since 1798 (when lithography was introduced), until the invention of etched relief plates, half-tones and three-color process plates gave lithography a serious setback, with a corresponding gain to letterpress printing. The question now propounds itself: Will the rubber-offset process enable lithography to regain what it lost and still further invade the typographic field? We will answer this query from the typographic point of view.

FOUNDATIONS OF LITHOGRAPHY.

From the beginning of their art, lithographers have been searching for a satisfactory substitute for the efficient yet unwieldy, rigid expensive stone. Lithographic stone has a strong affinity for grease (*ergo*, greasy inks), and when stone and ink are brought in contact they combine and form a third substance which chemists call oleomargarate of lime, a film practically without relief, insoluble in water or spirits and very durable even under considerable long-continued friction, and which can not be removed except by acids or by grinding. Lithographic stone is, secondly, very porous, receiving moisture freely and retaining it for a considerable time. The stone, therefore, has an affinity for both water and grease; but water and grease repel each other. The invention of lithography utilizes these facts by laying down on the stone the design in greasy inks, forming an insoluble film, and by applying water to all parts of the stone with a sponge or dampening roller. The greasy design repels the water; the water on those parts of the stone not occupied by the design repels the greasy ink on the inking roller; so that on a surface practically flat the inking operation affects the design only. The paper is laid on the stone, pressure applied, and the ink design impressed on the paper. This is lithography. The inflexible nature of stone confined its use to flat-bed presses,* necessarily slow in speed.

Zinc was the first substitute for stone, and was used as early as 1817. Its economical advantages in first cost, storage and handiness were minimized by the tendency to corrode (in a process that kept it constantly damp) and by a lack of as much porosity as is found in stone, a lack which affects its printing qualities detrimentally. A method of overcoming oxidization of zinc plates has been recently discovered in connection with graining its surface, and zinc is used in increasing quantities. Aluminum is more porous than zinc and noncorrosive, hence it was found to be a better printing medium than zinc, although much more expensive. It is used, but in decreasing quantities, owing to improved methods of treating zinc plates.

Fifteen years ago so-called aluminum (or zinc) lithographic presses on the rotary principle were introduced, and their speed, equaling the fast typographic presses, made them desirable and salable, but not so much so as would have been the case if the quality of their product equaled the best work on stone.

RUBBER-OFFSET PROCESS.

Now comes rubber as an auxiliary to metal. Printing from rubber by offsetting dates back about forty years, on rough work and on tin. The greater part of the cheaper American flags are printed on "typographic" rotary perfecting presses, the impression taken from an engraved relief form on one side and on the other side by an offset from a cylinder covered with rubber. This flag press was designed in 1901 by the late Henry Barth and built by him in the machine shops of the American Type Founders Company at Cincinnati.

In lithography it developed that rubber gives a quality of printing equal to stone; that rough-surface papers can be lithographed from rubber (impossible on stone or zinc), and that the harsher papers can be printed dry, thus enabling the lithographer to use a range of papers hitherto unsuitable to his art. These are important advantages, sure to enlarge the field of the lithographer *but not to any revolutionary extent.* Compared with the state of the art before rubber was intro-

* An American lithographic concern built and used rotary presses for which the lithographic stones were cut in segments of a circle, but this method did not find any followers.

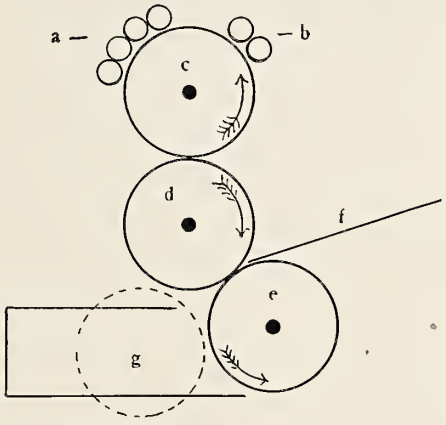
duced as an auxiliary there is no gain in speed, size for size, over the rotary aluminum presses; and there is no gain in preliminary preparative operations, for these remain exactly as they were.

LITHOGRAPHY, DESCRIBED SIMPLY.

This is the procedure in lithography now *and before* rubber was used to print from: The design is engraved in intaglio in stone (or copper). A print from this engraving is taken on a hand press, on transfer paper. The print is re-transferred to stone or zinc. The stone or zinc is secured in the bed or on the cylinder to be printed from. These manipulations are not so simple as they read here. Good engravers command big wages. Engravings of letter-headings, for instance, not of intricate design, cost from $7.50 for plain lettering to $20 for plain lettering with picture of building. The engraving will be on a stone weighing twenty-five pounds, and costing $1.25. Transferrers are well paid. Transferring involves "patching," in which scissors, dividers, tweezers, straight-edges, parallel squares, T squares, a frame with glass, etc., are used, for the transfer points must be laid straight and in line, and much patient skill is required, all increased if register is demanded. When the transfer is on the stone or zinc, the following work is required: A draftsman repairs any broken lines in the design; the stone receives a coating of gum; the design is charged with printing-ink by rubbing up and rolling in; the stone receives an "etch" with acid; the stone is cleaned up with Scotch stone or steel scraper; the design is again rolled up so that every line receives a full charge of ink; the stone is dried and dusted with powdered resin or asphaltum; the stone is again etched, using a stronger solution; the solution is washed off and a coating of gum put on and allowed to dry; the gum is washed off, the design washed out with turpentine, rolled up again; re-gummed. The stone is now ready to go to press. The same manipulations are necessary on zinc plates, but less rolling up is necessary. The design requires constant attention, as defects are apt to develop while printing. So far the typographer has the advantage, but when several of the same design are printed on one sheet, the lithographer may lay them down on the stone at less expense, as a rule, than cost of making electrotypes of type-forms.

RUBBER-OFFSET PRESSES.

There is no patent covering these presses in their main construction, and they resemble each other closely. The diagram herewith explains the simple mechanism. The smallest of these presses now made is 19 by 19 inches and the largest 34 by 58 inches. The design on zinc is on the plate cylinder, which takes ink from the inking apparatus and makes an impression of the design on the rubber blanket on the offset cylinder. The paper is fed in the usual way to the tympan cylinder, against which the offset cylinder revolves, transferring the impression from the rubber to the paper. From the tympan cylinder the sheet is taken by a rotary or drop delivery. The three cylinders must have perfect contact, hence it has been found necessary to grind each set in their bearings on the press to obtain the necessary fine surface accuracy. This is the chief difficulty in manufacturing these presses. An elaborate system of ink distribution by many leather-covered



a—Ink Rollers
b—Water Rollers
c—Plate Cylinder
d—Rubber Offset Cylinder
e—Impression Cylinder
f—Feed Board
g—Delivery (rotary or drop)

DIAGRAM OF MECHANISM OF RUBBER OFFSET PRESS.

rollers is necessary for good results. The fact that almost the entire circumference of the offset cylinder is printing surface limits the space between sheets in feeding and has presented some difficult mechanical problems for makers of automatic feeders. It is easier to make-ready on these presses than on a flat bed, but no easier than on the aluminum lithographic presses. The rubber must be uniform in thickness and texture and have equal contact at all printing points with the plate cylinder. If it is low anywhere it may be underlayed. The rubber is subject to damage by the paper buckling between the cylinder, and then it must be replaced. If it picks up any ink outside the design or any other dirt it is easily washed off. After printing, the rubber is easily cleaned and ready for use on another design. The more satisfactory rubber blankets are imported and cost $4 per square yard. The most satisfactory zinc plates are those made by a secret process controlled by the Parker Process Company, which eliminates oxidization of the zinc in any climate or condition of humidity.

To repeat: The rubber offset lithographic process *does not eliminate any procedure in pre-*

paring to print. It adds another item of expense between the zinc plate and the paper — the rubber. It increases the output over flat-bed lithographic presses, but not over fast typographic presses, which it equals in output. *Nothing in lithography has been done on rubber that has not always been done on stone or zinc.*

Salesmen have dilated on the possibilities of reproducing type-forms on these presses, *but transfers from type are as old as lithography and never satisfactory.* Such type transfers are at their best when reduced in size by photography. A photograph of anything on zinc, copper or stone must be inferior to the original if the reproduction is of the same size or larger than the original. This applies alike in process-relief engraving and photolithography. By photolithography any line drawing or print can be transferred to stone or zinc or to transfer paper to be transferred to stone or zinc, the latter being the better method; but transfers from photographs to stone or zinc are always unsatisfactory, and typography still holds an invincible ally in process-relief engraving of all kinds.

The fact that the circular of the leading manufacturer of rubber-offset presses is entirely typographic, although the manufacturer operates several offset presses, is fair evidence that the typographer has no cause for alarm on account of this improvement in a kindred art. The rapidly expanding demand for printing will afford ample fields for the satisfactory growth of both lithography and typography.

HISTORICAL.

It is a curious fact that, as applied to lithography, both the rubber offset and the method of treating the zinc plates (which is of great importance) were accidental discoveries. About six years ago Ira W. Rubel, at one time in business in Chicago and later Montclair, New Jersey, in printing on an aluminum rotary lithographic press accidentally missed a sheet, permitting the impression to be taken on the impression cylinder, which was covered with rubber. When the next sheet went through he noticed that the set off on the *back* of the sheet gave a cleaner impression than he was getting direct from the aluminum. This set him to thinking and experimenting. His ideas were taken up by others and successfully developed. As neither the machine nor the rubber offset were patentable, Rubel did not realize much (if any) financial reward. He died in England in 1908. At the time Rubel was experimenting with offsets Edwin A. Parker discovered a process of treating zinc plates to prevent corrosion and improve their printing quality. Lithography from zinc plates had, as before stated, never been generally satisfactory, although occasional excellent results were obtained; hence the use of aluminum. Parker, a practical lithographer, who learned the trade in Kansas City, and is well known in lithography both here and in Europe, discovered quite accidentally how to treat zinc to overcome its chief defects as used in lithography. A company was formed to manufacture these plates, but the secret is solely Parker's. This secret is held in escrow by a safe-deposit institution as a protection to the company in case of accident.

PROPER VENTILATION HEALTHFUL AND PROFITABLE.

The forty-fifth "talk" of the Department of Health, of Chicago, deals convincingly with the importance of air supply in work-places as follows:

"Air that is filled with dust particles is dangerous. In machine shops, metal-polishing rooms, typefoundries, brass works, etc., there is much dust made that is very injurious to those exposed and who inhale it into the lungs and air passages. Investigations made in eastern industrial institutions disclose some interesting facts, as showing the effects of a dust-laden atmosphere upon those compelled to work in poorly ventilated shops and where no protective devices are employed.

"Out of twenty-four establishments visited it was found that in those places where the air was filled with dust, the employees were pale and sickly in appearance and all complained of the irritating effects of the dust which they were compelled to breathe. In other places where the conditions were model as to light, ventilation and general sanitation, the employees were in good health and able to turn out more work per person than in the places where conditions were bad.

"This means that with no increased cost as to wages paid, the employer who spends money to provide sanitary conditions for his help is increasing his output. In other words, without adding to his pay-roll he is able to turn out more finished material than he would with the same number of employees working under bad conditions as to light, air and general cleanliness.

"Now, we have said this much to bring out the fact that it pays in dollars and cents to provide clean, light and well-ventilated work-places.

"Overcrowding is another crying evil in many work-places, for the reason that it always means that the employees will be compelled to breathe bad air, and this means loss of efficiency in work performed, loss of time through illness and enforced absence. So it is clear that overcrowding does not pay. In fact, nothing pays that tends to injure the health of the employees. And this is looking at the matter from purely the standpoint of economy.

"No workman can do as much work nor as good in quality on foul air as he can when supplied with good air. If this is true, and it will not be questioned, what is the answer? The answer is this:

"See to it that your employees are provided with clean, well-ventilated work-rooms. See to it, too, that the rooms are not overcrowded. Also, if your business is one of the dust-producing trades, don't begrudge the money to adopt devices that will protect your employees and give them a better, cleaner atmosphere to work in.

"Health is wealth and time is money; and good sanitary surroundings for work-people mean more health for them and more money for both employers and employees."

CAN NOT BE SAID TOO OFTEN.

Don't cut prices to get the order.



Reproduced from photogravure by four-color process

"FOR HE HAD SPOKEN LIGHTLY OF A WOMAN'S NAME"

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Color Plates and Printing by
The Inland-Walton Engraving Co. and
The Henry O. Shepard Co.
Chicago, Ill.

The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD — IN THE PRINTING AND ALLIED INDUSTRIES

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Morton building, 110 to 116 Nassau street.

VOL. XLII. FEBRUARY, 1909. No. 5.

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 cents; none free.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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W. H. BEERS, 40 St. John street, London, E. C.
JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCOY & Co., 31-32 Eagle street, Holborn, London, England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
COWAN & Co., Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
A. OUDSHOORN, 179 rue de Paris, Charenton, France.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

5–5

EDITORIAL NOTES.

IF your business — be it large or be it small — does not return you a salary for superintendence, interest on investment, and a profit after all other expenses are paid, there is something wrong. You ought to take stock of your methods.

IN securing membership in the local chamber of commerce, the typographical union at Washington, D. C., emphasizes the fact that organized labor is becoming more and more a living element in every walk of life. Apparently routed at the polls and with adverse court decisions raining down on it, this force steadily presses itself on the public view by such actions as this.

IT will be much better for all concerned when we have learned to think twice before condemning a competitor who has succeeded in getting a desired contract. If he has made a mistake he may have been cajoled into doing so by sharp practice on the part of a customer. In such an event, the competitor is not without blame, for he should know his business better than any other person. The effete commercial methods obtaining in the trade must also shoulder their share of the responsibility. While huckstering jobs from place to place not only prevails, but is encouraged, the seller will be harassed by and subject to the wiles of the buyer, which means that the last-mentioned will determine the price. Education as to costs and the moral courage not to do work at a loss will cure this evil and put the trade on a sound business basis.

NO ONE would think of discouraging the young man who is ambitious to branch out for himself, much less fail to wish him success. We are beginning to learn thoroughly that every failure leaves a scar on the trade. It is usually the result of too low prices, which have educated not a few patrons to form fallacious notions as to the value of the product. This feeling lingers, and the customers, naturally resenting what they regard as an attempt to " gouge " them, persist in the search for as low prices elsewhere. If they fail in securing them, they are at least dissatisfied and look on the fraternity as permeated with dishonesty. Necessarily, the one who fails suffers most, and in ninety-nine cases out of a hundred, it is the result of ignorance rather than want of native ability. The secret of these failures is lack of business knowledge; the mechanic or artisan not being acquainted with the principles of merchandizing runs amuck; sometimes he pulls through, not infrequently he fails; but always in the learning years he is unwittingly lowering the tone of the

trade. Thus it comes that all should be willing to assist in showing the beginner how to avoid the rocks of business incompetence and aid him in winning success through the practice of honorable methods that do not degrade the industry.

Our good friends, the advertisers, trespass on our space in this issue to such an extent that we have been compelled to add thirty-two pages to the usual number. This is very pleasing to us, and while some readers would fain complain about the inconvenience occasioned by a large volume of advertising, they should not forget it is worthy of careful perusal. The Inland Printer is the open market for all that is good and fresh in the trade, and to keep abreast of the times — to know what is doing, or is in contemplation — the wide-awake craftsman must see what the inventive and enterprising are offering. Though there may be differences in degree, according to circumstances, the advertisements are valuable to the careful or far-sighted reader as well as profitable to the publication.

Because there are two deadlocks in attempts to arbitrate under the publishers' agreement, some are crying failure. These disputes will be settled ultimately — all know that. Meantime, there has been no wastage on account of strikes or irritation by long-drawn out and irritating conferences, which is a decided improvement on older methods. To our mind this proves that the agreement is a success, notwithstanding the clamor of those who are impatient to make a display of force, and "get something." That they would, there is no doubt, but it might not be the "something" they expect. There is room for reason and intelligence in conference and arbitration, but force in industrialism obscures those qualities, and so it is not a desirable factor. Far from thinking the publishers' method a failure, we regard it as a great success, and believe society owes a debt to the men who have had the arduous task of working out the details.

And now the schoolma'am is telling the printer just how he should do his work — at least so far as schoolbooks are concerned. As given in some detail last month, the woman principals of New York have made a diligent and apparently exhaustive study of the causes of increasing eye troubles among children. The practice of having illustrations in the center of the page is condemned, as are lines shorter than two and one-half inches or longer than three inches. Half-tones fell under the ban, outline work being said to be preferable, while by the use of clearer type it would be possible to reduce the percentage of nearsightedness. Possibly printers might object to some of the recommendations as violative of the canons of typographical art, but if it be proven that the most pleasing arrangement is injurious to the eyesight of the young, the printer's ideas will give way to those of the educator. There is no need to be dejected at such invasions of our domain, for the one sure result of knowledge as to the effect of printed matter on the eye is to increase the demand for good printing.

The newspapers are continuing their campaign against billboards, the distribution of circulars, and so on. An effort to have restrictive legislation adopted by the city council of Chicago was frustrated recently by the Ben Franklin Club. It issued a letter stating that many small businesses depended upon circulars and dodgers distributed from door to door. This laid bare the injustice of the proposed ordinance so forcibly that the movement died a-borning. Some unesthetic features attach to billboards, it is true, but they can easily be eliminated, and it is unjust and unfair to make these obnoxious circumstances an excuse for their abolishment. It looks as though some of our publisher friends had lost their balance on this subject. Dwelling on the value of newspaper advertising, they have no sense of proportion and are blind to the effectiveness of any other kind of publicity. One of them recently exposed this habit of mind in a striking manner. In a circular issued to his patrons soliciting business he took occasion to belittle circularizing as a method of reaching prospects, all unconscious of the rich humor his actions and his argument displayed. The commercial printer has no reason to be ashamed of the effectiveness with which he can use printers' ink, and should be alert to follow the example of Chicago's Ben Franklin Club by vigorously opposing all attempts to curtail his opportunities in this line.

A committee of the board of supervisors of Orange county, New York, gave an apt and thought-begetting illustration of how cheaply the fraternity is held. It appears that the board "allows certain prices" for printing. However, work to the amount of $12,428.93 was under consideration, but "the sum allowed was $5,395.08 — a cut of $7,033.85." The publisher of the Middletown *Argus* was in the chamber and waxed wroth. He declared the original bills to be fair ones, and held that in some instances the price placed on jobwork was less than the cost of white paper. Two deductions are possible from this set of facts, and there is no craft glory in either. One is that the customer has the right to name the price for printing, a view not unknown in commer-

cial circles, and by grace of various subterfuges it is put into effect. The other deduction is that the printers are dishonest. Yet we venture that those of Orange county are not more affluent than the majority of their fellows elsewhere. Strangely enough, the spokesman of the "slashing" committee is a journeyman printer and president of one of the typographical unions in Orange county. He seems to have taken the view that as supervisor it was his business to look after the interest of the taxpayers. We can understand that attitude, but having work done at profitless — which means ruinous — rates does not subserve the best interests of the people. The printer-supervisor must take a one-eyed view of his public duties. If the cut in prices was justifiable — that is, there is reasonable profit at the reduced rates—then evidently some person should be charged with extortion, which is not at all likely. Demoralizing trade customs are at the bottom responsible for this affair, for they have led buyers of printing and the general public to believe that a little nerve and persistence are all that are necessary to "get printing done at your own price." The printers who are hit by such actions as this of the supervisors doubtless daily cut prices away below the safety line for no other purpose than to get jobs from the "other fellow." That is neither right nor businesslike; it is an evil, and the sort of evil that breeds its kind.

In many establishments there seems to be an unwritten law that men shall not take counsel with each other when one of them is confronted with a problem that is new to him, or which he is incapable of working out quickly and effectively. It is admitted that gossip should not be encouraged, and there is a pride in the worker that prevents him from seeking advice from another. These two factors — one fostered by the management, the other residing in the employees — militate against members of a force working together as they should. The establishment would benefit greatly if there were interchanges of opinions between the men as to the best method of doing this or that, especially so if it were the custom for a man who knew to tell one not so proficient the best way, and not have him losing time experimenting and undoing work which a timely word would have saved him from doing. The lawyer or physician of highest degree is not averse to counseling with others of his profession when there is a difficult knot to untangle. Then, why should it be below the dignity of an artisan or mechanic to seek advice from his confrères? A man may be very competent and not know everything in connection with his trade, let alone be capable of doing everything in the most expeditious manner. The pride that keeps him from asking questions or advice is a false pride, and the perpetuation of it does more harm than good. The weakness of this attitude is shown in the experience of a compositor who, in his younger days, would not for the world allow any one to see him looking at a book on imposition, even though he were called on to impose a form he had never heard of previously. In time he won the reputation of being an expert on imposition, and, conscious of his superiority, he hesitated no longer to consult a book when he was not sure of his layout. The jibes and jeers of his shopmates tended to prevent him doing what was clearly the sensible thing to do, and the fact that "consulting the book" was looked on as an evidence of inefficiency had also great weight in inducing him to pursue the course he did. His supremacy acknowledged, he had the courage to do right. While in these days of close figuring gossiping has to be eliminated, the cure is as harmful as the disease if it prevents or even discourages necessary consultations on the technic of the trade. A certain degree of team work is as possible in job-offices as it is in newspaper composing-rooms.

The proposal of a world-famous shipbuilding firm in Great Britain to turn over its plant to employees has brought the question of profit-sharing to the fore again. Some see in this a solution of the labor problem. We have no panacea for economic ills, but we "hae oor doots" about this method being a solvent. In some industries enjoying practically monopoly privileges and having consequent profits, this might bring peace and temporary satisfaction. These enterprises are so firmly entrenched, however, that they are not under necessity of resorting to such methods; they are powerful enough to compel outward compliance with their wishes by employees and the public. When it comes to competitive industries such as those of the graphic arts, would the distribution of all the profits make any appreciable increase in the earnings of the workers? Indeed, when the losses of the unsuccessful are subtracted from the profits of the successful, it is doubtful if the industrial army would benefit at all. We know that in such callings the profits of the most successful are near the danger line, for every increase in the cost of production must be charged against the consumer, notwithstanding the fierce competition for mere work. The necessarily intense selfishness of the unions has taught many workers to look on their employers as their natural enemies. This is false reasoning. If they received all the employers' profits it is doubtful if their status would be materially improved. The reason they do not receive more of the wealth produced is that

so much effort is wasted, and all producers — employer and employee — have to pay tribute to nonproducers who do no actual work or are engaged in employments made necessary by our crude industrial methods. Constantly men are devoting their energies to, say, making goods for which there is no demand, which results in loss that has to be paid for in some way out of profitable productions. There is also the waste of natural resources to be taken into consideration. In a thousand ways the waste evil claims its tribute from the producers. In this, and not in the profits of his immediate employer, is found the chief cause of discontent among the mass of workers in well-organized trades. An eastern economist has said that if all the wasteful elements in life were abandoned street laborers would probably be able to receive a rate of wages as high as that now enjoyed by the best-paid mechanics and artisans. If this is anywhere near a true conception of the situation, the labor movement must take a broader view of the industrial field and seek to reform the system rather than hope to win better conditions by absorbing part of the profits, for in many industries — when a balance is struck between losses and gains — there are none to absorb, and where there are their dissipation among the workers would bring them no great joy.

ORGANIZATION continues to be the chief question of interest among employing printers. In this issue are given accounts from the Atlantic and Pacific coasts of meetings that augur well for the future of the trade. They take broader ground in San Francisco than they do in New York. If anything, conditions are more deplorable at the Golden Gate than they are in our commercial metropolis, which may explain western progressiveness in this instance. Those interested had tried many of the narrower plans and were ripe for something on a broader plane. Fortunately, they are not hampered, as are the New Yorkers, by other organizations, jealous of their traditions and watchful of their future. The eastern venture is practically confined to an effort to bolster prices; that and nothing more. Like the organized movement in Chicago, the most successful yet launched, all reference to labor and cognate subjects is tabooed. In San Francisco, however, the labor element is part and parcel of the compact. It is invited to and will lend a hand in cleaning the Augean stables of an industry beset with evils. Of itself, that seems to be the part of wisdom, for when trade conditions are being discussed, in a very short time the unions are shown to be factors. Usually they are accused of being indifferent to the welfare of employers. On the surface, this is true; but seldom have they been asked in a proper and straightforward manner to do their share in giving effect to a well-considered and feasible reform plan. It would be presumptuous on their part to suggest a method of reform — that must come from the employers. On the Pacific coast we find officers of unions attending employers' meetings, asking what they can do, and making suggestions. Mr. Tracy, one of the representatives of the typographical union at the San Francisco gathering, seems to think there is much that can be done. To his mind, the trouble with the trade is that it follows antique merchandizing principles. It still adheres to methods of the era when, if a retailer offered a hat for $5, the customer proffered $4.50 and got the hat. As he said, no one thinks of doing that sort of thing nowadays, unless he is purchasing printing, when he generally attains the same end, sometimes by working the bald offer, as was the old-time custom, and on other occasions by quoting a real or imaginary bid by a competitor. The caliber of the gentlemen behind the New York movement precludes any one saying that it is not on the best possible basis when purpose and the existing situation are taken into consideration, but the San Francisco plan gives promise of better and more enduring results. It is to be regretted commercial printers will not look the labor issue in the face and resolve to make the best of it. There are many, many ways in which the unions could be of great assistance to them, and on proper presentation they would gladly render it. Before the trade is put on the basis desired by the far-sighted men who are preaching organization to employers, the wage-earners will have to be considered and consulted. Why not prepare to do the obviously inevitable thing now? There is so much misunderstanding to be corrected and so much prejudice to be combated that there is no time to be wasted.

HERMAN RIDDER, president of the American Newspaper Publishers' Association — than whom there is no better or more patient employer — complains that the unions would not listen to suggestions for decreases in wages when the newspapers were compelled to retrench. We suppose the reason for this was that the cost of living had not declined materially. One of the peculiarities of this panic period has been the general tendency to maintain wages. Several causes led to this. In many industries it is generally conceded that a reduction in wages does not and can not have any appreciable effect on the volume or quality of work done, so there is no large advantage to be gained by employers in lowering the income of the worker. Mr. Gompers enunciated the doctrine some time ago that wage reductions tended to intensify rather than relieve depressed conditions, and, therefore,

it was a public as well as a private duty for the unions to resist all such movements, even though many organizations might succumb in the struggle. We were among the great number who regarded this reasoning as fallacious and the advice as vicious. But it seems to have made headway with the public — and sentiment counts for much in such matters — while Mr. Gompers succeeded in inducing his followers to adopt his policy. Speaking through the Federation of Labor, the unions said that, as the workers were not responsible for the panic and would necessarily have to suffer through unavoidable nonemployment, their wage scales should of right remain intact. The unions are much stronger than they were during any previous industrial depression, and, so far as an outsider can determine, they are maintaining their position much better than they have during other experiences. So, we may safely conclude that "labor" has had a direct influence on the situation and in the public mind. It was a surprise to us to hear that newspaper publishers were disposed to seek reductions; such a desire has not been general among commercial printers whose dreams of prosperity rarely approach what is an actuality with publishers. Mr. Macintyre, secretary of the United Typothetæ, in making a report of a six-weeks' trip through the Middle West, notes that there is no disposition to question wages on the part of employers contemplating a reduction of hours, which is really equivalent to an increase of pay. To use Mr. Macintyre's phrasing: "Not a single instance has come to the knowledge of the secretary of a suggestion on the part of employers anywhere to reduce wages even if they reduce hours." Whatever the cause — greater powers of resistance on the part of employees or more enlightenment on the subject — we are slowly revising our ideas on the efficacy of wage reductions. It is probable that the publishers who sought decreases would have made more effort to secure them, were it not for a consciousness that their patrons would seriously question their good effect on the public weal.

THE INLAND PRINTER COVER.

With its records reaching far into the past — so far, indeed, that the earliest ones are entirely lost — cutting on wood for printing must be considered as the oldest expression of the graphic arts. It was not, however, until the arrival of the sixteenth century, with its galaxy of master craftsmen, headed by Dürer, Holbein and others, that the early wood engraving played its most important part. From the close of the sixteenth century until the latter part of the eighteenth century, the art of wood engraving declined and the copperplates were in the ascendency. Following this decline a revival of the woodcuts took place, the leader in this revival being Thomas Bewick, commonly called the "father" of modern wood engraving. While prior to this time wood-cutting had been done on pearwood with knives and gouges, Bewick introduced the gravers which have been in use to the present time, and used boxwood instead of the pearwood. With the marvelous recent development of process engraving, however, the woodcut has become, to a great extent, a thing of the past. While this is, in a measure, to be regretted, still the commercial facilities involved in the reproduction of drawings by means of the zinc etchings can not be denied.

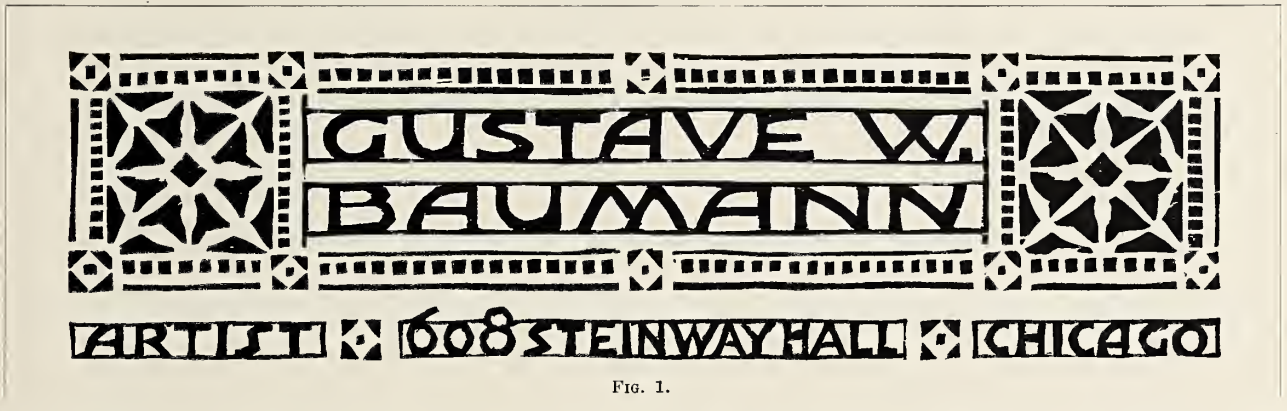


FIG. 1.

Although it is unlikely that wood engraving, in the manner practiced by Henry Wolf, Timothy Cole and other latter-day masters, will be again in common use, the cutting of wood blocks as it was done in the sixteenth century finds not a few exponents among artists and designers. One of the foremost enthusiasts in this line is Mr. Gustave W. Baumann, who is designing a series of six covers for THE INLAND PRINTER, the first of which appears on this issue. Each of the six will contain the portrait of a pioneer printer, each of a different country. The present is a likeness of Johann Gutenberg, a fitting subject for the commencement of the series, because he is commonly credited with being the first to print from movable types.

The exact date of Gutenberg's birth is not

known, but it is believed that he was born at Mayence, about the year 1399. Of his early life, according to the best authorities, but little is known. He is usually represented as having been an engraver on wood or a printer from blocks. Between the years of 1420 and 1444, approximately, he lived at Strasburg, where, in connection with some partners, he made many experiments, and in all probability printed some books. His means becoming exhausted, he returned to Mayence, where he procured financial assistance from John Fust and produced several works, chief among them being a Latin Bible. The few copies of this work now in existence are known as Mazarin Bibles, from the fact that, after being lost to the world for centuries, a copy was discovered in the library of Cardinal Mazarin in Paris. Fust later foreclosed the mortgage which he held on Gutenberg's property, and the entire plant and work passed into his hands. Gutenberg established a new press, which he conducted until 1465, when he accepted the salaried post of courtier at the court of Archbishop Adolphus. He died in February, 1468.

The process employed in making the blocks for this cover is very simple and presents a field for the ambitious job compositor, to whose store of initial letters and decorative material not a little may be easily added. To the large numbers of printers who have studied, and are now studying, hand-lettering, the cutting of blocks of this character will be comparatively easy.

A piece of close-grained wood, for instance, cherry (the latter not being absolutely necessary, however, as the letter-head design shown in Fig. 1 was cut on a piece of whitewood having a long grain) and a sharp knife are all the utilities needed. The knife may be a pocket-knife or it may be in the nature of an overlay knife. For lifting out the larger spaces a gouge is sometimes convenient and effects a saving in time. If the design is very simple it may be drawn directly on the wood, in reverse, and cut. The initials and decoration shown in Fig. 2 were done in that manner. If, however, the design is more complicated the beginner will find it productive of better and surer results to draw the design with drawing ink on any kind of transparent paper, paste the paper on the block, face down, with library paste, and cut away the undesired portions of the block. After this has been done, a good rubbing with pumice stone will give the desired smoothness. Linoleum or patent leather mounted on a block will also be found an excellent medium.

Mr. Baumann, although of German birth, has spent most of his life in Chicago, where he has been in the employment of various engraving houses. In 1904 he went abroad and studied in Munich under Professor Dasio.

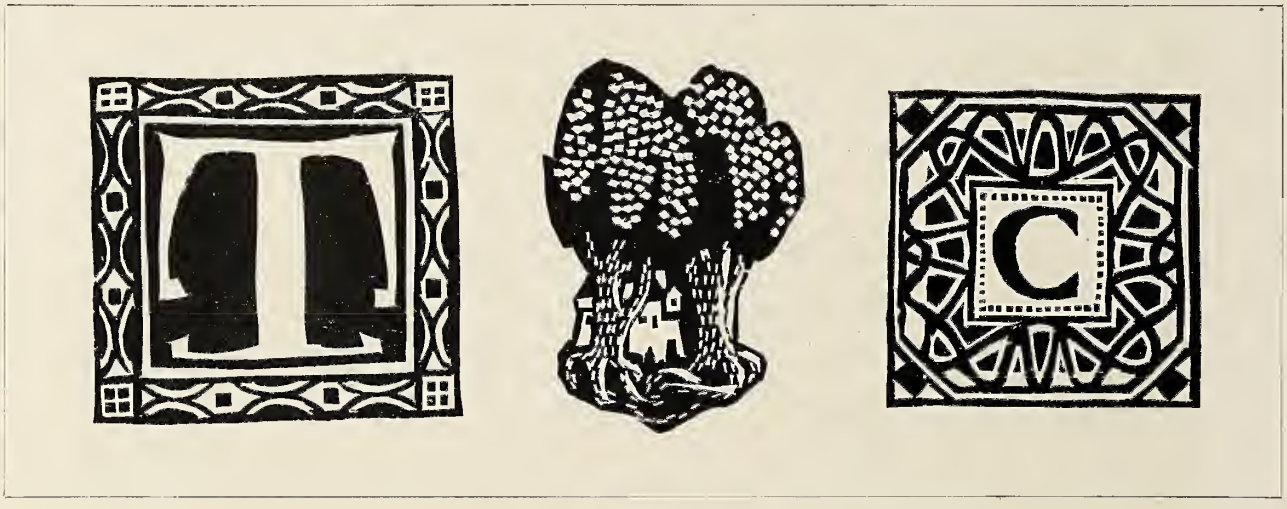


Fig. 2.

IT PAYS.

When the dimpled baby's hungry, what does the baby do?
It doesn't lie serenely and merely sweetly coo;
The hungry baby bellows with all its little might
Till some one gives it something to curb its appetite.
The infant with the bottle which stills its fretful cries
A lesson plainly teaches: It pays to advertise.

The lamb lost on the hillside when darkness closes round
Stands not in silence trembling and waiting to be found;
Its plaintive bleating echoes across the vales and meads
Until the shepherd hears it, and, hearing, kindly heeds,
And when its fears are ended, as on his breast it lies,
The lamb has made this patent: It pays to advertise.

The fair and gentle maiden who loves the bashful boy
Assumes when in his presence a manner that is coy;
She blushes and she trembles till he perceives at last,
And clasps her closely to him and gladly holds her fast,
And as he bends to kiss her and as she serenely sighs,
This fact is demonstrated: It pays to advertise.

— *Chicago Record-Herald.*

CONSCIENTIOUS.

Farmer — "See here, boy, what yer doin' up that tree?"

Boy — "One of your pears fell off the tree an' I'm trying to put it back." — *Brooklyn Eagle.*

Written for THE INLAND PRINTER.

PRIMITIVE PAPERMAKING IN NEW YORK STATE.

BY E. J. HATHAWAY.

CONDITIONS in New York State present many curious contrasts. It is the wealthiest State in the Union. It embraces the most advanced phases of civilization, the most active business enterprise. It stands for everything that is progressive in commercial activity, in educational facilities, in the means of enlightenment and culture. On the other hand, it has within its borders some of the most provincial and unprogressive of communities. It has poverty, distress, ignorance and vice almost without parallel in the Western World. It contains many of the noblest buildings in America, and some of the most insignificant. It has the finest of factories and the meanest of sweatshops. It has in daily use the most advanced machinery that inventive genius has devised for the rapid and economical manufacture of the necessities of mankind, and at the same time some of the most primitive.

Perhaps in no industry have the means of production made more rapid strides than in papermaking. Year by year methods have been altered to meet changing conditions. Machinery has been enlarged and improved, in order that the output might be increased and the quality perfected. Papermakers are no longer mechanics who have made themselves handy about the place and picked up their trade at random; but, for the most part, they are experts of wide experience, combining mechanical skill with a training in chemistry, physics and other branches of practical science.

The great mills of the International Paper Company, at Niagara Falls, form a splendid illustration of modern methods in the manufacture of paper, and the Eagle Paper Mills at Dansville, New York, less than one hundred miles distant, furnish the corresponding contrast. The former, housed in a modern factory building, operated by power generated from the mighty Niagara, electric lighted, equipped with many labor-saving devices and half a dozen splendid Fourdrinier machines of gigantic size, all manned by an army of trained operators; the latter, in a tumble-down shack of a building, operated by water from a trickling brook, lighted by oil lamps, equipped with machinery of the most antiquated description, and every portion of the work performed by one man.

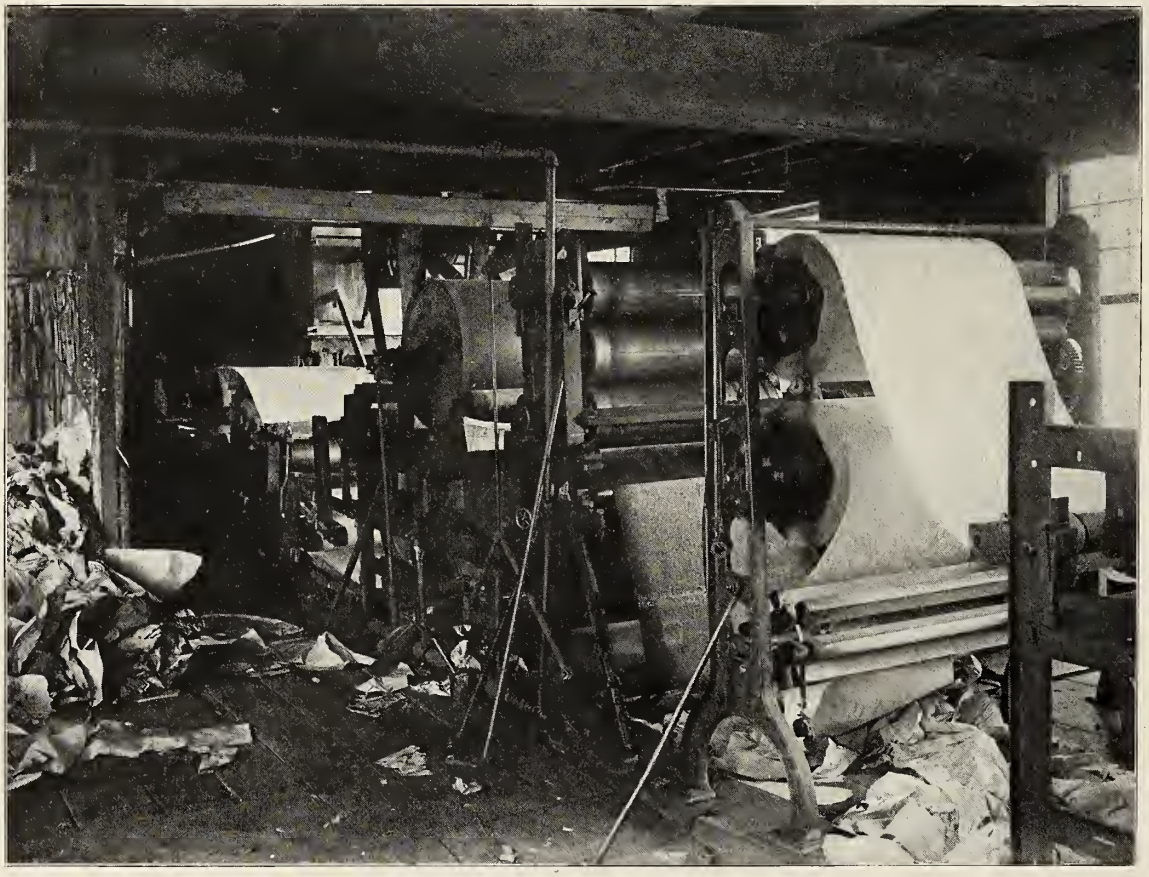


EAGLE PAPER MILLS, DANSVILLE, NEW YORK.

The machinery and methods in use in the old mill at Dansville present an interesting object lesson. The first paper mill erected in western New York was established here in 1809, by

Nathaniel Rochester, and for upward of one hundred years it has been an important papermaking center. Although there are but two mills now in operation, there were, as far back as 1844, four large establishments, with an annual production of paper exceeding $100,000. For many years most of the paper was manufactured from pulp made from straw, and Dansville had the first straw-pulp mill erected in the United States.

The old Knowlton Mill, as it is known in the neighborhood, or the Eagle Paper Mills, as it is rendered in the trade directory, was built by Andrew Porter in 1824, and the same machinery



PAPER MACHINE ERECTED IN 1824, AND STILL IN SERVICE.
Eagle Paper Mills, Dansville, New York.

and plant, operating in the same building, are daily doing duty after eighty-four years of constant service. Mr. F. D. Knowlton, whose father took charge of the mill fifty-three years ago, and who was born on the premises, is the present owner, and in himself combines the positions of superintendent, chemist, engineer, machine tender, cutter, shipper, bookkeeper and business manager.

The mill, neighboring picturesquely with an old-fashioned grist mill, with which it shares the water-power, is located at Poag's Hole, a little to the west of Dansville, in the beautiful Genesee Valley. The old clapboarded buildings, owing to length of years and lack of familiarity with the virtues of fresh paint, are somewhat "down-at-heel," but they fit pleasantly into the landscape, and form what artists would call "a paintable bit." The machine on which the paper is made is said to have been built by a local wheelwright, and in its early days was no doubt looked upon as a splendid achievement, but, in comparison with modern papermaking machinery, it is a mere toy. The great Fourdrinier machines of to-day, extending to a hundred feet or more in length, and carrying a sheet from a hundred to a hundred and thirty-six inches in width, and running from three hundred to five hundred feet a minute, with their score of drying cylinders, their valves and cocks and fine adjustments, their wire blankets and calendering rolls and cutting disks, are veritable mountains by the side of this slender-limbed wooden affair of barely twenty feet in length and thirty-six inches in width.

But the mill is interesting, as much because of the methods employed as on account of its size. The entire plant is operated by water-power, its huge old wooden waterwheel creaking noisily under its ceaseless burden. The dam, from which the water is drawn, is one of those old-fashioned affairs which, owing to the scarcity of the supply, exposes shamelessly its structural features to the public gaze. A wooden flume, perched above the

ground on scantling supports, carries the water to the mill, a hundred yards distant, leaking copiously all the way. There are two heaters, each of a capacity of about two hundred and fifty pounds, located in the loft, and the pulp runs into a vat below, from which it is pumped up to the machine.

The machine is in every way singularly deficient in labor-saving devices. The pulp is carried on a blanket, instead of the Fourdrinier wire, which permits the water to percolate through. There are but four small heated cylinders, instead of the huge batteries of dryers seen on even the smallest of modern machines. There are neither suction boxes, calendering rolls nor cutting disks, and the water as it is pressed from the pulp is permitted to drip about the machine with heedless



OLD KNOWLTON PAPER MILL.

prodigality. The reel on which the paper is taken off is a rough, wooden, spindle affair, regulated in its action by iron weights on the end of a rope. A stop-gauge guillotine cutter takes it from the roll and the operator at his leisure cuts it to size, sheet by sheet. If it is required to cut the paper to a smaller size, it is folded and torn apart over a scythe blade attached to the wall. The mill is said to have a maximum capacity of two thousand pounds for twenty-four hours, but as it is operated throughout by one man, the output is probably considerably less than half a ton a day.

In days gone by, the Eagle Paper Mill was doubtless capable of turning out a very fair product, but in the struggle with stronger competition its operations have become limited to wrappings and manilas, which are sold chiefly to storekeepers in Dansville and neighboring towns.

BEFOGGED BY THE "STYLE."

An amusing instance of typographical blundering occurred lately in a well-known newspaper. A paragraph read as follows: "Some time ago a flat in a not unfashionable quarter of the city was let unfurnished to 10 ants, who offered and paid a month's rent in advance." The explanation of this slip is almost as amusing as the misprint itself. It is a rigid rule of some printing-offices that, while numbers below ten are spelled in full, all numbers higher must be in figures, to save space. It is, therefore, really very difficult for a compositor to spell "tenants," though "ninepins" is child's play to him.—*London (Eng.) People's Friend.*

Written for THE INLAND PRINTER.

THE HISTORY OF PAPER.

NO. VI.—BY LILIAN I. HARRIS.

LINEN LEDGER PAPER.

IN the November, 1908, number of THE INLAND PRINTER, pulp made from rags was described fully. It will, perhaps, make the treatment of the stock used for linen ledger paper more clear to the reader to give a brief description of the pulp as it is prepared previous to flowing out upon the web of the paper machine.

Bank note, bank folio, record, bond, book, ledger stock, and what is commonly termed "fine writing papers," are classed among the highest grades of paper and are made from a mixture of

"RAGS"

HOW TO HANDLE TO GET CLEAN PAPER.

STORAGE CARE

1st. When bales are taken from car, they must be swept clean from all dirt.

2d. When taken to thrasher room, each bale must again be swept. Floors kept swept clean at all times.

THRASHING

3d. Before opening a bale see that it is clean on the outside.

4th. After thrashing out a bale, remove hoops and wrappings, and sweep floor clean before placing another bale in position.

5th. Thrash rags until "clean"—and "well opened" up.

6th. Get them "clean" any way—every time.

7th. Your surroundings must be kept clean—picked up—and accumulations removed from room each day.

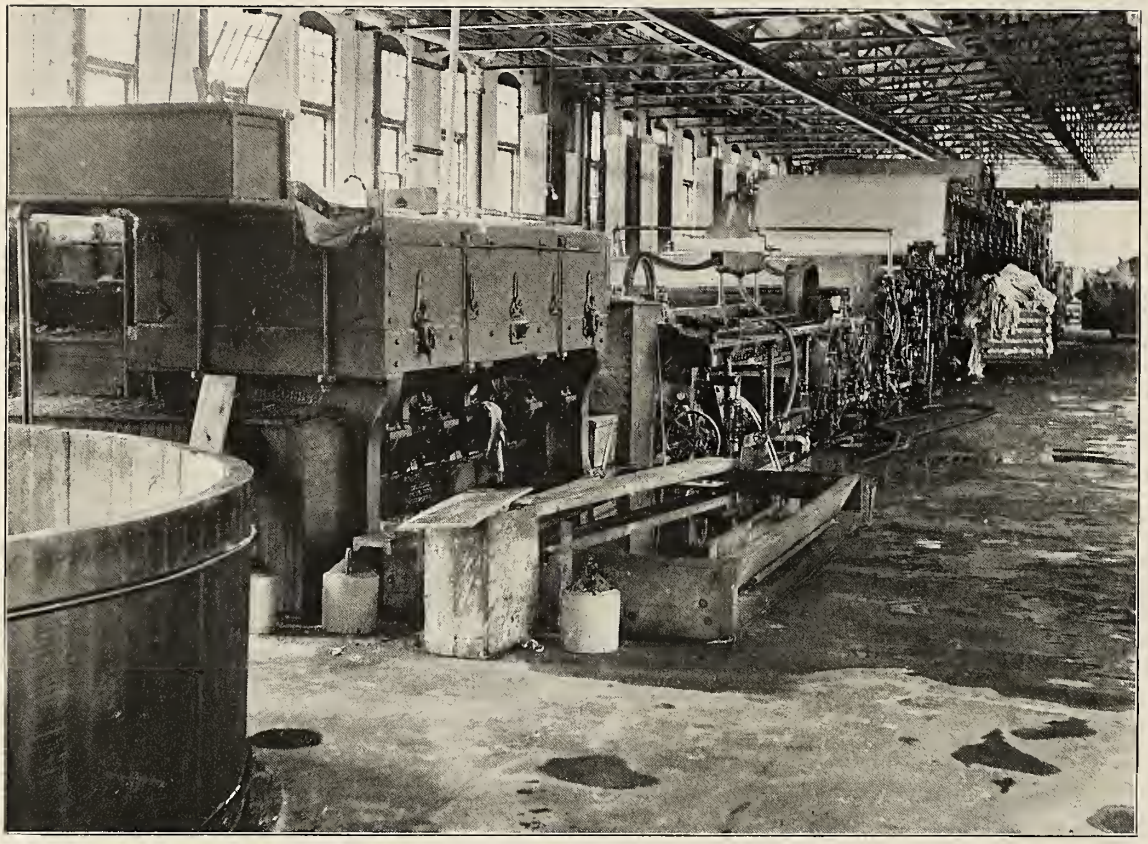
8th. Each Saturday afternoon the room and its equipment must be cleaned from "roof down" to "floor."

9th. This work and the processes are all subject to the Rag Room Boss and his assistants, and he is instructed to have every detail executed and carried out.

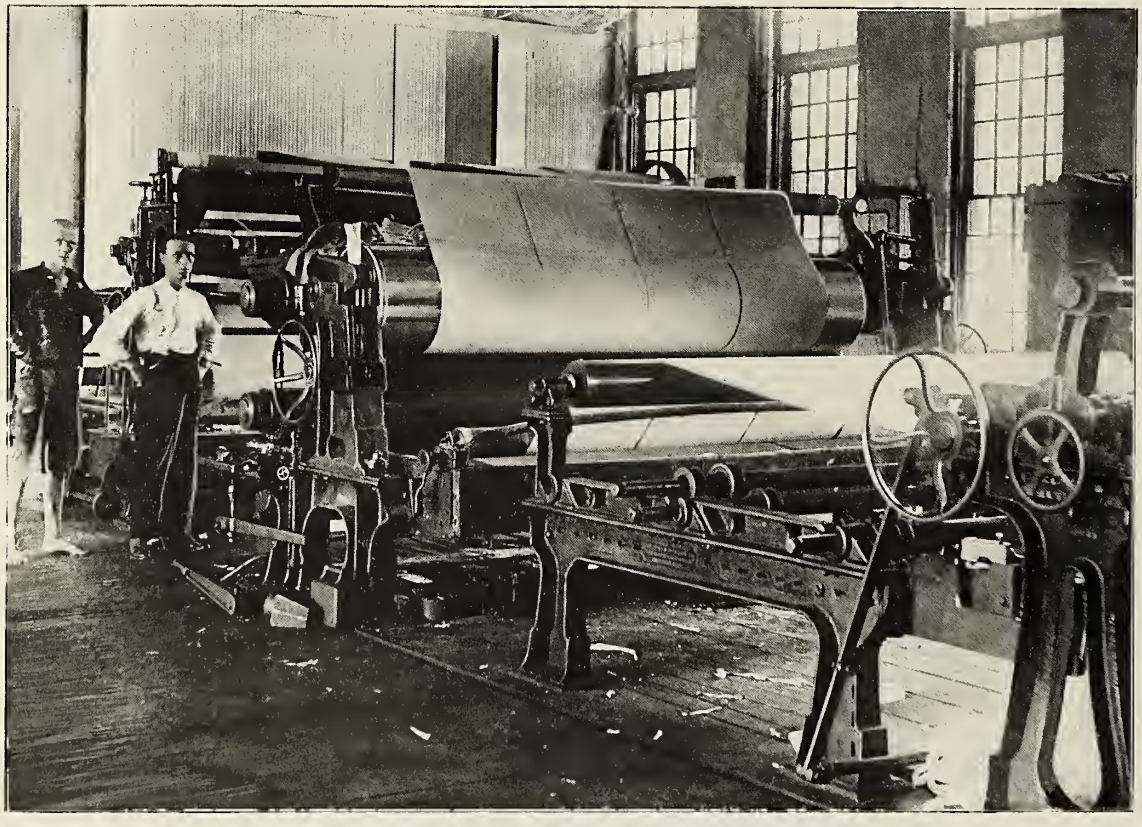
We only want honest, faithful men who will carry out orders as given them [day or night], and in their sphere aid the management to make clean, salable paper.

REPRODUCTION OF NOTICE POSTED IN A PROMINENT PAPER MILL.

new linen and new cotton rags, with wood fiber—the rags predominating. It has been found that the combination of a percentage of cotton rags mixed with the linen makes a better paper than either one used alone. Most of the rags are brought from overall, shirt, waist and corset factories, being the cuttings left from the manufacture of these garments, so the stock is perfectly clean. According to the last census the value of the rags consumed in our mills each year amounts to $6,595,000, while the value of the wood used aggregated $9,837,000. These figures indicate that rags are used chiefly in the manufacture of high-grade paper. The rags are imported from the



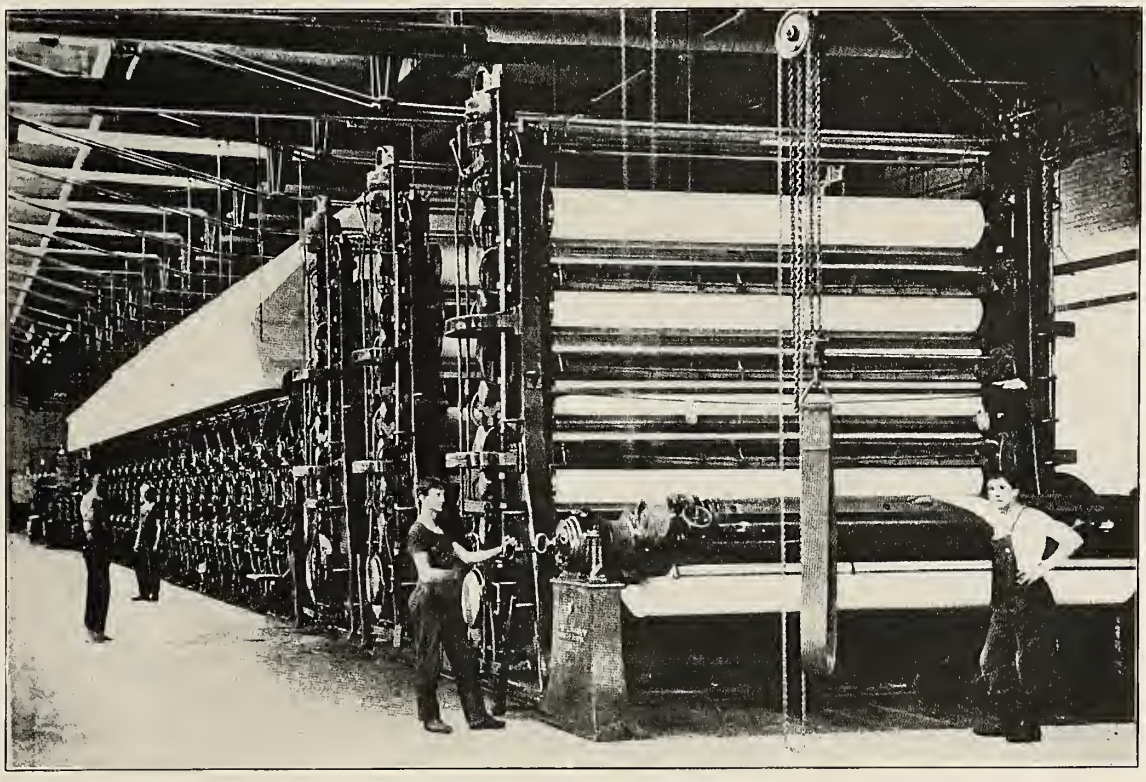
THE STUFF-CHEST AND REGULATING BOX.



ONE END OF MACHINE SHOWING THE WEB PASSING THROUGH THE SIZE-TUB.

factories of Ireland, England, Belgium and France. The fumigating and preparation of the Italian rags are personally supervised by the United States consul at the port of shipment.

In the mills of this country making high-grade paper, neatness is the motto at every turn. There is no dust from the old and filthy rags. The girls in the sorting rooms are not compelled to tie up their heads, and one can walk through the mill hours at a time without the unpleasant dirty taste which lingers for days after visiting an establishment making a cheaper grade of paper. Some of the mills are as light and clean as any living-rooms; windows are on every side, well curtained, and the floors are spotless.



LARGEST PAPER MACHINE IN THE WORLD.

After the bales are opened the stock is thrashed, for though the rags are new they have accumulated some dust and lint at the factory where they were gathered from the floors in the cutting rooms, and prepared for shipment to the paper mills. The thrashing machine is a large closed cylinder containing a drum and made with V-shaped iron beaters, above which is attached an iron bar, while below is a curved screen. The drum makes one hundred and sixty revolutions per minute, and with the aid of the beaters, drives the dust down through the screen into the dust box; the good rags are separated from the refuse. The so-called waste or paper rags are again put into a thrasher and sold to the manufacturer of lower grades of paper. The waste from the second thrashing is disposed of to the makers of paper bags. After the thrashing the rags are carefully sorted and resorted, and numbered according to the stock into which they are to be worked. All silk rags, if any have gotten into the bales, jute, and colored rags are removed, for they contain chemicals which weaken the fibers and the lasting quality of the paper. The rags are now ready for the cutter and are soon reduced to the small size desired, by means of the blades fastened to the edge of each table where the cutters work.

The rags are now carted to the huge iron boilers, where they are revolved ten or twelve hours in a hot solution of milk of lime, under thirty-five to fifty pounds pressure. The wet rags are dumped upon carts and shoved by barefoot boys and men to the washers, where each particle is thoroughly cleansed of any remaining traces of lime. For several hours this mass moves around in the low, open, oval vats, the impure water being drained off in a stream flowing constantly through a screen which catches any particles of the fiber; and at the other end clear cold water flows in. Cleanliness and purity in both the material used, and the manner of handling, are of paramount importance. Special attention is given in all mills making high-grade papers to the water used, and many factories sink their own wells to obtain water free from all impurities and also because so much water is used daily that the cost would be prohibitive if it were purchased from the ordinary sources of supply. A very weak solution of chlorid of lime is added at the last of the washing process, to bleach

the fiber. The pulp is now ready to enter the brick vaults, known as drainers. These are built of tile with porous floors and are usually about fifteen feet on all dimensions. The water left on the "half stock" when it enters the drainers goes through the floor leaving the pulp resembling a great drift of snow.

When the water has drained entirely off, the "half stuff" is taken to the beaters, which resemble the washers in construction but not in the result obtained. For twelve to eighteen hours the beaters revolve, separating and drawing out but not cutting the fiber, for the strength and length of the fiber is an important consideration in the making of linen ledger paper. The color to be given to the paper, also the resin which is desired in the interior of the fiber, and which is an aid in binding the fabric, is added in the beaters. If a bluish color is desired, ultramarine is usually added; if a tone of pink, cochineal is used. For the finer grades of paper the prepared pulp is passed through a refining engine, called after its inventor, the "Jordan engine." In this machine the pulp is ground between two conical steel grinders, which separate the fibers completely and reduce them to extreme fineness.

The "stuff-chest," which is a large wooden tank, resembling a gigantic ice-cream freezer, now receives the pulp as it passes from the beaters or refiners, through copper pipes. This is a large vat partly filled with water and so constructed that the fibers are kept in motion constantly and prepared to be pumped into the mixing or regulating box at the head of the paper machine. This liquid flows out upon sand tables, or little troughs, each covered with long-haired felt, so arranged that any dirt or sand in the fiber will be caught. After this, to make doubly certain of the purity of the pulp, it passes through screens, the mesh varying in length from one one-hundredths to one-fourth of an inch. The constant oscillation of the screens forces the liquid through and holds any lumps or undigested substance.

The pulp is now ready to flow upon the machine. As it goes out onto the wire cloth through a discharge pipe, the amount varies according to the width of the web. As one stands for the first time watching that milky substance flowing out upon the fine wire cloth and which is held on each side by a two-inch endless strip of rubber, and traveling with the wire, it seems almost beyond human comprehension that paper can ever appear at the farther end of the machine in the course of a few minutes. The fibers spread out upon the cloth, which moves with a constant, lateral, shaking motion of the machine, and as the water drains off the fibers are gradually shaken together and become interlaced and packed down. The water, which has been draining through into the trough, called the "save all," beneath the wire cloth, contains fine fibers as well as coloring matter and resin, which are carried back to the pulp chest to be used again.

When the web of the paper has formed sufficiently to leave the wire cloth, a suction box, placed below to exhaust by means of a pump, removes all water. The pulp now runs onto a wire-covered roll, known as a "dandy roll," and it is at this point that all patterns, names, designs, or watermarks are inserted in the paper, leaving a transparent impression when it comes in contact with the paper. The pulp has now become sufficiently strong to travel alone and, after passing between two rolls of felt, this web of damp paper rolls onto another endless sheet of felt similar to the wire, and the wire returns to gather up a fresh supply from the screen boxes. The felt carries the paper on between two metal rolls, which squeeze out more water, pack the fibers closer together, and give a smoother finish to the upper surface. The paper now goes onto another piece of felt and returns to the second press rolls. The under surface has now been made smooth. At this point the paper has sufficient strength to travel entirely alone, as it can sustain its own weight without breaking. It passes from the press rolls on and around, over and under the hollow drying cylinders which are heated by steam to the temperature desired. These cylinders vary in width and number according to the machines employed.

For ordinary writing-papers and book-papers, or papers to be used for general printing purposes, when the work is not necessarily exacting and the expense an item, a vegetable sizing made from resinous matter is added to the pulp while it is in the beaters. It is so thoroughly mixed into the solution that the pulp fiber absorbs the sizing and the pores become filled.

The linen ledger stock is subjected to an additional and different process, and what is commonly called "tub-sizing." The paper, while still traveling on the machine, passes down through a "tub" or "vat" filled with a heated gelatin mixture, made from parts of hoofs, hides and horns of cattle, to which has been added the proper amount of alum. The paper now comes from the machine in sheets prepared for the drying process.

(To be continued.)

A STARTLING MOTTO.

A traveling salesman died very suddenly in Pittsburg. His relatives telegraphed the undertaker to make a wreath; the ribbon should be extra wide, with the inscription "Rest in Peace" on both sides, and if there is room, "We Shall Meet in Heaven."

The undertaker was out of town, and his new assistant handled the job. It was a startling floral piece which turned up at the funeral. The ribbon was extra wide and bore the inscription, "Rest in Peace on Both Sides, and if there is Room We Shall Meet in Heaven."

Written for THE INLAND PRINTER.

THE FOUNDER OF THE GREATEST NEWSPAPER SYNDICATE.

BY S. H. HORGAN.

THE recent announcement of the death of Orlando Jay Smith recalls the powerful influence which he exerted on the newspaper press of our time. Not only was he instrumental in preventing the metropolitan dailies from crowding the provincial press out of existence, but he rendered substantial and practical aid in strengthening and increasing the position of the country publications.

It was in August, 1882, that Major Smith, with R. W. Nelson and the late George W. Cummings, organized the American Press Association. Their idea was to send from the large cities news in stereotype plates to the country dailies. With this as a basis they expected to supply stereotype plates of all other matter that such papers could use, thus giving the editor in a small city the opportunity to devote his whole attention to gathering local news.

Mr. Nelson, now president of the American Type Founders Company, had invented a stereotype plate and base on which the business of the association was founded, while Mr. Cummings, since dead, was legal adviser for the concern. They started business in Chicago with seven papers. To-day the papers which this press association supplies number thousands.

The writer was employed by Major Smith and his associates twenty-five years ago to introduce illustrations into their plate service, and from seven years of close association with Major Smith learned something of the motives and methods of this remarkable man. He possessed the temperament essential to the tremendous task which he accomplished, for he had courage, patience, taste, a broad mind, cool judgment, a faculty for seeing both sides of every question and foresight to steer clear of obstacles ahead.

On one occasion he said to me: "There are one thousand five hundred papers in this country. The first-class daily papers can be counted within one hundred. Our object is to supply the thousands and under no circumstances will we sell matter to the one hundred. Therefore, we should aim low, not above the readers' heads."

Though he purchased original matter in those days from Bill Nye, Rev. T. DeWitt Talmage, Don Piatt, John Boyle O'Reilly, Prentice Mulford, Louis Chandler Moulton, Ella Wheeler, John Clark Ridpath and a hundred such writers, who were then popular, none of them were allowed to supply copy that would give a reader brain fag. And herein was Major Smith's success. He was also syndicating to thousands of smaller papers matter that few of the big papers alone could afford to buy.

The same principles I was permitted to carry out in the illustrations. The cleverest artists of those days were employed. Among them were C. G. Bush, Grant E. Hamilton, Louis Dalrymple, Charles Lederer, C. J. Taylor, who have since become famous as cartoonists; Fernando Miranda and James E. Kelly, noted sculptors; Valerian Gribayedoff and Alexander Zenope, the portrait artists; Clarence Grey Parker, an authority on horses; Ph. G. Cusachs, the most rapid draftsman in America; H. C. Coultaus, W. W. Denslow, E. J. Meeker, J. H. Knickerbocker, L. D. Arata, G. Verbeck and many others of the best illustrators of the period, numbering nearly one hundred, supplied the pictures. The result was that the cuts appearing in the American Press plate service set the style which was afterward followed by the metropolitan dailies. Major Smith foresaw that this liberality would pay eventually. His rule was that the best was none too good for the patrons of his service and it did not cost any more to engrave, stereotype and print good cuts than poor ones. It paid in the end.

Major Smith left a son, Cortlandt Smith, whom he has had specially trained, for some years, to take up the management of the association, and this great benefaction to the country press promises to be increased under his direction.

WORK FOR THE NERVOUS.

The popular doctrine for a long time has been that for nervous persons rest is a necessity. This doctrine has been embodied in the famous Weir Mitchell cure, says Rev. S. S. McComb, in *Harper's Bazar*. And, doubtless, for certain cases rest should be commended — as, for example, in certain acute exhaustive states of the nervous system, where there is a genuine or physical fatigue as distinguished from psychical fatigue. But modern students are more and more coming to realize that not absolute rest but modified rest — that is to say, rest and work combined — is the sovereign remedy for nervous disorders. The great majority of persons who suffer from neurasthenia complain of a sense of fatigue, and they naturally infer that what they need above all things is rest, or cessation from activity; but they forget that, in a vast majority of instances, the fatigue does not spring out of any real muscular weakness, but rather from physical or mental causes.

Work, again, is the enemy of insomnia. The sufferer from bad or broken sleep is liable to give up duties or to be slack in their performance, to abandon exercise and forget his usual hobbies, because of his anticipation of a night of distress. In the reality, he ought to prepare himself for sleep by congenial activity, in which his mind will be weaned away from the fear of not sleeping.

Once more, work is an enemy to the fears and impulsions, to the strange sense of unreality and other morbid symptoms which accompany psychasthenia. Work restores to such a sufferer "the function of the real." It is only through contact with reality that man, whether normal or abnormal, can find abiding satisfaction.

PRICE UP-KEEP MOVEMENT IN NEW YORK.

The much-talked-of mass-meeting of employing printers of New York was held at the Broadway Central Hotel on December 28. It was attended by about two hundred and fifty, representing two hundred establishments. Charles W. Smith, secretary of the local Typothetæ, called the gathering to order, and in doing so outlined the purposes of those promoting the meeting. He said all were agreed on two points: (1) That in comparison with the cost of production the selling price of printing is far too low, and (2) that an adequate remedy can only be secured through concerted action. In order to insure action on this important matter the promoters had decided to exclude the discussion of labor problems and to devote attention to the selling-price proposition.

Former Congressman Little having been chosen chairman and Mr. Smith secretary, William Green reviewed the situation. In his opinion the primal reason for the evils engulfing the craft was that printers do not know their costs, out of which naturally grows their inability to get a fixed or fair rate for their products. Mr. Green's remedy was the formation of a cost organization that would employ auditors to visit offices for the purpose of educating printers in establishing a "uniform and profitable selling price," and installing cost systems.

In endorsing Mr. Green's statement and proposition, Chairman Little directed attention to the fact that an employing printer must expend $1,000 in equipment for every man employed. He maintained that in no other industry was there such a disproportionate investment of capital required.

There was a general discussion of Mr. Green's proposal, in which Henry Spaatz, Malvin Lichter, Burr Wright, James O'Brien, H. Spence, Oswald Maune, Editor McCoy, of *The Printing Trade News*, and others spoke. Though favoring the formation of an organization on the lines suggested, Mr. Spaatz did not approve of the employment of auditors or estimators. Mr. O'Brien thought a campaign for keeping work in New York and having it done at fair prices should be instituted and favored the appointment of a committee to coöperate with the unions and other organizations for that purpose.

Charles Francis, president of the Printers' League, after declaring that he spoke for himself and not for the League, expressed gratification at seeing so many present. Heretofore the work of organization had been left to a faithful few. It had, however, reached the stage where a great many printers would go out of business unless something were done speedily in the line of concerted action to advance the selling price. The success of any effort would be dependent on printers having confidence in each other, and having the honor to maintain that confidence.

After much discussion this resolution by Edward Carroll was adopted: "That this meeting form itself into an employing printers' association of New York." This was followed by the adoption of a motion authorizing the committee which had signed the call to add sufficiently to its number to make a committee of fifteen to formulate rules and regulations for the guidance of the new organizations. This committee is to report within thirty days.

It being announced that an expense of $100 attached to the preliminary meeting, a voluntary collection netted $145.55. Secretary Smith was proffered a vote of thanks for performing the hitherto unheard-of feat of "getting two hundred New York employing printers in one room."

THINK THIS OVER.

Everything well done is good advertising; and the better it is done the better advertising.

ANOTHER VIEW OF THE MOVEMENT.

BY OLD NICK.

SOME public-spirited printers of New York called a meeting of all such colleagues as deemed it timely to devise ways and means leading toward the improvement of their economic condition. More than two hundred and fifty responded and met on December 28, 1908, in the large hall of the Central Hotel. Owners of Linotypes, Monotypes and web presses, as well as kickers of Gordon half-mediums sat by the side of specialists and plantless printers. There they listened attentively to many doleful stories of how badly the customers of the trade treat each class of the disciples of Gutenberg. None was permitted to mention the workingmen who squeeze the employers by taking from sixty to seventy per cent of the total income of every open as well as closed shop as their rightful dividend. This rule to waive the labor question is very good, as it is the apple of discord wherever printers meet when trying to improve their condition.

The wise men of printerdom grew warm and enthusiastic at the sight of the large assembly. The Hon. J. J. Little spoke warmly in favor of forming a new society of master printers, which should take care of the prices of printed matter, while the Typothetæ could do the growling and the League the smiling with the unions. The speaker hinted at the failure of the Board of Trade, and wisely suggested that the new association should somehow be clothed with power to enforce its decrees on prices. Perhaps a heavy bond deposited by the individual printers with the treasurer of the new society would be the thing to prevent them from crouching when the customers wield the eloquence of the other printers' estimate. Of course, the meeting duly applauded the speaker.

Then Mr. Francis, the esteemed head of the Printers' League, arose and said pointedly that the evident decline of the printing business stands in causal connection to the deplorable disintegration of the sense of honor of many of its followers. Underselling had destroyed the confidence of every printer in every other printer's honor and prudence. But enthusiastic meetings like the present might prove a tonic for the mental organism that produces much-needed moral qualities. Of course, the meeting applauded the speaker, and every member present promised to come again without any such exhortations as are customary in our diffident trade.

The president of the meeting was finally instructed to appoint a committee of fifteen, which is to draft a new price-list for printed matter. After this shall have been approved it is expected that all prominent and bedroom printers, as well as all stationers and parasites of the hapless trade, will present their customers with figures quoted from the official list. It was hinted that the names of undersellers would be published and thus their bond as well as their honor be forfeited. Everybody then went home with the expectation that the committee would within a short month devise a voluminous code with formulas to cover all the urgent needs of the most cut-up trade in the United States.

Some pessimistic croakers only shook their heads knowingly and muttered something about restraint of trade, Sherman law, injunction and confiscation without due process of law, etc.; and a few gray-headed printers smiled and said: "We have seen these things over and again and they never come to anything."

However weighty the opinions of pessimistic forecasters may be, this meeting furnished sufficient evidence that the old economic ideas of employers are dissolving and that their elements are crystallizing to form new principles of

action. Let them take care not to throw the good in their old ideas away with what is bad in them!

Printers clung longer than other producers to the notion that ordinary self-interest would most effectively forestall underselling without a profit. Now they seem to give way to the conviction that it is the selfishness of some which reduces the market price of printed matter to such a degree that none can prosper. Unlimited competition was deemed to be the only admissible regulator of prices. This meeting gave evidence that there must be a fixed limit to competition. The committee of fifteen is to do exactly what the trade unions have done long ago: It is to find a minimum rate below which no business man should sell his products.

So far so good. But the trouble arises with the question, How can the printers' guild enforce its decisions? How can it compel refractory members to abstain from underselling? The leaders of this new movement know quite well that pure and simple trade-unionism is next to trustism — the best switch to side-track undersellers. But they are loath to follow in the wake of their workingmen and think that employing gentlemen will, on account of their superior education, attain the ends of trusts and trades unions by gentle means of persuasion. Forfeiture of a bond and a public defamation seem to be considered less offensive than strikes and union "ratting," etc. However, it is of note that this large meeting of printers has set up the rule, that the body of the trade should have compulsory authority over its individual members. Where material evils manifest themselves, there are moral evils at their bottom. And moral wrongs will never disappear without a powerful "Thou shalt not." The question is, Who is to pronounce this imperative command?

While the committee of fifteen is deliberating, it may be in place to point out some obstacles which will have to be overcome. We printers, as well as other artisans, have been taught by all agencies of popular instructions that it is most honorable to build up a business and to do work entrusted to us better and cheaper than the mass of our competitors. Experience shows that even a community of competitors admire a person who knows how to accumulate a large plant and to keep it going to the detriment of the whole profession. The small world in which we printers live never asks: "How did he do it? How did he get his work?" Success at the cost of others is a title to what is called "honor."

Furthermore, our minds have been instilled with the notion that our highest moral aim should be to gain the absolute confidence of our customers. This "good will," possessing a marketable value, consists, in the opinion of people employing printers, that he whom they patronize will, under all circumstances, live up to his contracts even at a loss to himself; and that he will do his work better than, or as good as, any other of his class.

We all have so far endeavored to live up to these principles, until it came to pass that too many print-shops were established. The number of presses has increased far beyond the number of tokens which society desires to be printed. Success compels now, as before, admiration. Therefore, an ambitious printer must of needs become a poacher in the hunting districts of his colleagues. Confidence of a circle of business men — that is, the good will of a printing firm — hinges more on the capacity of producing at low cost than on the quality of the work. The price is the fulcrum on which the lever of "good will" rests. Hence, we all rack our brains how to outdo our competitors in this respect and yet to make both ends meet.

Take it altogether, our much-vaunted business systems of unlimited competition have almost wrecked our trade. What we deemed our business honor has perhaps provided us with a clear conscience, but most certainly with a shattered nervous system. Our life has become a weary struggle for mere self-maintenance. Our confidence in our customers has not failed us. But even the best and most liberal patrons of the trade insist on close conformity of our estimates to the so-called market rates, which are never the result of honest bookkeeping, but of a concatenation of conditions which are unfavorable to our prosperity.

Now, the new association of printers is to ordain that our notions of business honor be widened, if not entirely changed. To become successful plant-builders is not to be any longer the guiding star of our ambition, but to live according to the rules and regulations to be promulgated by the wise committee of fifteen. We say to ourselves, Yes, that is right. But how can a young man go in business without outdoing some older printer in the way of prices? How can an established printing house employ a swarm of salesmen without letting them hunt our competitors' domain and use all the weapons which we know to be so mean that it is advisable not to describe them? What the president of the League suggests in his speech about our business honor simply amounts to this: We are to curb our ambition to exist even under poor circumstances by the nobler ambition of being considered gentlemen who abstain from competing with their class. The law of self-preservation is matched against an obligation without a law of state to back it up. Nay, more than that: Mr. Francis and his friends ask us to make an obligation our rule of conduct which is in itself against the laws of the State in which we live. But take it altogether, there is a certain progress in this mode of thinking: It is truly so, the legal views on "restraint of trade," and on the salubrity of the institution of unlimited competition ought to be changed. But we can not do it by signing a weird obligation, which runs against the principle of self-preservation and the laws of government.

As to the advice to drive confidence to our colleagues and competitors into our composition by frequent meetings and speeches "for doctrine, for reproof, for correction, for instruction in righteousness," of estimates and brotherly conduct toward those who would never hesitate to smite us? Why, Mr. President, only a good and naïve soul will take these emanations of a noble character to heart, but no longer than is needed to demonstrate what all the world's experience teaches, namely, that "we are all sinners."

What finally the public will say to the new era based on a solemn obligation backed up by a bond — that is a question which every printer may answer by letting each customer pass the review before his mind's eye. Just imagine your best friend's attitude when you tell him: "You must pay the music of this diluted trades union, because all printers are in it, and I demand these figures because I am protected!" *Sapientia sat* — May the leaders of printerdom stop swinging friars' lanterns.

THE DAY OF DAYS.

Albert was a solemn-eyed, spiritual-looking child.

"Nurse," he said one day, leaving his blocks and laying his hand gently on her knee, "nurse, is this God's Day?"

"No, dear," said his nurse, "this is not Sunday — it is Thursday."

"I'm so sorry," he said, sadly, and went back to his blocks.

The next day and the next, in his serious manner, he asked the same question, and the nurse tearfully said to the cook, "That child is too good for this world."

On Sunday the question was repeated, and the nurse, with a sob in her voice, said, "Yes, Lambie — this is God's Day."

"Then where is the funny paper?" he demanded.— *Success.*

Written for THE INLAND PRINTER.

HOW THE LOCAL PRESS CAN BOOST A TOWN AND ITSELF.

BY C. L. PANCOAST.

I RECENTLY received a letter from a newspaper editor in a small town asking me how he should go about organizing the business men of his locality and inducing them to use his paper as a medium for advertising the town. This request set me to investigating the possibilities of retail merchants and business men in small towns forming commercial organizations for the purpose of exploiting their town's advantages to outside communities, as well as locally.

These investigations brought out the fact that there were a large number of towns in all parts of the country where the business interests and the local editor were coöperating to increase the growth of the town. Then, on the other hand, there were found to be entirely too many business centers under the destructive rule of trade cliques — that pernicious system of "I buy of you — you must buy of me."

The great disadvantage of this system is that the man who feels under a personal obligation to a neighboring tradesman can not buy to the best advantage, and the local newspaper is not recognized as a necessary advertising medium. A careful study of this condition showed it to be a chronic buying habit, brought about by a custom of early origin in a limited trading zone and by the local editors neglecting to educate the merchants to the power and profit of advertising, and this habit will continue to grow as long as the local editor is silent and permits the merchants to believe they are entitled to the trade of the men from whom they buy.

The editor who wrote the letter said that his town had been under the rule of trade cliques, and he wanted to know how this unfair and unprogressive system could be broken up.

To put the matter plainly, this habit of trade favoritism is brought about by a lack of advertising. The merchants in the trade clique did not advertise, because the editor had not shown them why they should. Naturally, not knowing of the far-reaching effects of newspaper advertising, they thought they could do enough business by relying on the people from whom they bought.

The existence of so many nonadvertisers limited the possibilities of the business development and was the cause of the formation of other cliques. The blame can be justly laid to the local newspaper editor, because he neglected to make the business men of his town cut loose from their narrow, selfish way of doing things. He should have made them realize that they could promote their own interests by helping the local newspaper. They should have been shown the value of a newspaper to a community.

The first thing the editor must do is to educate the local business men to rely on the newspaper and give it support. The editor must start the business men of the trade-clique towns advertising vigorously. He must show the merchants how they can free themselves from the grip of the "clique." They must be made to realize that the only way is to depend on advertising entirely. The editor can not stop with merely arousing enthusiasm when he sells advertising space. He must see that it is filled with items that will stir up the people and induce them to break away from a habit of buying that is a constant expense to the citizens and a loss to the business men. The local editor who decides to break up a trade clique must himself occupy a neutral position and keep himself free from any bonds of obligation or indebtedness to his fellow merchants. He should make it his policy to divide his banking and his buying equally among the business interests of the town. He should be public-spirited and remove himself absolutely from any appearance of favoritism.

An editor should not expect to attain the highest degree of success in his town unless he pursues a broad and liberal policy in living and doing business. When the local editor is public-spirited, when he has the welfare of his town at heart, when he is loyal to the trade interests and when he does not discriminate between his neighbors, then, and then alone, is he in a fair way to start in to organize the business men of his town and interest them in his paper as a medium for advertising it.

The idea of the following plan of trade coöperation originated with an enterprising editor. His plan was to enlist the coöperation of every merchant and business man of the town in forming an organization, the object of which was to boost the town in connection with each business man's individual advertising. From the very start, the merchant boosters have been working and pulling together under the guidance of the editor. These business men have the right idea of town boosting. They know they must work together and advertise the advantages of their town just as enthusiastically as they advertise their groceries, dry goods, hardware and other lines of merchandise.

Besides using their individual advertisements one of the methods of advertising the town is to use pages of town promotion copy in the local newspaper. Copies of these papers are sent broadcast through the mails. Others are enclosed in all packages, and sent out with every shipment leaving the town.

The advertisements give a list of the lines of business already well represented in the town and then give a list of the lines of business needed and what inducements they have to offer the various industries, and they are paid for by the commercial organization. This kind of advertising alone is commendable, but when the business men will take the time to talk about their town in their merchandising advertisements, it shows they are working for more than their own interests, and it stands to reason that when the editor can get the business men of the town together, and induce them to plan for its betterment, and follow up these plans in their advertising, he is doing a great deal to build up the prosperity of his locality.

THE SMALLEST "BILL."

A conductor on the O'Fallon Park division of the St. Louis & Suburban Railway had such a good run of business Sunday afternoon that he had difficulty in keeping himself supplied with small change, says the St. Louis *Globe-Democrat*. Many persons who patronized his car handed him dollars and bills of larger denominations in payment of their fares.

The conductor managed to get along fairly well until a woman, carrying a tiny infant, boarded his car. When he approached the woman for her fare she handed him a $5 bill.

"Is that the smallest you have, madam?" queried the conductor, fearing another stringency in change.

The woman looked at the conductor and then at her baby, and made this surprising reply:

"Yes. I have been married only twelve months."

REALISM.

Stage Manager — "I wish we could work in a few more realistic touches to the woodland scene. Now, how would it be to have some one growl like a bear?"

Author — "The very thing! We'll call in the critics!" — *Harper's Weekly.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

HOW "OIL PRINTS" WERE MADE.

To the Editor: CINCINNATI, OHIO, January 12, 1909.

I have been much interested in the article in THE INLAND PRINTER, by Charles E. Dawson, on "Baxtertype," particularly as I worked in the office of LeBlond & Co., 24 Budge Row, London, who were licensees of Baxter; this was in 1854 and 1855. The firm of LeBlond & Co. was composed of my father, Robert, and his brother Abram. My father came to America in 1856, leaving his brother Abram in charge of the business.

The actual printing of the "oil prints," as they were designated by us, was carried on in the workshops at No. 4 Walbrook, a small street leading out of Budge Row and coming out on Cheapside, by the Mansion House. This work, as Dawson says, was all done on hand presses; in fact, outside of the newspaper and large book offices, there were no power presses then. We had over twenty hand presses at Walbrook, and at Budge Row half a dozen lithograph presses and as many copperplate presses. I pulled a hand press in the room just outside of the one where the oil prints were printed. I was then fourteen years old. As a rule, the other employees were not allowed in there, and of course, strangers visiting any workshop in the old country was, and is, entirely out of the question.

According to my recollection, these prints were first engraved on a steel plate, as Dawson says, a key-plate, or, as I should call, a master-plate. From transfers from this the different color-blocks were engraved mostly on boxwood, some on copper. In printing, each form contained two blocks, each of a different color, two colors being used at a time on the ink table. The roller had about two inches cut out of the center, so that the colors would not mix. When the top sheet on the tympan was printed, it was taken off the points and put on the lower set of points and a new sheet put on above. At times, the pressman touched up a certain part that needed it, with a little pad of composition carrying a different tint to what was on the roller. This as you may imagine was slow work; I should say that nine hundred a day was the maximum. In your article you say that nine hundred or one thousand five hundred was a fair day's work for a pressman *or* helper. I think this should read *and* helper; there were almost invariably two to a press — one journeyman and one apprentice — except with the more advanced apprentices, who had charge of a press with a younger apprentice to help them.

The sheets were printed on dry stock. I am sure I never saw any dampening of sheets in that department, but in most other work done there the paper was wet down first, and kept about the same degree of dampness until the job was finished. The color was furnished us dry and was ground and mixed as it was needed, mostly by the apprentice, while the journeyman made the form ready. This was generally the rule all over the shop. All colors came dry, except Chinese blue and black, and perhaps a few others.

A man was employed to grind most of the ink, where comparatively large quantities were needed, but on smaller and more particular jobs, each pressman had his own stone muller and ground and mixed his own ink. In the oil-print department they had certain standard tints, of which they kept a little stock on hand, carefully protected from drying, and replenished them by fresh grinding when needed.

Most of these forms were kept locked up all the time. When a run was finished, the chase with tympan frame attached, containing all the make-ready, was lifted off the press and carefully stood aside, and the chase with the next two colors put on. This, while involving quite an outlay for chases, etc., effected a considerable saving of time in making ready. A different point hole was used for each impression, as can be seen by some of the prints I have sent you; fifteen or more point holes are on some, showing that that number of colors have been used. It would take quite an expert to pick out and number the different colors.

As far as the work of the licensees not equaling that of Baxter, I never saw any of his, but think you will find on examining specimens I have sent you, that they are very nearly perfect. These prints are nearly, if not quite, fifty years old, and to my eye show no deterioration. The smaller prints were sold at about 18 pence each, and I believe were originally designed to use as labels on cotton goods, but gradually got to be used as pictures. They were generally trimmed close and mounted on the embossed card, showing the title, etc. These prints were, as you say, each subjected to careful inspection, and none allowed to go out unless perfect.

When our firm moved their shops from London to Kingston-on-Thames, about 1860, several of our men left and were employed by Kronheim Company, who were endeavoring to do that class of work, but I never saw any of their work to equal ours.

In reference to the tympans used by Baxter being of sheet metal, ours were simply of calico stretched tight on the frame, enclosing the necessary additional paper sheets and overlays. I never heard of sheet metal being used for that purpose. ROBERT E. LEBLOND.

[NOTE.— It is not generally known that Mr. LeBlond has the finest collection of Baxtertypes in this country. This is the opinion of a connoisseur who has seen the principal collections in Europe. American processworkers can find much of value in the study of these old processes, especially since some of the details may be made use of in present-day practice. This is especially the case in view of the breaking down of hard-and-fast lines that in the past held the different methods apart. Now the combined effects produced by using more than a single process in one reproduction shows advantages in broadening the scope of all illustrative efforts.— EDITOR.]

A JOURNEYMAN'S VIEW OF FAIR-PRICE MOVEMENT.

To the Editor: NEW YORK, January 8, 1909.

The employing printers of this big burg are getting together for the purpose of finding out what it costs to do business and to devise means of screwing up courage generally so as to charge enough for their work.

Among those said to have been at a recent gathering were some with statesmanlike qualities; others whose mistaken ideas have led their followers a merry dance and inflicted great injury on the craft. William Green and his fellow Typothetæites must see now that had they handled the eight-hour proposal in a sensible manner they could have made of it an opportunity to put the business on a

higher plane. There was the opportunity for all hands to get together and weed out the evils. The Typothetæ said that the public would not stand for the increased prices, so we could not have eight hours. Business was booming then. The public paid for the eight-hour strike. Now trade is dull and we are told the public will pay for eight hours if the printer will charge it. These statesmen seem to be a little mixed, and as defenders of the dear public there is something amiss with their record.

Were they mistaken about the eight-hour day three years ago or were they just plain bunglers? If Messrs. Green and Smith really believe now that prices should be and can be raised they should recognize that labor is a big factor in the game.

This question of charging fair prices is largely a matter of moral courage. If employers are encouraged to "jew down" their employees and take a mean advantage of them, how can they be expected to resist the same tactics on the part of customers, or be expected to assume a high moral ground in their relations with competitors? The Typothetæ is behind the good-prices movement in New York. It may be in good faith or a mere organizing trick to stave off the growth of other employing printers' organizations. My doubt about its good faith is due to the fact that while in New York the Typothetæ is preaching square dealing among men, its national secretary, John Macintyre, is prosecuting a gum-shoe campaign in which he is doing all he can to put his knife in the back of the unions.

If there is to be a square-deal era inaugurated, to be successful it should include all; its foundation must be with labor. It is inconsistent on the part of Mr. Green and others to be preaching social duty in New York and at the same time have Secretary Macintyre out in the country spreading the doctrine of meanest selfishness. Perhaps Macintyre thinks his job is dependent on provoking discord, but Messrs. Green & Company are paying his salary, and should see that his conduct jibes with their professions.

The first essential to good, fair prices is uniform labor conditions. Mr. Macintyre is evidently opposed to that; Messrs. Green and Smith apparently overlook it.

J. J. M.

PRINTERS AS INVENTORS.

To the Editor: NEW YORK, January 18, 1909.

I do not know who John L. Grabe, the writer of an article in the December number of THE INLAND PRINTER may be, but his knowledge of "Possibilities for Inventors in the Printing Trade" is as limited as his fame. He asks for things which have been on the market for years, sees chances for improvement in things already improved, and makes the sweeping statement that "no inventions in printing have as yet been made by a working printer."

Does he not know that the best galleys in use to-day were invented by printers — Lincoln, Milholland and Clark, all of them practical men; that Warnock as well as Wilson, both printers, invented sectional blocks and register hooks, which are used all over the world; that James L. Lee, of the Challenge Machinery Company, a printer, is the originator of register hooks, and the inventor of many practical improvements in the printing trade? The very device he clamors for, an attachment for the Linotype which will cut off the blank portions of slugs as they come from the machine so as to permit cuts to be inserted, is the invention of E. B. Clark, a Pittsburg printer, and it has been on the market for years. And as to "spacebars" or "spacebands," as they are termed by practical men, if "no method for repairing them has as yet been devised" how is it possible that "several machine shops make this line a specialty?" Regarding a "lead and slug sorting machine," which Mr. Grabe believes a crying need, how long would such a machine be required to run in the average printing-office each day to sort and stack the leads? And why expend time, money and effort to produce a machine which would save the labor of a $5-a-week boy? If the Government spent a fortune to secure a coin-counting machine, what's the answer? I am sure, too, that our friend is not posted on half-tone mounting on wood, if he never saw the plates "anchored" and not tacked through the edges, which method permits them to be trimmed flush all around; nor yet is he familiar with the invention of a San Francisco printer, William Brown, which has the same object in view. And a gauge for a mitering machine? Mitering machines have been so equipped for years. Now, I am sure Mr. Grabe has not been keeping in touch with modern printing, and speaks from the dim and misty past.

History is replete with the inventions of printers. Was not Gutenberg himself a printer? Ever since his day it has been the practical printer to whom the craft is most indebted for its improvement. It is fair to presume that many of the improvements in printing accredited to others were first suggested by practical printers and developed by mechanics who got the credit. The Thompson Typecaster, destined to occupy a place in the printing-office second only to the Linotype, is the invention of a printer and Linotype operator.

The Cox Brothers, of Battle Creek, Michigan, the most prolific of inventors in printing-presses, typesetting machines and mailing machines, are all printers. Merritt Galley, inventor of a printing-press, and many other improvements in printing, was a printer. Over five hundred patents have been issued to him. George P. Gordon, inventor of the Gordon press used everywhere, was a printer. H. E. Hempel, inventor of the Hempel quoin, was a printer when he conceived the idea of his mechanical quoin, now in universal use. Benton, the inventor of the engraving machine which bears his name, is another printer who rendered the most important service in improving the printing art. Were it not for his pantograph engraving machine, printers might never have known the Linotype, as it made the making of matrices a commercial possibility. Nor can his unit system of making type be considered anything but an important improvement. Darius Wells, a New York printer, will be remembered wherever printers use wood type as the inventor of the routing machine by which wood type were cut rapidly and cheaply. His contributions to the art were most important. Charles H. Westcott, another New York printer, was the inventor of a typecasting and composing machine which was exhibited at the Philadelphia Exposition in 1876. It was the forerunner of a promising line of composing machines. Frank Brown was a printer when his mind was directed to the improvement of printing methods, and the Compositype typecaster is his monument. T. S. Bowman, a St. Louis printer, was a pioneer in the invention of the typographic numbering machine. Samuel Bingham, pioneer roller manufacturer, was a printer who improved the old method of casting rollers and built a business which endures to this day. Timothy Alden, a printer, was the inventor of a typesetting and distributing machine in 1856, which, but for the advent of better mechanisms, would have been accounted a successful and valuable improvement in the art. John Henry, inventor of printing-presses, a New York printer in 1860, made many improvements in the art. W. O. Hickok was a printer when he invented the ruling machine, without which the bindery to-day would be at a loss. A. N. Kellogg, inventor of patent insides, was a printer when he conceived the idea which has been such an important factor in building up small country papers.

F. C. Foster, after whom Foster initials, type and borders are named, is another printer to whom the craft owes much for his inventiveness. Labor-saving rules were first thought of by Houghton, an ingenious English printer, about 1846. George F. Nesbitt, a New York printer, in 1852 invented a machine which made the stamped envelope used by the United States Government, and also invented a press which printed several colors at one impression. G. H. Sanborn learned the printing and bookbinding trades, and while working at his trade invented the edition backer. His cutting, sawing, embossing machines and presses were welcomed by the trade and made his name famous. David Bruce, the founder of the Bruce typefoundry, was a printer. His inventions and improvements in stereotyping were scarcely less noteworthy than those of his son, David, Jr., also a printer, in typefounding. The Bruce typecaster is the model for machines of this class all over the globe. His brother George also added to the fame of this noted family of printers by his improvements in typecasting.

Does not James Conner, printer, typefounder, inventor, the first to make matrices by electrotyping, deserve a niche in the temple of fame? Archibold Binney is another printer who made many improvements in typefounding in the early part of the nineteenth century, and Jonas Booth, of New York, who added much to the improvement of printing-presses about the same time, was a printer. Frederich König, inventor of the power printing-press, was a printer when he set about improving the printing-press. The result was the cylinder press, the first of its kind, and it revolutionized the work of the pressroom. Breitkopf, eminent Leipsic printer, made a name for his house two hundred years ago by his inventions in typefounding and music and map printing.

And what of that eminent family of French printers, Didot? Are their contributions to the art to be ignored? Is not the Didot system the one used to-day in European printing-offices and typefoundries? And are our world-famous practical pressmen, Scott, Miehle and others, whose inventions are epoch-makers, to be ignored? And in stereotyping, was it not Charles Craske, a practical man, who was the inventor of the *papier-maché* process? Surely, it is the workmen who have improved the art of printing, and to defame them by such assertions as those made by Mr. Grabe is to attempt to rob them of the honor due them.

A. P. RINTER.

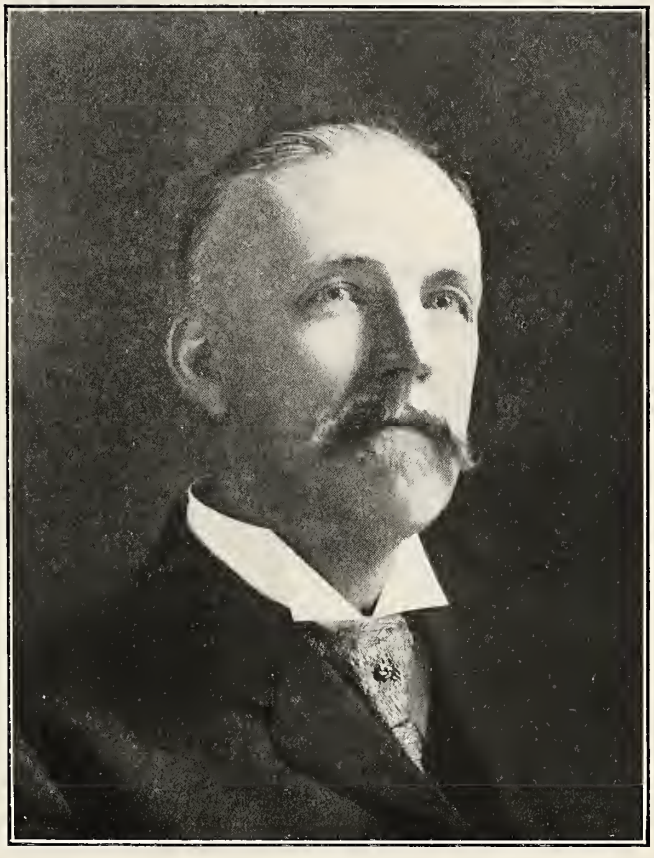
THE PRINTERS' LEAGUE OF AMERICA.

To the Craft:

The last two months of 1908 were busy ones in Printers' League circles. The New York branch was put to the practical test many times each month, showing results that were gratifying and effective both to the unions and the League. A clearer conception of the League's methods has been imbibed by the officers and members of the unions, and results which would have been serious except for the equitable dealing with such subjects through the League have been a cause for rejoicing to both employer and employee.

Before the institution of the Printers' League employers of union labor had no one to turn to for a clear understanding of union rules and regulations, except the naturally biased opinion of the union or the union officials, so that whenever a misunderstanding arose the employer was brought face to face with accepting the interpretation of a union official in order to avoid the alternative of a strike. Now, while misunderstandings are not of frequent occurrence, when they do arise the employer refers the matter to the joint board of the two organizations interested to straighten out the matter, while he continues to devote his energies to the details of his intricate business. The reason for a diminution of misunderstandings is that the League has inculcated its principles of fairness into the unions and they are therefore more anxious to arrive at an equitable and fair solution of any problem involving its privileges or rules when dealing with League members, and the union therefore sees that its interests are looked upon in the same spirit of fairness as if it was a member of the League, as it really is in working out these problems. What the unions appreciate most is that the League is fearless in its decisions whenever differences of opinion arise. Should the employer or the union be in the wrong, its trade court or executive committee points out to the erring side its untenable position, and both parties recognize the soundness of its decision.

During December, when a partial resumption of business took place, several minor disputes arose in shops of League members, which might very easily have assumed



CHARLES FRANCIS.

grave proportions had there been no "court of adjustment" open to air these matters. It is worthy of note that every one of these questions was amicably settled "out of court"; in other words, it was not found necessary to appeal to arbitration, which is the last resort, but consultation and conciliation served the purpose.

In November the League was favored with the confidence of the Allied Printing Trades Council and was successful in straightening out one or two cases of misunderstanding where the use of the label was concerned. This had the effect of drawing two new members into the fold. Then in December the council took official action allowing all questions of alleged violation of label privileges involving League members to be discussed by the Printers' League; this brought more new members, and when formulated on a permanent basis will undoubtedly prove of vast benefit to both members of the League and council. The latter's

former method was to deny any right to an explanation, simply reserving to itself the right to withdraw the label.

It is with genuine regret, however, that the League finds itself unable to join hands with the council in the administration of the label. The council claims it to be a chattel which it has for sale or rent and that its usefulness would be impaired if the council is not sole arbiter of contracts entered into. The League offered the council an alliance to dignify the label as common property emblematic of the fair and equable rights of both employer and employee, so that, as with other matters, it could become a subject of mutual consultation, conciliation and arbitration, and not a club which in the hands of unthinking or unscrupulous parties might become dangerous to the peace of the community.

It is hardly to be expected that the broad principles of the League will be grasped by both employers and employees in a few months, and consequently, although declined at present, the League hopes to arrive at an understanding later that will achieve such results as to make the label a prominent factor. It will then be a symbol of complete accord between the unions and employers.

The employers' New York branch is now discussing the interchange of work among employers having union labor in all the different branches of the business, one of the main points the unions and the Allied Trades Council aim at, and it is this that makes the League feel there is still a lack of comprehension on the part of the council in regard to its main aim and object.

In order that the council might consider and that the public may know, the Printers' League of America, New York branch, desires to show some of its objects in the following:

1. The enjoyment of peace and consequent steady work, whenever there is work to be done, by its members.
2. The cessation of a drain on labor's resources, which practically amounts to a low wage scale, by the abolition of strikes and lockouts.
3. The absolutely fair adjustment of all disputes.
4. The unqualified recognition of the right to organize.
5. The formation of leagues of bookbinders, electrotypers and ultimately all branches of the business on the same broad principles of the Printers' League.

The international officers who are familiar with the workings of the League see in it the transformation from a period of war to an era of peace with prosperity to all when the whole country is organized along these just and fair lines.

Again referring to the local label situation, much fault is found with the application and license for the label. These documents were mailed to the trade about December 5, 1908, and those who use the label were informed that their applications should be in by the 19th and positively not later than January 1, 1909. The agreement is looked on very generally as being in restraint of trade. There is no opening left for competition. Certain prescribed places to have the various classes of work done are pointed out and, irrespective of the minor consideration of price, the user of the label is commanded to place his work at such and such a shop.

It is an open question in the minds of some whether this "license" would hold good if put to a test at law, but there is no question in the minds of a large number of dignified employers that the attitude the Allied Trades Council has assumed throughout by its arbitrary actions in accepting the statement of a member and giving no hearing to the accused, is making for the unpopularity of the label. It is roughly estimated that at least fifteen former users of the union label, while heretofore placing it on the entire product of their shops as an emblem of skilled work turned out under living conditions, will use it only where a demand is specifically made by the customer. The council at worst may be considered narrow, though — as it is generally accepted its desire to purify label administration is sincere — it is hoped it will consider the matter in a broader light hereafter.

The dinner of the Printers' League on November 24, which has been previously touched on in these columns, proved far reaching in its effects. Outsiders who never before fully understood the scope of the League are now stanch adherents of its policy and are loud in their praise of its aims, purposes and past accomplishments. Many letters of hearty commendation have been received and from various sections of the country come requests for information.

The employers in the League represent:

1. The employment of six thousand or more members of organized labor.
2. Six per cent of all employing printers in the city of New York and about ten per cent of the most representative houses.
3. There are approximately seven hundred cylinder presses in operation in shops of its members.
4. Taking the lowest possible average of $10 a week for the earnings of an employee in a League shop its weekly pay-roll amounts to about $60,000, or $3,120,000 a year.
5. The League is open in its membership for the smallest as well as the largest shop and therefore, taking both into consideration, its average would be cut down in matter of value of equipment. But there are fifteen shops among its members whose plants easily represent an investment of $100,000, or a total of $1,500,000; and another fifteen at $50,000 each, or $750,000, and, averaging the balance at $6,000 each, or a total of $132,000, we find a sum total of $2,382,000 invested in machinery in shops of the League.

These figures, if nothing else could, should prove to the unions that it is good business policy to help the League, by favoring it in contracts, thereby making it the one place in which all employers favorable to organized labor would be found. Here we have more than $2,000,000 worth of machinery whose operation is given solely to members of the various printing-trade unions; the actual distribution yearly of over $3,000,000 in wages and happiness and contentment offered six thousand people at a minimum, not counting those dependent on these six thousand workers.

In quoting these figures we have been conservative in estimating the capital invested. We have not considered the amount represented by the various "special" appliances and machines, nor the branches of the plants subsidiary to the actual printing rooms, such as foundries and binderies; nor have we said anything of the vast amount of money paid out yearly by these "fair" employers for stock, the making of which in its turn has given the means to live to other thousands of organized laborers. In fact, to go into the matter thoroughly would take up too much space in these valuable pages; but the above is sufficient to show what the League is capable of, and, when remembering its constitution and by-laws, it is considered that here in an organization reaching the millennium of union aspirations — the recognition and utilization of the unions. Does it not seem wise to encourage and help that organization? The League under its constitution can never be a fighting organization, but for that reason is it wise, is it fair, is it just, to oppose it, hamper it, treat it with distrust, harass its members by putting on it the burden of excessive wages — wages that the employer finds it difficult and in many instances impossible to pay — and altogether limit and curtail its scope for usefulness and advance?

And yet that is what some branches of the unions are

doing. Unwittingly may be, from the lack of a more perfect appreciation of the situation, but none the less detrimental, not alone to the growth of the League, but to their own prosperity and general advance.

You union men who have not yet fully grasped the meaning of this Printers' League movement, stop and consider what the figures above quoted mean and, once and for all, put faith in the League. Believe in it! Listen to those in your ranks who do understand it and try to strengthen the hands of those who would be friends if they will be permitted. Therefore, in order to help yourselves, give your hearty support and coöperation to the Printers' League of America.

To you employers in other cities who have so far formed no Printers' League, the New York branch offers all help to organize and to affiliate so that the National Printers' League may become a fact. This branch will coöperate heartily and will issue a receipt for your charter, the latter to be furnished you when issued by the main body. Let us form the national society *now*, so that the same peaceful conditions existing in New York League shops may obtain in all other cities and thereby insure to the printing business of the country a new era of prosperity with "Justice to all." Address the corresponding secretary, at 75 Fifth avenue, New York, for any and all information you need.

CHARLES FRANCIS, President New York Branch.

PASSING OF THE "COMICS."

R. F. Outcault, the cartoonist, writing to *The Editor and Publisher*, says: "You have asked me if I believe the comic supplement will continue as a big feature of the Sunday papers. I don't believe it will, any more than one style of theatrical amusement will continue to hold public favor. The taste in plays and amusements changes from year to year, as we have all seen.

"The old-fashioned melodrama, the Shakesperean play and the ancient comic opera have all been supplanted by vaudeville, problem plays and moving pictures. The once popular style of humor of the Mark Twain, Josh Billings, Artemus Ward type could hardly be revived with success. Bill Nye's fun was tremendously popular once, but I doubt if it would have the big go now. Chimmie Fadden and Mr. Dooley, which were both such tremendous hits, have become old-fashioned with the fickle public.

"Some chap will say that the reason is because all these men have written so continually and so well that they finally became exhausted. Very well. Where are the men to take their places in the same line of work and keep up the same standard of excellence?

"Public taste goes by fads. Poets, authors, humorists, actors and artists have come and gone in groups, which is fortunate for them. The political cartoon of the weekly comic paper has lost its power and popularity, and that group of cartoonists have found other fields. The public is getting comic indigestion, and will soon demand a change of comic diet.

"Let me humbly suggest that there are many comic supplements that are not comic, just as there are many doctors who can't cure, many preachers who can't preach and actors who can't act.

"I think I have noticed in the West a greatly decreasing enthusiasm and declining interest in comics and picture stories. Publishers who put forth juvenile books made up of the pictures from comic supplements tell us that the sale of these books has taken a decided slump. 'Newspaper plays,' as they are called along Broadway, are not 'turning 'em away' as they used to do, and are looked upon now as bad ventures."

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE London *Daily Mail*, which has for a number of years issued an edition in Paris, purposes early this year to issue an edition in Berlin — in the English language, of course.

POSTER-PRINTING houses in Germany complain that they are alarmed at the proposition of the Government's fiscal department for a tax on posters, as their larger customers are withholding their orders for new work through fear of the extra expense they will be put to should the tax be really imposed. One firm alone estimates that a tax on its posters would amount to $20,000 annually.

UPON the complaint of one of its competitors, the publishers of the Braunschweig *Tageszeitung* have been haled before the courts, the offense being that the paper had made a practice of repeating advertisements, without charge, which had been ordered to be inserted only once; in fact, some were printed which had never been ordered or paid for, this tending to mislead the public into the belief that the journal was a popular and well patronized advertising medium, all of which was in contravention of the laws against reprehensible business practices. The court warned its proprietors against a continuance of the practice, to avoid a fine of 50 marks for every free or unauthorized publication of any advertisement.

THE various societies and unions of graphic art employers and employees in Germany do not confine their attention solely to the economic and wage topics of their trade, as seems to be the general custom in America, but devote much of their time and energy to the technical and artistic side of their work. Each issue of the trade journals contains reports, more or less lengthy, of lectures delivered at their meetings by competent men upon technical subjects, often including dissertations on language, and of the discussions generally following them. The writer attended one of these meetings not long since in Hamburg, where the speaker of the evening gave a most interesting talk on the history and manufacture of paper, which was illustrated by lantern slides. The lecture room was crowded, which showed that the interest taken in the topic was very keen.

IN the matter of selling books on Sunday the supreme court of Saxony has rendered an important decision. A newspaper and book dealer at a railway station was proceeded against because he had kept his stand open for business during hours of church service on a certain Sunday. The lower court fined him 20 marks, or two days' imprisonment, for violating the regulations pertaining to Sunday rest. The defendant appealed to the higher court, which reversed the judgment and laid the costs of the case upon the state, the grounds for the reversal being that the sale of literature was a necessity for the traveling public, the same as the sale of food and drink at railway stations. As the operation of railways especially could not be brought under the regulations covering Sunday rest, so, likewise, could the sale of literature to travelers not be interfered with.

ONE rarely hears of printers or publishers amassing a fortune sufficiently large to enable them to leave legacies. The case of the late Herr Herman Schönlein, a printer and publisher of Stuttgart, is therefore noteworthy. He left 2,000,000 marks to be held in trust by the city of Stuttgart, of which 1,000,000 marks were assigned to an employees' pension fund, 500,000 marks to an employees' loan fund, 400,000 marks to assist the Hallberg Endowment, from which needy members of the book trades are supported,

and 100,000 marks for a special fund to relieve immediate needs. In addition, he devised 150,000 marks to the Leipsic University, a like sum to the Technical High School of Dresden, 350,000 marks to the relief fund of the General Association of Book Trade Employees at Leipsic, and various smaller sums to other benevolent trade organizations. His employees were also generously remembered.

THE typefoundries of Germany have in recent years devoted special attention to the redesigning of the Fraktur, or ordinary German text type, and have succeeded in producing a number of harmonious and beautiful faces, together with suitable full faces to accompany them. The results have been so satisfactory that one is almost tempted to hope that the strenuous efforts which are being made in typographic, literary and scientific circles to secure the general adoption of the *Antiqua* or Roman body-types for German printing will not be successful. It is a pity that earlier readers of German did not have the privilege of enjoying the handsomer and more readable Fraktur faces of the present day. But, perfect as these now are, they will not retard the advance of the *Antiqua* faces, as the founders have been equally industrious in improving the Roman body-letter, in which work they have been almost as successful as with the German faces, some recent results making one wish that American printers might have the opportunity of using them.

GERMAN newspaper and advertising circles have been very much perturbed of late because of a proposition made to the Reichstag by the Secretary of Finance, having for its object the placing of a tax on advertising. The proposition calls for a tax of two per cent on the insertion rate for daily papers with a circulation of five thousand or less, four per cent for circulations up to ten thousand, six per cent for those up to fifty thousand, eight per cent for those up to one hundred thousand and ten per cent for those over one hundred thousand; for weekly journals, the rate called for is ten per cent, and for special supplements twenty per cent. Posters are also included at various rates. Exempt from tax are listed the advertisements of the governmental and municipal authorities, domestic religious associations (in so far as they do not relate to their financial interests) and persons seeking employment, the last named being limited to five lines. The burden of taxation is upon the advertiser, but publishers are to be responsible for its payment by their patrons. There is a very reasonable hope, however, because of the strenuous remonstrances by publishers and advertisers, that the Reichstag will not accede to this unwelcome tax scheme, although a yearly income of 33,000,000 marks ($8,250,000) could be derived from it. The amount of the anticipated revenue gives some idea of the extent of the advertising business in Germany.

AT a recent meeting of the local foremen's society of Dresden, Herr Dabelstein, a lithographer, spoke of the art of printing on tin, a process concerning which but little is generally known. One of its chief characteristics is that the impression is not made direct from the stone onto the tin, but to a cylinder covered with a gum or caoutchouc fabric, from which the design or matter is printed. Because of this method of double printing the technic of the lithographic drawing must be a specially sharp one, in that the transferring fabric has a tendency, particularly if it should not be drawn extremely taut, to spread the ink. Furthermore, the design must be made just as it is to appear in print, and not in reverse as in ordinary lithographic methods. The perfection to which the reproduction of colored and other subjects has been brought was illustrated by Herr Dabelstein in a display of containers made of tin, ranging from small bon-bon boxes to cases thirty inches high used by cocoa manufacturers. Specimens in as many as fourteen colors, and evidencing very difficult work, were shown. Where a white color is desired the sheets have to go through the press upward of six times to secure a satisfactory covering. A gold effect is obtained by bronzing either before or after the printing of the other colors. In the latter case the sheet must be lacquered, to prevent the adherence of the bronze to other parts of the print. The art of tin printing is comparatively new. Twenty years ago the printing was done directly on the tin, the printing surface being a zinc plate etched in high relief, but the results were far behind those of the present.

AMERICANS often point with pride to the size of some of their large business organizations, but it is doubtful if in America a private printing-office can be found to rival in magnitude that of the August Scherl Company, Limited, of Berlin. This concern employs in the city of Berlin alone two thousand four hundred persons and operates twenty-five rotary presses, eleven cylinder presses, thirteen power paper-cutters and many composing machines. Inclusive of its branch establishments it employs a total of five thousand persons. Among the publications issued by the Scherl Company are the *Berliner Lokalanzeiger*, *Der Tag*, *Der Montag*, *Berliner Abendzeitung*, *Sport im Wort*, all newspapers. The periodicals are: *Die Woche*, *Die Gartenlaube*, *Die Weite Welt*, *Vom Fels zum Meer*, *Sport im Bild*, *Export Trade*, *Der Praktische Wegweiser* — in two editions. The weeklies consist of the *Allgemeine Zeitung* and *Internationale Wochenschrift für Wissenschaft, Kunst und Technik*, as well as the *Berliner Wohnungsregister;* and in addition the city directories of Berlin, Breslau, Frankfurt a. M., Halle, Leipsic, Magdeburg and Stettin. The mechanical departments are provided with modern technical machinery and apparatus. The newspaper stereotyping department has six metal furnaces, seven drying ovens, fourteen finishing blocks, with the necessary quota of auxiliary machines; recently two "autoplates" (stereo-platemaking machines) have been added. In the interval between 3:30 and 5 P.M. about three hundred stereotype plates are produced for the *Berliner Lokalanzeiger;* for the morning edition seven hundred are required. For special editions as many as twelve hundred plates are often gotten out. The various cuts, autotypes and electrotypes required for the illustrated publications are produced in the establishment's own photoengraving department. The illustration library contains over twenty thousand portraits of prominent persons of all countries. Three compound engines of four hundred horse-power each supply power and light for the Berlin branch.

FRANCE.

THE commission of finance of France has increased the stamp tax on posters of large dimensions. The new rate will produce a revenue of about 700,000 francs ($140,000) per year.

THE number of Esperanto societies is now given as 1,057, of which the largest number is in France, this being 207; of the remainder England has 158; America, 163; Germany, 87; Asia, 23; Australia, 18, and Africa, 15.

THE souvenir post-card industry of France is suffering a decline. The manufacturers of the picture postals are bewailing the situation bitterly and lay much blame for it upon the reduction in postage on letters.

THE editor of the *Bulletin Officiel*, the organ of the French master printers, has recently been fortunate enough to find a collection of autograph letters by Senefelder, the inventor of lithography, written while he was living in Munich. They had for fifty years been in the possession of an autograph dealer, who was not aware of their great value, which will increase as time rolls on. The letters,

which are now being reprinted in the *Bulletin Officiel*, depict the hopes and disappointments which Senefelder experienced in the development of his invention.

On June 17 of this year a party of about thirty French master printers will embark at Havre to pay a visit to the United States, for the purpose of inspecting American printing establishments and machine factories. The trip will take up about thirty days and among the cities visited will be New York, Philadelphia, Washington, Chicago, Boston, Albany, etc., while Niagara Falls and other noteworthy scenery will also be included. The cost of the journey is expected to be about $500 for each member of the party, traveling first class. The organizer of this instruction trip is M. Oudshoorn, who is the representative in France of the Miehle press and other American machines.

In the field of copyright the following occurrence deserves notice. A pianiste ordered six hundred programs, to be printed by a provincial printer of France, giving him her photograph, from which she wished him to prepare an autotype plate for use on the program. The printer filled her order, but shortly thereafter was sued by the photographer who had made the original picture, claiming damages of 2,000 francs ($400) because of unwarranted imitation of the portrait. After a thorough consideration of the case, the court decided that the photograph, because of its artistic and original posing and arrangement, could not be held to be a simple personal picture, and fined the printer 200 francs and the costs of the suit. An appeal to a higher court has proved without avail.

An interpellation was recently offered in the French Chamber of Deputies by several members, formerly printers, who complained that the directors of the national printing-office had bought some American printing-presses and that the agent who sold them was being given unlimited freedom of entering the printing-office whenever he chose to show prospective customers these machines in operation, so that the Government's printery had become virtually a selling depot of this press-building concern. The answer was that the administration would very willingly refrain from buying more machines in America if similar ones were procurable in France; also that the representative of the printing-press company would hereafter be denied the privileges he had been enjoying.

A new universal speech is heralded from Paris, where B. Gajewski recently gave a dissertation on a "speech of the future," invented by him, which he termed the musical "Solresol." The new language embraces 2,660 words, which are built up from the seven syllables designating the vocal notes of the diatonic scale, namely, do re mi fa sol la si. The most interesting feature of the language is that it may be written with music notes, and also with Arabic numerals. One can not only speak it and express it in signs, but it can be played on the piano or the violin. In addition, it will be easy, in expressing the seven basic syllables, to use the seven colors of the rainbow, enabling the easy sending of messages at night over great distances by means of varicolored lights. A writer in a printer's journal, in speculating upon the general adoption of "Solresol," which, of course, no one need fear, says: "We would need only an alphabet of ten letters (a, d, e, f, i, l, m, o, r, s) or only seven figures (1 to 7). The modern 'square'—pardon, I mean job—compositors would enjoy the coming of a golden era, in that they could, instead of with letters and figures, get up their artistic creations with squares printed in the prismatic colors—the highest and most perfect achievement that one could ask from blockheads." This critic evidently does not favor the prevalent grouping of lines and matter in squares.

SWITZERLAND.

In the year 1893 the legislature of Switzerland established a tariff on foreign journals coming into the country, as a measure of protection for the domestic publications, the tax being two centimes (two-fifths of a cent) per copy. Though the tax at first had the effect of decreasing the influx of foreign journals, in later years the tide has very appreciably turned. In 1897 about two million copies of outside journals found sale, bringing to the state treasury a revenue of 42,000 francs. In 1905 the sales rose to three million copies, with a tax of 65,000 francs, and in 1907 as many as 4,426,285 copies were admitted, whose taxation produced a revenue of 94,421 francs ($18,223).

AUSTRIA.

According to statistics in the printing employees' journal *Vorwärts*, there are now in use in Austria 208 Linotypes, 127 Typographs, 72 Monolines, 49 Monotype keyboards and 30 Monoline casting machines. At these machines 737 persons are employed.

The Ministry of Labor of Austria, which now has control of the trade schools of the country, has increased the yearly subvention of the Vienna Printers' Trade School from 5,500 to 6,700 crowns. It has also appropriated 10,000 crowns for the purpose of improving the tools, appliances and condition of the workrooms of the school.

HUNGARY.

The minister of education has authorized the director of the Museum of Industrial Arts at Budapest, Dr. Elemér Czakó, to organize a printing-trade school, for which purpose a fund of 60,000 crowns ($12,000) has been appropriated.

At the postoffice of Semlin there were recently burnt, by order of the police court, two thousand volumes of a "History of the Servians," by Dr. Stanoje Stanojevich, professor at the University of Belgrade. The edition had been printed for distribution to subscribers in Croatia and South Hungary, and their confiscation was no doubt due to the work being considered of a seditious nature.

Statistics respecting the state of the printing business in far-off countries often surprise us; for instance, the following figures relating to Hungary, which are taken from *Typographia*, the organ of the printers' union of that country: On June 30 last there were counted in Budapest 223 printing-offices, of which 198 (eighty-eight per cent) are union shops. These employ 2,413 compositors, 122 proofreaders, 530 pressmen, 402 composing apprentices and 165 pressroom apprentices. There are in use 105 composing machines and 1,057 presses. In 328 provincial cities there are 770 offices; 735 of these, from whom reports were obtainable, employ 2,222 compositors, 890 composing-room apprentices, 474 pressmen and 174 pressroom apprentices. These offices use 21 composing machines and 1,535 presses.

SWEDEN.

A station for the transmission of pictures by telephotography has been established at Stockholm. It is operated on the system of Professor Korn, of Munich, and on October 7 the first photograph was telegraphed from that point to the *Lokal-Anzeiger* of Berlin, a distance of nine hundred kilometers. The picture was reproduced by the receiver in twelve minutes.

The Printing Trade School of Stockholm has received from the General Association of Swedish Master Printers 1,000 crowns to help defray expenses in 1909; from the employees' union it received 300 crowns, to cover three years. The school is attended by forty-four scholars, who have also the opportunity of learning the operation of hand and power presses.

Translated for THE INLAND PRINTER.

THE CALL OF THE SOUTH.*

NO. II.— BY N. J. WERNER.

THUS we note in the history of German civilization and art the "call (or trend) to the south," which one might term a national characteristic from early times, being so strongly impregnated in the Teutonic spirit. This longing is well expressed in the well-known lyric of our greatest German poet, beginning with the lines:

"Kennst du das Land wo die Zitronen blühen,
Im dunkeln Laub die Goldorangen glühen?" . . .

("Know you the land where the citron blooms and amid dark foliage the golden orange gleams?") Whoever has viewed Italy's fair fields knows how strikingly Göthe's sensitive mood-painting has depicted the Southland in so few strokes of his master pencil. And especially is it printers and others affiliated with the graphic arts who love to make excursions to Italy. Many a disciple of Gutenberg and Senefelder we then find voyaging with those who balk not at hardships and privations, across the Alpine territory. And many rest not until the sea's strand puts a limit to the progress of these untiring tramps, alias journeymen, thereby earning honors for German pedestrianism and perseverance, as well as for the art preservative, in the ability to do with little, true to the example of the poet Seume, who took a "stroll" from Leipsic to Syracuse and back with but a few pfennigs in his pockets. Göthe's "Italian Travels" and Seume's "Walk to Syracuse" have truly become the best-loved guide-books of our touring journeymen. These are the insatiable nature-rovers, who



ARCH OF TITUS, ROME.
Photograph by Dr. C. A. Parker, Chicago.

would spurn hunger and thirst, and forego all comfort, in their constant readiness to drink to the dregs the beauties of each picturesque spot with a luxurious nature-thirst, and who are content to find sleeping-places in the ruins along the roadway, possessing enough imagination to see arise before them the long-since vanished pomp of the old Roman imperial grandeur and the Hohenstaufen knighthood. Many a poor devil who was not cautious enough in selecting his parents, but whose blood is fairly saturated with Mignon's yearning words, "Know you the land," can no longer resist — it drives him by an unseen power. And,



ON THE ROAD TO VESUVIUS.
Photograph by Dr. C. A. Parker, Chicago.

instead of booking for himself a seat in the "Rome Express" or attaching himself to a party of Cook's tourists, he buys himself a through ticket, per "shank's mare," via Munich, Innsbruck, Bozen, Padua, Florence, to Rome.

The danger of being ruined by loafing threatens in Italy to overcome our nature-strollers, who have, with few exceptions, an inborn love of outdoors. Every true nature-lover will himself have discovered in how seductive a manner nature works upon one in Italy. After a lengthy sojourn it becomes, with many, a veritable disease, this longing to advance still farther toward the south — ever to see more and more of it. Nature demands and supports just this passion, in that she augments more and more her attractions and peculiarities the farther one follows her. If one has viewed the seas of upper Italy, perhaps also Venice, then Milan means but little more — one must taste a bit of Genoa and of the Riviera. And must he then forego seeing Florence, the most beautiful city of mid-Italy, with all its richness of art and nature? Upon the *Viale dei Colli*, the panoramic road that crowns the Florentine hills, it gives one a pang to say good-bye. "No, no; not yet back to the North," a thousand voices cry within us. "At least let us go to Rome." And shall we depart from the holy City of the Seven Hills and make our way without having seen Naples? One would rather die, so that the words of the Italian lyrist, "*Vedi Napoli e poi muori*," that is, "See Naples and die," may not be untruthful. And we wend our steps over the ancient Via Appia in the direction of the bay of Naples. Having climbed the rugged paths to Vesuvius' summit and found a world of landscape and sea at our feet, flooded with the warm colors of the south, every thought of "*Verdi Napoli e poi muori*" flees ignominiously, for the outlook over this exquisite portion of Italian territory will scarcely stimulate any one with a desire to die; no, it awakens more than ever the wish to live, and fosters a fresh longing for the many things which may lie behind Monte Angelo, yet farther southward. Then we plod our course over the grand highway along the seashore, so gorgeously provided with charming scenery, past beautiful Sorrento, Amalfi and Salerno, down to the narrow straits of Messina, where in misty violet tints the coast of Sicily and the snow-crowned Etna glimmer out of the dark-blue sea. And our drunken eyes having imbibed

*Translated from *Schweizer Graphische Mitteilungen.*

the grandeur of Sicilian scenery, we are driven yet more irresistibly to the far-away shores of Egypt and Tunis. And thus it goes, till we reach the pyramids, the last station of the Southland courser, where all longing is satiated.

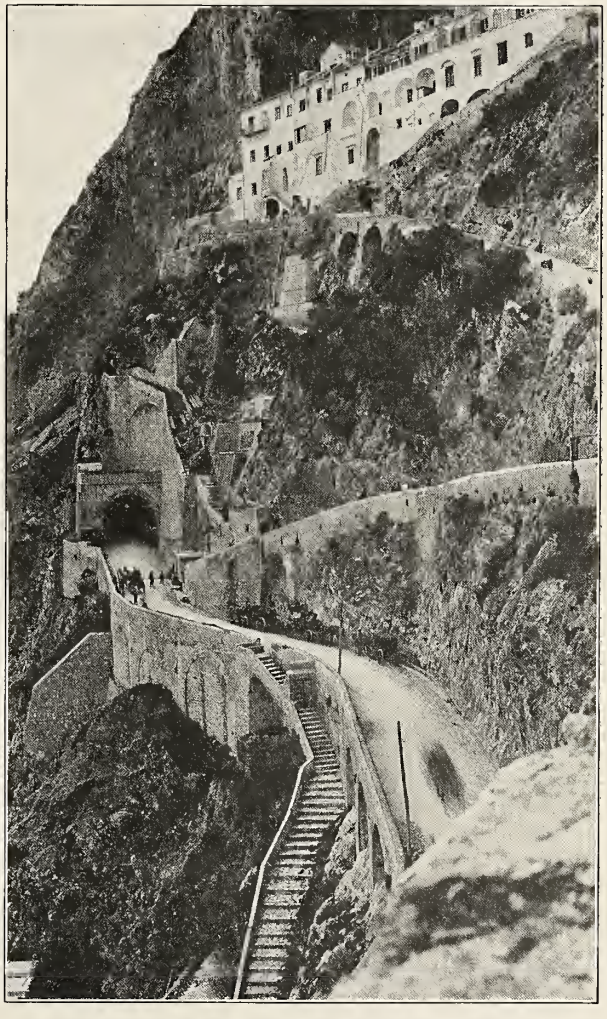
While slowly meandering on the roads to the south one sees enhancement after enhancement; nature fairly surpasses herself here. The best and best principled of us may remain true and stanch to the end, but many succumb to her seductions and find that they have found such pleasure in this period of strolling and lounging upon the roads and the mountain paths, and of untrammeled existence, that the thought of returning gives them a severe shock. Work is distasteful; the narrow workroom oppresses this son of freedom, who has become accustomed to being constantly surrounded by sun and bright



PART OF ROME'S WALLS.
Photograph by Dr. C. A. Parker, Chicago.

skies and to let his glances roam freely over wide, charming landscapes, into the far depths of rich color. Only too soon is he once more outside, in God's free nature, in which the mild climate permits of an easier struggle for existence than yonder to the north of the Alps. And thus these intrepid nature-drunkards tramp the same sunny streets from the pyramids back toward the borders of Switzerland; but a glance at the glorious north Italian lakes renders it hard to proceed farther and take leave of all the beauty that Italy offers even such unexacting folks. So the choice is quickly made, to turn about, and once more strive southwardly. In this way many an honest, brave workman, in whose bones was lodged too firmly the yearning to lie under cypresses and pines and scan heaven's blue depths, has slowly gone to the bad and become a tramping vagabond, whom it is impossible to eradicate from the Italian soil despite frequent transportations through the consulates. To these and the German societies, where such exist, he makes his periodic visits and gives also plenty of vexation. Those in whom the wanderlust and the desire to tarry ever amid charming nature has become a disease, take everything as it comes and goes, beating their way through, and many an "old regular" is a well-known, constantly recurring visitor at the consulates, obtaining a modicum of "relief." Well for him who can master himself to return at the right time and make his way back to the north forever. He escapes the slow destruction I have during my stay in Italy seen moving toward many hopeful, intelligent young lives among the German workers sojourning there. A few endeavor to hold themselves above water as "tourist guides." But who can trust himself to such, whose shabby appearance alone is enough to arouse repugnance? Then some carry the easels and appurtenances of German painters, whose compassion they have succeeded in invoking, in their excursions into the Campagna. But even this occupation does not often last. Thus many a young compatriot has here become older and worse, and his conduct does then not always redound to the honor and respect for the name of Germany. These are, however, thanks to Providence, but a fraction of those who take the trail to the south, thereby competing with the through trains, ignoring hotel and innkeepers, and with their "cold kitchen" and raw menu manage to subsist without Italian cooks.

One can not truly affirm that the German journeymen are welcome to the Italians. In a land wherein mendicancy is so common as in Italy an addition of such foreign competition can, of course, scarcely give delight. As welcome as are the faces of "paying" Germans and other foreigners, the workman is wished *a va muori e mozza te.* Nor is there any understanding of this strolling and nature-worship of the Germans, Austrians and Swiss, for these make up ninety-nine per cent of this touring contingent. I have never in Italy or elsewhere run across a French journeyman nor even an English one. I know Paris well. Here it is also the Germans, Austrians and Swiss, with whom are associated the Belgians, that come and go in



HOTEL CAPPUCINI-CONVENTO, AMALFI.
Photograph by Dr. C. A. Parker, Chicago.

crowds, hunting work as artisans, printers, lithographers and engravers and often finding it. Here they enter via the railways and on them again leave city and country. One neither tramps nor begs one's way to and from Paris. And in London, which is a constant magnet attracting for-

eign workmen, it is the same. They come here by ship and in it sail away again. Thus Italy has the dubious honor of being the Mecca of German artisans. Nearly all trades are represented. Many a master or manufacturer is glad to obtain good German journeymen and endeavors to hold them. Unfortunately, this is rarely possible. The wanderlust brings them to his shops, and this drives them away again as soon as there is a little money in pocket. " What more does one need, and why should one work before it is all gone again? " reason so many of them. Others, again, prefer not to work at all, or if forced to do so, hire themselves out for a short time as servants to the large hotels of Rome, Naples and Capri. In this manner they also become acquainted with the country and its people.

The influx is greatest in spring. When our native birds return from the warm south, they meet on the way the northern wanderbirds, southward bound. I was astonished at the great number I still saw in Rome and Naples during April and May, and also in June. Large troops of them traveled down the Via Flaminia to Rome's gates. And like their compatriots with the high-standing collars and carrying the red Bädeker in hand, they, in their scant clothing well covered with the plentiful dust of Italian country roads, also enjoyed viewing the grandeurs of the Forum, the Palatine, the Capital, the Vatican, etc. Be they



AMALFI, FROM HOTEL CAPPUCINI-CONVENTO.
Photograph by Dr. C. A. Parker, Chicago.

poor devils, yet they must see old Rome. An old regular of the guild then often takes the rôle of guide. Now, this would be all fine and nice, if a part of these wanderers did not visit the restaurants to beat them out of meals. When one sits there partaking of one's humble repast and these German " hobos " appear on the scene, it is really not very agreeable, especially if one sees that they would rather beat their way than work, where others earn their money by strenuous work in order to visit Italy, and while there works equally hard and faithfully to earn the money for his return voyage. Nor do the Italians enjoy this beating of the inns and eating-houses. Are there not plenty of native mouths seen at the tables or before the windows? When these Italian " guests," therefore, are aware of the presence of northern journeymen, they often indulge in the pleasure of making all sorts of tart remarks calculated to disturb their equanimity. Many a " rough house " have I thus witnessed in Rome and Naples, where I associated on a most friendly footing with lithographers and engravers having steady employment there. We also had our longings to go on the road through beautiful Italy. The week was given faithfully to work, but Sundays found us in the Campagna or in the neighboring Sabine or Albanian hills, and when the state of work permitted we would take two and three day trips into the farther vicinity of Rome and Naples. Thus we also became acquainted with the country and its people without " panhandling." And among us were enough compatriots who, in the same way, had ably toured Greece, Egypt and Tunis, in that they looked for and found work in Athens, Cairo, etc. Of course, we had to practice economy with our earnings, so that there remained enough to pay our way home. Naturally, the Simon-pure tramps ridiculed our method of living.

Spring comes again to our land, and the old wanderlust stirs the blood of many a disciple of noble Graphia, perhaps also to make a pilgrimage to fair Italy. Where there is light there is also shade, and strong light gives a deep shadow. These lines are meant to show the shadows of the south to those who in their ignorance imagine nothing but light is to be seen. Certainly, it is sweet to rest in *dolce far niente* under the pines, and under the influence of nature's beauteous sights one's dreams may be most wonderful ones. But trust not too deeply these insinuating charms; do not yield yourself to the country roads and chronic loafing. Be warned. These travel remembrances show you the dark side of the entrancing south. Yes, many roads lead to Rome — choose, if you possibly can, the best.

SAN FRANCISCO'S NEEDS.

A. H. McQuilkin, editor of The Inland Printer, is making a careful study of conditions in the commercial printing industry here, and is taking a keen interest in the effort now being made to organize the employing printers of San Francisco into a society having for its object a general and lasting betterment of trade conditions. At no time in our local history, perhaps, has the outlook for the permanent organization of the employing printers on a permanent basis been more encouraging. For the first time in their history the employers, individually, have invited the coöperation of other branches of the trade — the supply men and the skilled mechanic — to sit in conference and discuss the welfare of all elements of the trade. Their action is most commendable, and is worthy of encouragement. For years the three most important elements in the trade have worked each in its own way; each with a blindly selfish desire to get the most for itself out of a bad condition of affairs; each distrusting the other, and generally all on the defensive. As a matter of fact, nearly all of the vitality of the unions has been expended in creating defenses against attacks made upon them by organizations of employers, who, in turn, have felt that they must fight against the ever-encroaching hordes of labor. In turn, the supply men have played the middle against both ends, discriminating against men who pay 100 cents on the dollar and in favor of delinquent customers who finally settle their accounts on a pro rata of available assets. To use the words of Mr. McQuilkin, the trade needs an " enlightened selfishness." A little enlightenment and a get-together spirit will demonstrate that there is enough for all, and that the legitimate profits of the trade that now " leak into the pockets of the public " will be saved to those engaged in the business of commercial printing. It is encouraging, at least, to know that representatives of the various branches of the trade can put their feet under the same table and discuss the needs of the business, rather than parry and point over wage scales and hours of labor. It shows that individuals representing different interests in the industry are thinking along the same direct lines.— *George A. Tracy, in Typographical Journal.*

OVERESTIMATED.

" Yes, sir! I tell you this entire country is in the absolute grasp of thirty men."

" You don't tell me! I had no idea the number was so large." — *Life.*

EMPLOYERS' PRINTING TRADES ASSOCIATION OF SAN FRANCISCO.

From the various efforts that have been made from time to time to establish in San Francisco and elsewhere an association of employing printers, the purposes of which should be so comprehensive as to include every consideration affecting the interests of the allied graphic arts, experience has been gained of unquestionable value.

It is unnecessary to dwell on these experiences beyond the fact that they are guides to shape a course of action in the future that will bring to the printing trade in San Francisco and elsewhere an assurance of peaceful adjustment of all difficulties; a restoration of the just profits of the trades; the elimination of unethical practice, and the establishment of a definite code of trade usages—not necessarily obligatory, but established as quotable and at least nominally accepted principles to govern in all disputes.

The employing printers have not only been confronted with keen competition among themselves, but a spirit of mistaken enterprise has induced many good mechanics inexperienced in business to enter the field, and a competition so irregular and irrational has been prevalent of recent years that there appears to be no accepted valuation of printing. This condition, most demoralizing to the buyers of printing, has given opportunity for prospective customers playing one printer against another by false statements, by unfair practices of various kinds, until what little confidence an employing printer had in a competitor has reached the vanishing point.

Under these conditions, superposed on the situation brought on by the great fire in San Francisco whereby every printer had to buy a new plant — and the necessarily heavy credits extended by the supply houses and paper-dealers — the creditors of the employing printers, generally speaking, have been solicitous to aid them to organize some form of an association, so that law and order might be brought out of this chaotic state of affairs.

A personal canvass was instituted among the representatives of the supply houses, paper-dealers, employing printers, typographical union, pressmen's union, and the bookbinders' union officials, and a more or less hopeless view was expressed that conditions could not be bettered — though all expressed a desire to act to the best of their ability to bring about a more desirable condition. Where so much good intention avowedly existed the reasonable expectation was that if these expressions could be made directly in the ears of those most interested no harm could result and much possible good.

That a true mutuality of interest exists is to state a very obvious but a much ignored fact. All these interests are virtually engaged in the same business, and they are all more or less affected by any action taken by any one or more of the several interests. The source to which they all look for their profit is the public — and the public seems to be getting the most of the profits.

Each interest has competition within itself, and this fact should be kept steadily in view by the other interests, for by neglecting to guide our actions on what is reasonable to demand and simply insisting on the unreasonable, we open the same door for disorder to that particular interest by disturbance in prices as has been opened for the printing trades at large.

Obviously, so far as the supply houses and paper houses are concerned, the matter of credits is susceptible to the same reserves as in any other lines. It is inconceivable, for instance, that a merchant who has much outstanding paper can indulge in habits of flagrant dissipation and extravagance without exciting the anxious inquiry of his creditors. He is a free moral agent, of course, but he owes money, and his practices are not money-earning practices. Or, if he begins selling out at less than cost, will his creditors let him walk away with the goods? So, if a printer has obtained credit, it is of vital importance to the supply houses and to the paper houses that any flagrant act of price-cutting should be made the occasion at least of a word of caution, for if that printer can not make money how can he pay it? If the printer is encouraged to look for his profit from the public and to get it from the public, he will do less squealing about the demands of labor and the terrific profits made by the paper houses from broken packages and by the typefounders from the sale of sorts at 25 cents above list.

It is reasonable also that some consideration might be given to the fact that the paper houses are here to cater to the printing trade, and that if all the paper business was conducted through this channel the printer would actually gain in the aggregate.

That organized labor occasionally hurts itself worse than its avowed enemies is to state a truth, and in no way does it hurt itself worse than by the insistance on shop usages that ordinary economics would themselves regulate. But the lawmaker we have always with us. An opportunity to know the point of view of all the interests in the trade would assure to organized labor a steadiness of action that would be as much an asset to itself as to the other interests.

The employers in the printing trades in San Francisco show a disposition to organize as an association to treat on equal footing with the association of supply men, paper houses, etc., and organized labor, and with these organizations to establish a joint conference committee to deliberate on all questions affecting the trades. The intent being to bind no one to any course of action, but simply to so ventilate such ordinary questions of business and commercial economics that the most ordinary business intelligence will seek to protect itself against policies which point the way to ultimate loss.

The first formal meeting to consider these propositions was held on the evening of December 28, 1908. The notification to all the interests was as follows:

> Office of the Franklin Association of San Francisco, 343 Front street, San Francisco. Telephone, Kearny 4275. A joint conference between all the interests in the printing trades has been proposed and generally accepted by the supply houses, employing printers, the Typographical Union, Printing Pressmen's and Assistants' Union, and the Bookbinders' Union.
>
> The presence in San Francisco of the international president of the Pressmen's Union, the international president of the Bookbinders' Union, and Commissioner H. N. Kellogg of the American Newspaper Publishers' Association, makes this time, the closing of the year, an auspicious one for a frank consideration from all sources of remedial measures for the irregularities that have weighed on the printing trades during recent months.
>
> That much valuable and interesting information will be forthcoming is assured.
>
> This meeting will be held on Wednesday evening, December 30, 1908, at eight o'clock, in the Chamber of Commerce rooms, 1337 Merchants' Exchange building, California street (between Sansome and Montgomery), San Francisco.
>
> You are earnestly invited to attend this meeting, which may properly be classed as the most unusual meeting ever considered in the printing industry.
>
> San Francisco, December 28, 1908.

Although this meeting was called in the holiday season, a very satisfactory attendance showed the interest aroused by its avowed purposes. Among the firms and interests represented were:

Associated Printing & Supply Company.
Althof & Bahls.
Abbot, F. H.
Bardell Art Printing Company.
Barry, Edw. P.
Bartow, Joseph S.
Belcher & Phillips.
Brown & Power Company.
Boehme & Mecready.
Brunt, Walter N., Company.

Badesceu Printing Company.
Canessa Printing Company.
Calkins Publishing House.
Crocker, H. S., Company.
Dettner Printing Press.
Foster & Ten Bosch.
Foley, F. W.
Francis-Valentine Company.
Gabriel-Meyerfeld Company.
Hughes, E. C., Company.
Hancock Brothers.
Janssen Lithogravure & Label Company.
Kitchen, John, Jr., Company.
Murdock, C. A., & Co.
Morris-Travers Press.
Marshall Press, The.
McNeil Brothers.
Neal Publishing Company.
Pilot Printing Company.
Phillips & Van Orden Company.
Primo Press.
Rincon Publishing Company.
Roesch, Louis, Company.
Stern, M. L.
Schmidt Lithograph Company.
Upham, Isaac, Company.
Williams Printing Company.
American Typefounders Company.
Ault & Wiborg Company.
Blake, Moffitt & Towne.
Bonestell & Co.
California Ink Company.
Graham, George D.
Hansbrow, George R., & Co.
Keystone Type Foundry.
Mergenthaler Linotype Company.
Pacific Coast Paper Company.
Pacific States Type Foundry.
Reed, George Russell, Company.
Seybold Machine Company.
Shattuck, E. J., Company.
Zellerbach Paper Company.
Harrington-McInnes Company, Oakland.
Jordan Printing Company, Oakland.
Wetzel, B. G., Oakland.
A. H. McQuilkin, editor THE INLAND PRINTER.
H. N. Kellogg, commissioner American Newspaper Publishers' Association.
George L. Berry, president International Printing Pressmen's and Assistants' Union.
Robert Glockling, president International Brotherhood of Bookbinders.
George A. Tracy, president Typographical Union, No. 21, and president Allied Printing Trades Council.
L. Michelson, secretary Typographical Union, No. 21.
George B. Goodhue, auditor Franklin Association.
T. J. Leary, president Bookbinders' Union of San Francisco.
D. Doggett, president Pressmen's Union of San Francisco.
Charles W. Radebold, business agent Pressmen's Union of San Francisco.

Mr. I. O. Upham, president of the San Francisco Franklin Association, called the meeting to order and announced that as it was proposed to give the utmost freedom of action, so that, whatever complexion the thoughts expressed might assume, some concrete plan could be founded on the merits of the work of the meeting and other meetings that might follow, he would turn the conduct of the meeting over to Mr. Charles A. Murdock.

Mr. Murdock was received with applause and on assuming the chair said that it was certainly an honor that any one might be proud of to preside over a meeting of such a unique and representative character. The idea of calling all the interests in the trade together in deliberative council was a most happy one and could be productive of nothing but good, and a more satisfactory era for the trades was already in sight if the principles of coöperation were even adhered to in a moderate way. He would call on A. H. McQuilkin, editor of THE INLAND PRINTER.

Mr. McQuilkin said, in part:

"We are here on this the last day of the year but one, representatives in our several capacities of that great art—'The Art Preservative of Arts'—an art through means of which untold millions yearly roll into the coffers of enterprise.

"It is true that while our art has been extolled by orators and poets—and that these tributes have been grateful to us in a dim sort of way—the substantial rewards of commercialism have not come to the printer to the extent of his deserving.

"We have been so busily engaged in careful calculation ascertaining how cheaply we can do printing that we have actually lost caste among ourselves.

"Each interest in the trade has considered the situations that have come about from time to time from the standpoint of its own immediate necessity—and acting on this spur of necessity, the action has frequently been so narrow and so drastic as to injure the trade at large and therefore injurious also to the first cause.

"That many practices injurious to the trade are common, we all admit—and we must also admit that no one factor in the trade can formulate or make effective remedial measures.

"We are met, therefore—men representing in its entirety the printing trades of San Francisco—to see if we can lay the foundation-stone at least of the edifice of business confidence.

"We meet as the exponents of a great art to hear what each one has to say fully and frankly. And it is not too much to hope that out of this and other conferences we may have a new light thrown upon our estimate of each other, so that in a reasonable and considerate manner we shall arrive at a course of action or courses of action in coöperation that will place the printing trade in its own respect and in credit and profit on a par with every other business enterprise.

"A more or less satisfactory association exists among the supply houses and the paper trade houses.

"The unions are well and conservatively organized.

"But the employing printers are organized nominally only, on specific and limited lines—a weak and unsatisfactory form of organization, in which permanency is ignored. Indeed, one of the strongest organizations of this character in the East already shows signs of disintegration—though it could be preserved by broadening its activities to include the platform of joint conference between the interests, the development of which idea we are met to consider at this time.

"By joint conference the supply houses, the paper houses, employers and the trades unions have everything to gain and nothing to lose. And perhaps the first thing we have to gain is the confidence of each other.

"So long as we pull apart we will make no progress, but in carefully considered united action we are certain to arrive at our objective point—an adequate compensation for the investment of our capital, our experience and the labor of our brains and hands.

"In order to give a tangible something for debate, the following propositions are respectively submitted:

"'WHEREAS, The printing trades in San Francisco are suffering from practices which are against the best business ethics, whereby the profits of the trade are reduced, its credit brought to a low state, and competition replaced by a state of commercial anarchy;

"'WHEREAS, The paper-dealers and supply houses of San Francisco are necessarily deeply concerned in regard to this condition, and have at various times sought for remedial measures, but such efforts have not brought the fruit of their deserving owing to the inability of those most chiefly concerned to find some bond of cohesion; and

"'WHEREAS, The International Typographical Union, the International Printing Pressmen's and Assistants' Union, and the United Brotherhood of Bookbinders view with concern the lowering of the status of the trades and recognize their responsibility as individuals and as organ-

izations to aid in their rehabilitation by every means in their power; and

"'WHEREAS, The paper-dealers and supply houses of San Francisco are organized for the protection of credits, and their counsel, Mr. F. V. Keesling, sees in the coöperation of all the elements in the trade a source of great ultimate good; and

"'WHEREAS, The Allied Printing Trades Council and the printing-trades unions severally, locally and internationally, are ready and willing to coöperate with the employing printers and the supply houses and paper-dealers in joint counsel for the betterment of prevailing conditions; and

"'WHEREAS, The employing printers of San Francisco have an organization for specific purposes in San Francisco, the Franklin Association;

"'*Resolved*, That the employing printers of San Francisco here assembled in consultation with the paper-dealers, the supply houses, and the representatives of organized labor, recognize the great possible value of this form of coöperation with all the elements of the trade in the formation of a joint council, and to that end, in order to treat with those bodies on an equal footing, hereby declare their intention of forming an association, the scope of that organization to include the activities proposed by the joint conference with the paper-dealers, supply house and organized labor; and all subjects that affect the printing trades, directly or indirectly.'"

Mr. H. N. Kellogg, Commissioner of the American Newspaper Publishers' Association, was the next speaker. He recited in a calm, convincing way the benefits the newspaper publishers had received from their association, originally formed on social lines, but gradually extending its functions to cover every interest in the newspaper business. While competition is as keen as ever between the publishers, the character of that competition was regulated, and practice such as the giving commissions for advertising contracts to clerks and others on the assumption of an imaginary influence had been abolished. The contracts with labor had perhaps been the most productive of good, assuring the newspapers uninterrupted publication and the settlement of all difference by conference. A notable instance of the value of the contracts was shown in the recent telegraphers' strike. The union in a certain city notified the newspaper publishers that its members would not set any "scab" copy. If this action was tolerated, it was evident that every newspaper in the United States, with few exceptions, would have failed to appear. Commissioner Kellogg called the attention of Mr. James M. Lynch, president of the International Typographical Union, to the fact that the local union in question had made an announcement contrary to the contracts existing between the Newspaper Publishers' Association and the Typographical Union, and President Lynch immediately wired the local union that all copy must be set, without prejudice. Thus a very serious situation was avoided and an object lesson of the value of contracts presented to both capital and labor. On the question of the price of news-paper, Commissioner Kellogg said that his association had reasonable assurance that its efforts to have the duty removed would be successful. The benefits that all interests had derived from the conference and arbitration agreements were increasing rather than diminishing. He was assured that the propositions of the present meeting would develop into great benefits to the commercial printers. [Applause.]

Mr. George L. Berry, president of the International Printing Pressmen's and Assistants' Union, announced that the plans in prospect appealed to him very strongly. So far as he himself was concerned and so far as his influence extended he was in hearty accord with the proposed joint conferences. Every union, every employer, and every supply man and paper-house would benefit by a better understanding, and the way to get a better understanding was to have all the facts before the allied representatives of the printing-trade interests. The success which had attended the arbitration agreements with the Newspaper Publishers' Association and his organization was an earnest of what could be accomplished by the united consideration of the allied industries in the commercial printing world, and for his part he would leave no effort untried to make good with his organization so far as he could speak for it. [Applause.]

Mr. Robert Glockling, president of the International Brotherhood of Bookbinders, expressed his gratification at being present at a meeting of such promise. He recited the benefits his branch of the trade and the interests he represented had received from organization. They had yet much to learn, but they were learning. Learning a greater degree of toleration as they became better acquainted and better organized. Appreciating more and more every day the status of capital and labor in economics and their duties and responsibilities to each other, his view was that the worker should receive a larger consideration, not only in wages but in everything, and indeed it was evident from the lack of organization among employers and the effective organization of skilled labor that there was little that skilled labor desired that it could not have, so far as the employers were concerned, within the lines of economic adjustment. He had a deep interest in the proposals made at this meeting. They were full of promise to all, and their fulfillment he felt would be assured by careful and well-considered action. Personally he would use his best efforts to promote the good work. The plan was unique, it was broad and comprehensive, and for that reason bound to grow, and his organization, so far as he could speak for it, would do its part. [Applause.]

Mr. George A. Tracy, president of San Francisco Typographical Union, said that he was proud to say that he stood in such a meeting as the president of an organization established in 1855. They were rightly termed skilled labor — the aristocrats of the trades. Older than any of the organizations, the more opposition they received the stronger they became, and getting stronger every year; they were here to stay and do business. It depended on the other organizations or on the individuals in the trade on what terms organized labor should do business with them. It had been rightly said by one of the previous speakers that there were three elements in the trade — the supply and paper houses, the employers, and the skilled workers — all looking to the public for the reward of their labor and investments. Coöperating on some plane of common interest, the printing trades could be saved from unnecessary competition and wasteful practices. It was the common practice in past years away back in New England, where he was born, when a man wanted to purchase anything, a hat, shoes, clothing, or whatever it might be, that when he was told the price he would offer a lesser sum. That was the accepted way of doing business in those days. But to-day what man going into a store to buy a hat or any other article would offer a less sum than that asked? He ventured to say that not a man in that room would even think of such a thing. But when a man comes to buy printing the case is entirely different — then the methods of the past come into action, and the customer practically dictates the price, working on the fears, the necessities, or the ignorance of the printer. That the plans proposed were correct he had confidence. No one was pledged to commit himself to anything that would injure him in any way. It was a proposition so all-embracing that its value grew on

the mind as it was contemplated. Individually, he would use whatever abilities he had to further its measures. Care and consideration should mark every development of the proposed conferences. He was glad of this occasion, its promises and its hope. [Applause.]

Mr. Cutler Bonestell, of Bonestell & Co., president of the San Francisco Paper Trade Association, said that he considered the proposals very significant. The paper trade had been for many years working along independent lines in San Francisco, though it was true that every man in the paper trade knew that some form of organization would avoid loss through irregularities in competition. If one paperman saw another coming down the street he would not go across the road or around a corner to avoid meeting him, as his disposition was in the old days. They had an association which was working reasonably well in conserving the business against disintegrating influences. They were, of course, competing with each other as keenly as ever, but they had become better acquainted and believed less evil and more good of each other as time went on. Whatever he could do to cement the understanding which was being projected in this meeting he would be glad to do. [Applause.]

Mr. Towne, of Blake, Moffit & Towne, paper-dealers, said that he had not been fully advised of what was proposed, but that he was always interested in any movement for the improvement of the trade. He was not prepared to speak on the subject now, but was willing to be instructed.

Mr. George L. Alexander, manager of the American Type Founders Company, San Francisco, said that while the proposals appealed to him, he did not desire to offer suggestions beyond the fact that the employing printers should have some form of organization, and the suggestions made seemed to assure a good foundation for an employing printers' organization.

Mr. W. V. Harrington, Harrington-McInnis Company, Oakland, and president of the Alameda County Franklin Association, in a rattling speech told how his association, working with organized labor, succeeded in keeping printing which should be done in his section from leaving Alameda county. He spoke emphatically in favor of the proposed joint conference, and was sure it would be an unparalleled success.

Mr. Louis Roesch, whose reputation as an accomplished printer, and whose unusual personality gives him distinction far beyond the circle of his acquaintances, was greeted with anticipatory smiles as he solemnly reproached the last speaker for any aspersions of the conduct of San Francisco in taking printing from Oakland. Oakland lived because of San Francisco. Take San Francisco away and Oakland would vanish. What printer in San Francisco ever made any money out of Oakland printing? He appealed to his friends about the room, and many agreed with him.

Mr. Harrington asked to be allowed to explain: "How could any San Francisco printer make any money off Oakland when they would take a four-dollar job from Oakland for a dollar and a half?" [Laughter and applause.]

Mr. George Neal, of the Neal Publishing Company, on being invited forward, was received with vigorous applause. With characteristic directness he approached the heart of the matter as it affected the employing printer. He alluded to the efforts previously made to organize, and said that if, for instance, a joint conference board was established, and a job of printing was being competed for, worth approximately, say $600, and three or four printers made bids in that neighborhood, but one bid was made, say $350, for the job — what then? If the facts were laid before the joint conference committee, would the influence of that committee be of no avail in showing that printer that he must have made an error and was robbing himself? Or, if he was making such a figure knowingly for some ulterior purposes, would it not be imperative for every interest in the trade to make its protest effective? Some might say that this plan gave too much power to labor. Well, we are not giving any more power to labor. It has all it wants. Perhaps more than it wants. "I know something about fighting labor." [Continued applause.]

Mr. Walter N. Brunt, W. N. Brunt & Co., spoke in favor of the proposition, asserting that it promised well for all interests.

Mr. J. F. Hancock, Hancock Brothers, said that he saw in the plans proposed a power to help the printer that should be put in effect as soon as possible.

Mr. Louis Roesch: "Mr. Chairman, we have here with us, I am glad to see, the biggest printer in San Francisco, the most successful printer, and the smartest printer. I would like to hear from him. We would all like to hear from him — my friend, Mr. Max Schmidt." [Loud applause.]

Mr. Max Schmidt, Schmidt Lithograph Company: "Mr. Chairman: I did not know until now that Mr. Louis Roesch was a friend of mine. [Laughter.] I have, I regret to say, been looked upon as opposed to organized labor — to the unions. This is a mistake. There were certain demands made upon me that I was totally unable to grant and I tried to explain the conditions, but there was nothing that I could appeal to, and so there was a strike. The unions are trying to better the condition of the individual worker, and that is right. I want to improve the condition of the individual worker. We both have the same desire — and having the same desire there should be no serious disputes. I thought I might be asked to say something at this meeting and prepared a few notes which, with your permission, I will read. [Applause.]

"In the future, labor is to rise still higher. The joint-stock form opens the door to the participation of labor as shareholder in every branch of business. In this, the writer believes, lies the final and enduring solution of the labor question. The Schmidt Lithograph Company made a beginning by making from time to time some twenty-odd young partners, all of whom were selected on their proved merits after long service. This being an experiment, I did not care to have the company take this risk, so I sold all of these shares from my own holdings at a price considerably lower than the cost to me. Their notes were accepted, payable only as the parties could afford to make payments.

"The different foremen now sit in conference at the board with the managers in the office. We have in view the paying of bonuses yearly to men who have done exceptional work. In subordinate positions, this class will naturally feel that they are on the upward road to admission as partners, their feet upon the ladder.

"Able men managing their own works, in competition with large concerns employing salaried managers, are certain to distance their corporated competitors. Nothing can stand against the direct management of owners.

"'Every employee a shareholder' would prevent most of the disputes between capital and labor, and this chiefly because of the feeling of mutuality which would be created, now generally lacking.

"Just as the mechanical world has changed and improved, so the world of labor is bound to advance from the slavery of the laborer to the day of his absolute independence, the day when it shall be the rule for the workman to be partner with capital, the man of affairs giving his business experience, the workman his mechanical skill, to the company, both owners of the shares and so far equally interested in the success of their joint efforts, so that without their coöperation success would be impossible.

"The idea of making workmen shareholders, and dividing a percentage of the profits among those rendering exceptional service, will probably encounter the opposition of the extremists on both sides, the violent revolutionists of capitalistic conditions and the narrow, grasping employer whose creed is to purchase his labor as he does his materials, paying the price agreed upon and ending there. But this opposition will, we believe, amount to little.

"We in our company have planned a great many changes along the line of welfare work, but have so far only introduced a schoolroom and library, arranging for a lecture once a week on topics of great interest to all, especially the younger generation, and we have also instituted a social club; all of this with the intention of getting closer together and better acquainted with each other. A general accident and life insurance plan is under consideration.

"We believe one point to be clear, namely, that the only step toward improved labor conditions is through the stage of shareholding in the industrial world, the workman to be joint owner in the profits of his labor and having a voice in management as joint owner.

"What the workman has to consider, and consider well, is whether this be not the most advantageous path for him to continue to tread. So far as we have tried it, it has proved a decided success, and it can easily be continued, since it is proving mutually beneficial to capital and labor.

"One of the greatest advantages will be found in drawing men and managers into closer intercourse, so that they become friends and learn each other's virtues, for that both have virtues we all know, as most of us have been both employee and employer. As our establishments grow, it becomes more and more difficult and almost impossible for workman and employer to know each other, but when the managers and workmen are joint managers, and both are paid wages, as even the president of the company is, we shall see greater intercourse between them. In the case of disputes, it is certain that the workmen-partners have a status nothing else can give. They can attend all shareholders' meetings and have a voice there if desired. Entrance into the partnership class means increased power to workmen. On the other hand, knowledge of the company's affairs, its troubles and disappointments, which come at intervals to the most successful concerns, will teach the workman much that he did not know before." [Applause.]

Mr. Louis Roesch: "Mr. Chairman, I would suggest that my friend Mr. Schmidt make us all apprentice-partners and then all our difficulties would be settled." [Laughter and applause.]

Mr. A. M. Meyerfeld, Gabriel-Meyerfeld Company, gave some instances of unfair practices and said that the plans outlined appealed to him and that he was heartily in accord with them.

Mr. Thomas H. Doane, Pacific Coast Paper Company, said that he had not come prepared to speak, but to listen. He was in sympathy with the plans proposed, and his company would coöperate with the other interests to bring the objects of the meeting to a successful issue.

Mr. I. Zellerbach, Zellerbach Paper Company, said that, like Mr. Doane, he had not anticipated being called upon to speak. He would aid the work in every way in his power, as its plans appealed to him.

Mr. E. H. Dettner, Dettner Printing Press, called attention to the large amount of printing brought from the East by banks and financial institutions, and suggested that the activities of the proposed joint conference committee would be useful in adjusting this discrimination.

Mr. H. W. Willmott, California Ink Company, spoke in favor of the proposals.

Mr. George D. Graham, printing-inks and rollers, said that he was in hearty accord with the plans proposed, and his best efforts were at the service of the several interests to make it a go.

Mr. G. D. Phillips, Phillips & Van Orden Company, spoke in favor of the proposals and recited how by perfected organization his house was able to hold its work, because it was able to do it so cheaply that no one else wanted it, yet they make a profit. The significance of this statement is perhaps the strongest endorsement that these proposals have yet received.

The chairman asked for some definite action, and the resolution previously offered was called for. A. H. McQuilkin suggested that a substitute be offered and submitted the following, which was approved and signed by all present:

"The undersigned representatives of the employers in the printing trade of San Francisco hereby concede that by joint conference with the representatives of the supply houses, the paper-trade houses, and the representatives of organized labor in the printing trades, we may arrive at a solution of many of the problems that have brought the printing trades into a comparatively unprofitable condition. Therefore.

"*Resolved*, That a conference committee of the representatives of all the interests be appointed, at the discretion of the chair, to formulate plans for joint conferences at stated intervals; further

"*Resolved*, That we append our names hereto as a pledge that we shall respond to a call of said joint conference committee for the formation of an Employing Printing Trades Association, comprehensive in scope, to coöperate on equitable terms with the several organizations in the printing trades."

On motion of Mr. I. O. Upham a rising vote of thanks was tendered to A. H. McQuilkin, editor of THE INLAND PRINTER, for his work in bringing together the allied interests in the printing trades in such great promise for the future.

SOME TRUTHS ABOUT THE PRESS.

At the National Editorial Association convention at St. Paul, Minnesota, one of the ablest addresses was delivered by John A. Sleicher, editor of *Leslie's Weekly*, in the course of which the speaker said:

"It has been said in England that the world is being educated by the half-penny press, and we know that in this country the one-cent newspapers are giving the masses most of their instruction. Teaching is not always education, for everything depends on what is taught. What are we teaching — right or wrong, truth or error, justice or injustice? One of our delusions is that the public has an infallible conscience, and that newspapers that follow public opinions can not go wrong.

"Conscience is not infallible. A morbid condition may hide its infirmity behind the guise of conscience and make it the accomplice of guilt. Newspapers are often responsible for creating a vicious public opinion and then running away from its evil consequences, like the boy who lights a fire on top of a haystack and has to fly to save his life.

"Claiming to be impartial, nothing is more one-sided than the ordinary newspaper story. The reporter gathers his facts in a hurry from the side that he can most easily reach. If he can reach both sides, he will take the one with the sensational quality. He is not a judge dealing in equities, but only a reporter representing the ravenous appetite of a sensation-seeking public that must be fed — a public that has little time for newspapers that believe in the educational and uplifting. This should be left to the

pulpit, and while the yellow press flourishes, the religious press struggles to exist, and the pews of the churches are fast becoming empty.

"It is a delusion to imagine that if you see it in the newspaper it must be so. It is not so half the time, and is only half so all the time. Say, if we will, that we give the people what they want, yet the fact remains that while, with our cables, telegraphs, and telephones, wireless messages, our Associated Press, automobiles, limited flyers, and unlimited facilities, the newspapers have, as never before, conveniences of access to sources of information, yet they are not as accurate as they were fifty years ago. They printed less matter and covered a narrower field, but news was news.

"The public persists in the delusion that newspapers are printed for philanthropic purposes. The publishers, who have the bills to pay, labor under no such false notion. Newspapers, magazines, weeklies and quarterlies are published for profit, all of them and all the time. They are business propositions. Their purpose is no different from what it was fifty years ago. Why has their character changed? Because their readers have changed. The public has come to believe that the newspaper has taken the place of the theater and circus as well as the school and the pulpit; that it must embellish the news until it reads like fiction, and advocate a code of morals that will take the starch out of the Ten Commandments. Newspapers that cater only to the good are therefore as lonesome as a solitary tombstone in a newly opened cemetery. But let us seek the light.

"You boast of the power of the press, but you are the victims of inequitable libel laws that you have not the power to repeal. You are outraged by absurd and arbitrary postal rulings, not enacted into law, under one of which you are forbidden to extend such credit as you desire, and such as every other business gives to its patrons. You are debarred from mail privileges without a hearing until you have already been made to suffer. A senator of the United States, who had given financial aid to a struggling magazine, told me he had lost over $30,000 because of the harm done to the publication by the arbitrary ruling of a subordinate of the Postal Department. Yet the Constitution declares that 'Congress shall pass no laws abridging the freedom of the press.'

"I fear that with all their boasted power, the editors of this country have not as much influence on legislation, at Washington especially, as Sam Gompers. To-day the power in politics is the party boss, whom the press makes, but can not unmake or control. The maker should be the master.

"The credentials of a popular journalist are not found in a university education or the acquirement of universal knowledge, but in the possession of a vivid imagination and ability to write fiction. To a degree the nation's welfare is at the mercy of a profession open to any one who can borrow a pen and hire a press. It is surprising that the suggestion is heard, that journalism should be made, by statute, a regular profession, with entrance into it dependent upon one's ability to pass a rigid examination such as that required for medicine or the bar.

"The urgent need of every great American city is for a daily newspaper that shall print less and better news; that shall exercise such censorship over its columns that no one's character shall be assailed, no institution's standing be discredited, no vested right be jeopardized, and no man or woman's motives impugned until the editor has justified his statements. Better less news and real news; better news a day late and right than a day earlier and wrong.

"It has been said that this is a time of many books and little literature. It might be added that this is an age of many newspapers and little news. What do the voluminous Sunday newspapers give to uplift humanity? They give just what the public seems to crave — pages of divorce proceedings, frivolities of fashion, piquant and often painful personalities, muck-raking attacks of men in public and private life, exposures of the degradations of the slums, imaginings of the absurd and the impossible, with little poetry, religion, or sentiment, and no attempt to uplift or refine.

"So the most remarkable religious gathering in many years, the quadrennial conference of one of the largest denominations in the world, held in Baltimore last May, received less attention from the newspapers than contemporaneous prize fights and horse races.

"Lord Cromer, in his recent book on 'Modern Egypt,' attributed to an English daily paper that outburst of hero worship in 1885 which compelled Gladstone, against his judgment, to send General Gordon to his tragic death in the Soudan. How many men eminent in public and private life in the United States have been hounded into retirement, disgrace, and in some instances to death by the injustice of a thoughtless and sensational press?

"But 'Get circulation' is the motto. Get it, for it means money and power! Assail the rich, print the sanguinary details of every horrible crime and disaster, varnish vice, appeal to the passions, distort the truth, divide the people into masses and classes and pit them like wild beasts against one another, shock the sensitive, mock the reformer, show the people how they are deceived and oppressed, and never fail to impress upon the maddened mob you are creating that you alone are the friend of a long-suffering people.

"The press thought it was helping itself when it joined in the assaults of the muck-rakers upon capital, the railways and industrial combinations. If a few great captains of the railroads, of industry and finance get more than the rest of us, this is only what happens in all lines of business including our own. It is the royalty paid to genius, foresight and industry. When the panic came, instantly every railroad and factory was compelled to economize. The first cut was in their advertising. It will startle you to hear that over $5,000,000, that under ordinary circumstances would have been appropriated for advertising purposes this year, was necessarily eliminated from consideration by railway and industrial corporations after the panic. For how much of this are we responsible?

"Whether its material rewards be great or small, journalism is the most attractive of all the learned professions. It has a fascination found in no other. It brings a certain influence and power that money can not buy, and it commands a deference that many seek and few obtain. It is the 'new estate' to which Edmund Burke so eloquently referred when he said that there were three estates in Parliament, but in the reporters' gallery yonder there sat a fourth estate, more important far than they all."

OVER-EDUCATED CASEY.

Mulligan — "The byes say ye licked poor Casey. Shure, he niver hurt iny man's feelin's."

Harrigan — "He's a shnake in the grass. The blackguard referred to me as his contimperary, and I'll be the contimperary to no man livin'."— *Puck.*

CULTIVATE THE CREATIVE INSTINCT.

The creative instinct should be encouraged for the pure joy found in its demonstration. The after-reward of money brings no pleasure like the first sense of having made a *new thing* or conceived a *new idea.*

HYLER MUSIC CLUB



BOOKLET FOR THE SEASON 1908-9

FIGURE 1.

PROCEEDINGS

OF THE SEVENTEENTH ANNUAL MEETING OF THE MINNESOTA TRADE ASSOCIATION, HELD IN MINNEAPOLIS, JUNE 17-18-19, 1909



FIGURE 2.

The

MERCHANTS' ASSOCIATION OF PITTSBURG



YEAR BOOK

1908

FIGURE 3.

♣ ♣ ♣ Our Specialty is the Construction of Complete Plants for the Manufacture of Laundry and Printing Machinery ♣ ♣ ♣

Pittsburg, Pa.,_____190

M_____

The Pittsburg Foundry Machinery Company

B. H. SMITH, President
A. R. CLARKE, Vice-President
JOHN ELLISON, Treasurer

MANUFACTURERS OF
FOUNDRY MACHINERY OF EVERY DESCRIPTION

D. M. BROOKS - - Manager

Figure 4.

Eighth Annual Concert *of the Chicago Musical Association*
Handel Hall, Monday Eve., January 20, 1908

Admission One Dollar

FOURTH ANNUAL MASQUERADE OF THE CHEROKEE PLEASURE CLUB

AT HARPER HALL, FRIDAY EVENING, JANUARY 19, 1908 : TICKETS, $1.00
BINGHAM'S ORCHESTRA

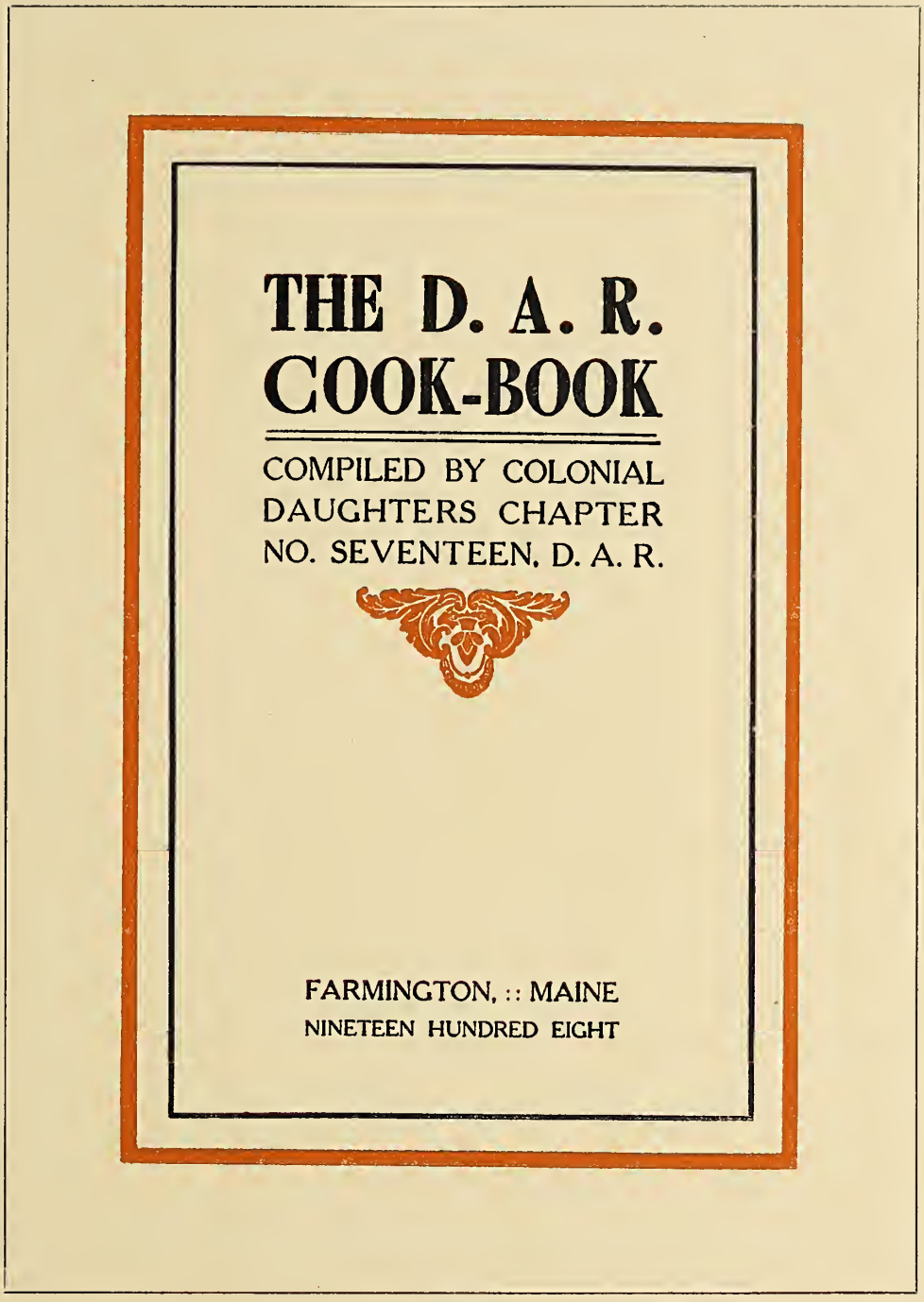

THE D. A. R.
COOK-BOOK
COMPILED BY COLONIAL
DAUGHTERS CHAPTER
NO. SEVENTEEN, D. A. R.
FARMINGTON, :: MAINE
NINETEEN HUNDRED EIGHT

FIGURE 5.

nyar lo qui millor es anat y pert l'altre q̃ en la carrera haura fet vna o moltes legees.

¶ Capitol .xcc.

Esper maior declaracio dels sobre dits capitols: per quant en la determinacio de les gentilees e legees en les festes de



junyer son varies opinions de cauallers Seguint lorde e stil de les armes. Si caualler passant carreres la lança alçara per no encontrar al altre venint dsbaratat/ o ab lãça perduda tal alçar de lança no es de alguna estima Car seria prejuhi d̃ un altre qui aura encontrat/o romput lança. E per semblant lo caualler qui haura encontrat/ o romput lança fẽt calades e legees donant d̃ la lãca dauall lo rest/ q̃ tals legees no pert encon/



Fou transcrita aquesta memorable proposicio del Rey En Marti, en labor de Catalunya, lo dia 26 de Janer de 1906, al complirse cinh cents anys en que la obliren maravellades les Corts de Perpinya, y fou estampada als 14 de mars del meteix any en la Tipografia «La Acadèmica», de Serra germans y Russell, de Barcelona

T

Trobantse a Perpinyà lo Rey en Marti, lo dia 26 de janer de 1406, mandà per crida pública als qui eren convocats a les Corts generals dels catalans, que ades hora de tercia fossen en lo castell de la dita vila per rahó de la proposició per lo dit senyor en aquelles fahedora. Y devant de tots ells, los prelats y demés dignataris de la Eglesia a la dreta, los nobles, barons, militars y sos procurados a la esquerra, y al enfront los sindichs y procurados de les ciutats, viles y llochs de Catalunya, les persones del Consell Reyal y moltes altres de la Cort, pronuncià aquella oració cortesana y elegantissima que 'l protonotari alli present cathalica de laudabilem, preclaram, decoram atque pulcherrimam et audientibus admirandam propositionem, que en altre text oficial mereix los titllats de fort bella e notable e de gran erudició e labor als cathalans, e en la qual, segons un historiayre contemporani, en Bernat Boades, lo rey alt moltes laors de Cathalunya que tothom stava molt maravellat de la sua gran sauiesa e de la gran amor que demostrava als cathalans.

Axi just que s'exaltessen los catalás o començamẽts del segle .xv. ab les dolces y sobiranes paraules d'el Rey en Marti. Lo gent d'la patria que haula nascut en los primers combats de la reconquesta encarnãse en los cõtes independents, are pienta anyorivol comlat de tota la terra per boca de son darrer successor directe. Era 'l cop/vespre dels heroichs cõtes/reys de la casa de Barcelona. Dos anys despres morta 'l rey en Marti y ab ell la grandesa de Catalunya.

Al complirse are cinchcents anys d'un dels actes mes solemnials d'la nostra historia, publiquem dita y entegra per primera vegada aquesta proposició, que, més o menys ben copiada, haulan donat a conexer en D. M. Carbonell, en Pau Ballot, en Lapmany (trodubinla al castellá) y no fa gayre la Colecció de les Corts de Catalunya, publicada a despeses de la Rl. Academia de la Historia. Nosaltres la hem transcrita fidelment del Pridés d'les dites Corts, que 's guarda en l'Archiu dMunicipal d'Barcelona, y l'hem compulsado ab son similar d'l Archiu d'la Corona d'Aragó. ¶ J. M. Y.

¶ Gloriosa dicta sunt de te. Ps.°. lxxx.vj.

Bona gẽt. Nos volẽts seguir la manera antiga e acostumada p̃ nostres p̃decessors qui en lo p̃ncipi d'l lurs Corts acostumen d'dir alcunes coses per edificacio d'lurs pobles/ hauem proposat de parlar de la gloria del principat de Cathalunya. E pensants en aço occorrech nos un dit de Ysaye qui diu: Clama. Quid clamabo. Omnis caro fenum et ẽnis gloria eius quasi flos agri/exsiccatum est fenum et cecidit flos. Ysa .xl. Nostre Senyor dix al propheta. Crida: Dix lo propheta. Que cridaré. Respos nostre Senyor. Crida que tota carn es fe e tota la gloria es axi com a flor del cãp en lo q̃l sectat es lo fe e caygue la flor. ¶ Perque nos veent q̃ nostre Senyor Deu hauie en tan poca reputacio la gloria mundanal/ no sabiem de que us parlassem sino que estant en aquest pensament vench nos entre mãs un dit d'un Sant doctor molt solempne e aprouat de Sãcta Mare Eglesya que hom appella Sent Seduli de Carmine pascali qui en lo primer libre seu nos

Figura 6.

The PORT CONSERVATORY of MUSIC & ART



BOOKLET FOR 1907

FIGURE 7.

SOME SPECIMENS *of* HAND-LETTERING *and* TYPE DESIGNS

THE foregoing pages are the work of students of the Inland Printer Technical School and the I. T. U. Course in Printing. They represent the exercises carried out under the conditions which are given as a part of the problem, the object being, in this particular work, to reproduce all the limitations of an average shop, and execute certain pieces of typographical design under these limitations. This is done in the hope that the pages set by the students may be useful as suggestions to the craft in general.

Figure 1. An exceedingly simple cover-page arrangement, involving the use of a stock ornament. The advantage of a page of this kind lies in the short time necessary for its composition.

Figure 2. A simple title-page, having something of the characteristics of the page shown in Fig. 1.

Figure 3. An Unusual and pleasing page. Design by Mr. S. J. Deinzer, a student of the I. T. U. Course in Printing.

Figure 4. Some excellent commercial specimens by Mr. John Bertelson, Inland Printer Technical School.

Figure 5. Simple, dignified typography by Mr. C. A. Merrill, a student of the I. T. U. Course in Printing.

Figure 6. A few notable book-page specimens from Serra Hermanos y Russell, Barcelona, Spain. The originals are printed in black and red on hand-made paper.

Figure 7. A catalogue cover showing an unusual panel arrangement, and also a stock cut which harmonizes with the subject.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

COVER-PAGE DESIGNS.

The cover-page, to the job compositor, means a catalogue or booklet cover. True, he sometimes has the opportunity of setting a magazine cover or possibly designing a book cover, but his efforts are usually confined to the catalogue or booklet. For this reason the designs reproduced and discussed in this article are of that class of work.

The cover-page design should be, like the stock on which it is printed, stronger and more forceful than the design and typography of the inner pages. Nothing is weaker and more ineffectual than the cover which, by reason of its weak typography or poor stock, does not properly "carry" the balance of the job. The cheapest, poorest pamphlet or leaflet is dignified and strengthened by the addition of a cover of some kind, even though it be printed on inexpensive stock and contain but a single word of printing. First impressions are very effective, and our first impression of a pamphlet or booklet properly covered is totally unlike the first impression of a leaflet on which no cover has been used.

In order to be strong and effective, the cover-design must be simple—it must be of such a nature that it can be read at a glance. The complicated cover-page, with numerous display lines and much text, will attract attention less readily than will the one containing a single word or a terse sentence forcefully displayed.

Too much can not be said against the practice, common in many offices, of using the same type-form for both cover and title page. It is, at its best, a false economy. In most cases the cover is on a stock darker in color than that used for the title-page, and even though it may not be darker it is usually heavier and of a rougher texture. Obviously, the type-form which is rugged and bold enough to overcome this dark or rough stock and still stand out as prominently as one would wish, could not be used on the lighter and smoother stock of the title-page with anything approaching satisfactory results.

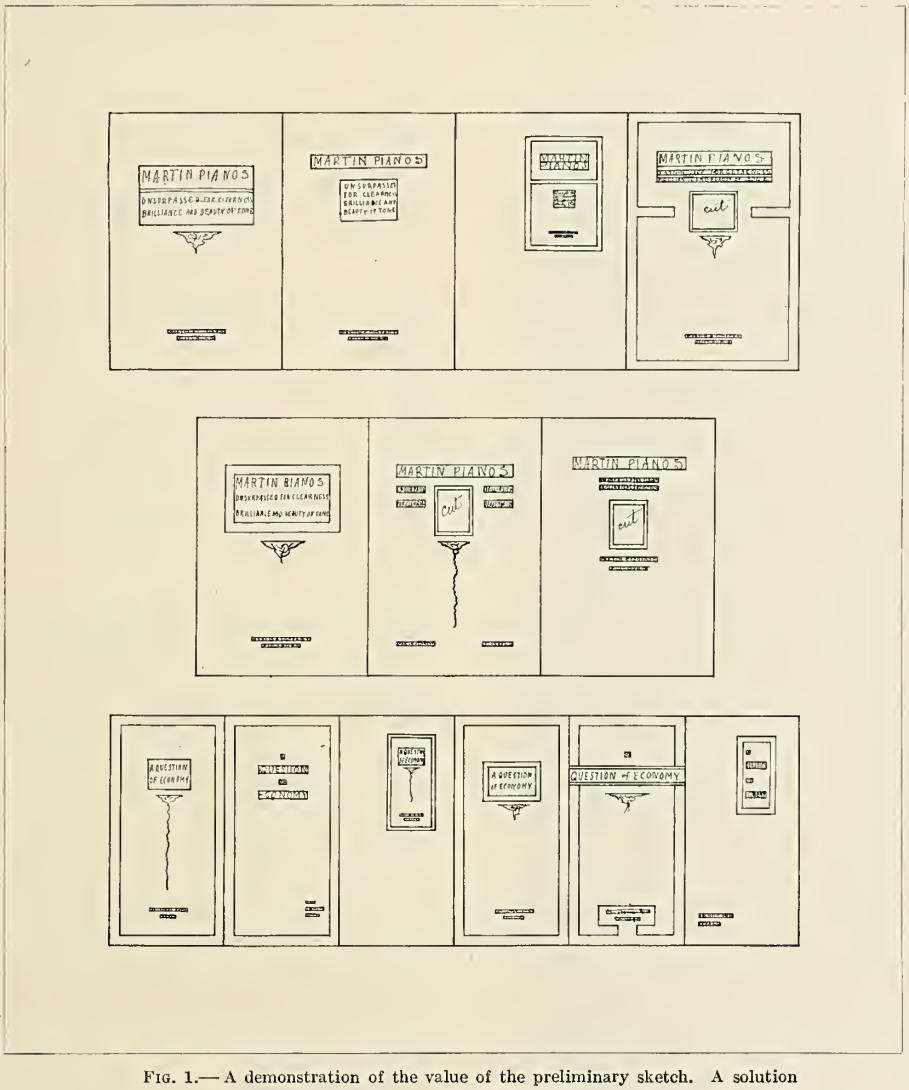


FIG. 1.—A demonstration of the value of the preliminary sketch. A solution of one of the problems in the I. T. U. Course in Printing.

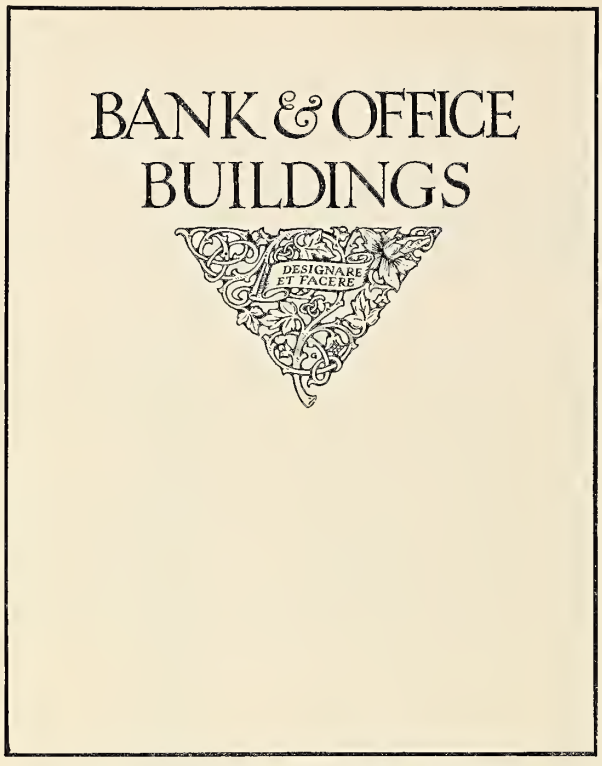


Fig. 2.— A handsome and effective cover-design by F. W. Goudy.

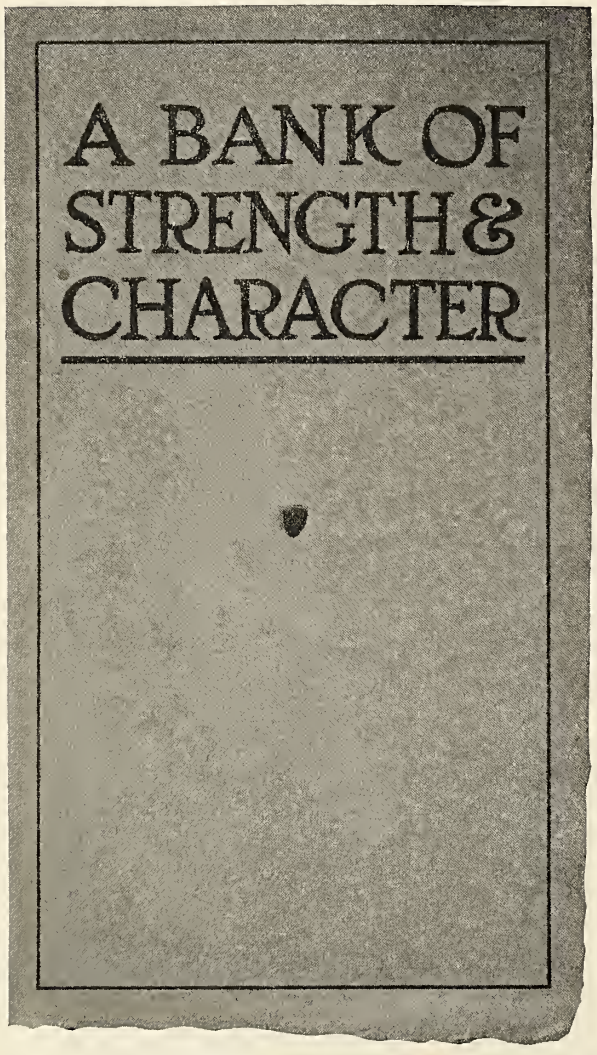


Fig. 3.— A simple cover-design, the original of which, printed on gray hand-made cover-paper, is very pleasing.

Much has appeared in this department relative to the making of preliminary sketches before setting jobs — so much so, perhaps, that the reader may possibly tire of the repetition. But the value of this method is so convincingly demonstrated in the work of the students of the I. T. U. Course in Printing that we can not resist the temptation to again bring up this point, and in Fig. 1 we show a reproduction of a plate recently sent in by a student — Mr. Médard Rotsaert. The original of this plate, which was, of course, much larger than the reproduction, was the solution of a problem that specified certain copy and

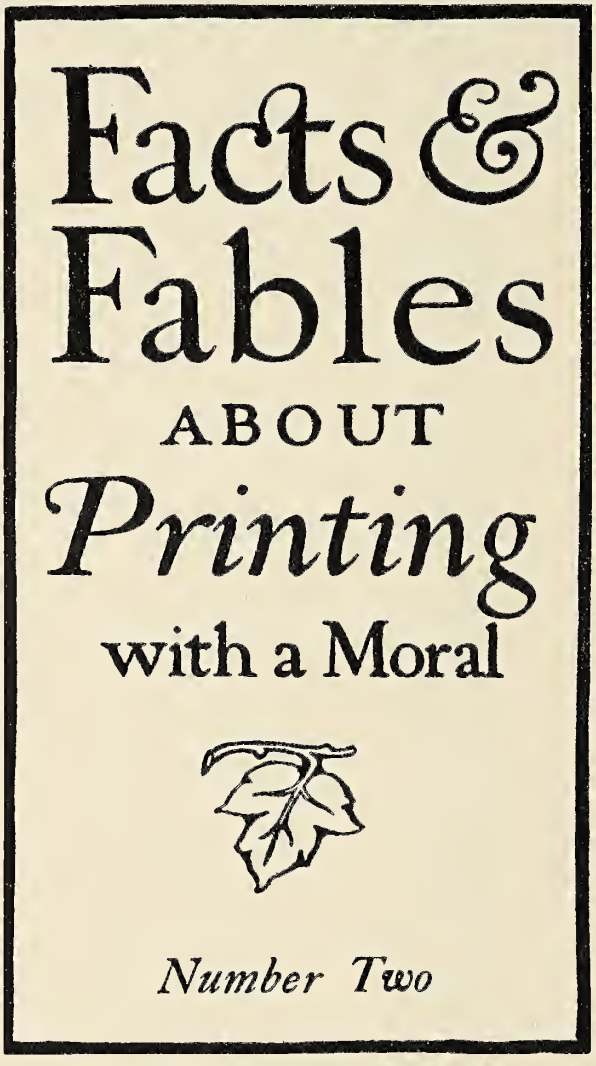


Fig. 4.— A characteristic colonial effect.

required the student to make several suggestive arrangements of it in lines and masses, these arrangements to be based on the principles involved in the preceding lessons. Of the first part of the problem seven sketches are made, all entirely different and all capable of being easily worked up into attractive pages. The fallacy of the idea held by some that the learning of fundamental principles, or, as they are sometimes termed, " rules," will make the work of all students alike, is demonstrated in this showing of seven different arrangements of the same copy — all conforming thoroughly to these fundamental principles and yet no two alike. Either one of these sketches gives an excellent idea of what would be the appearance of the page for which it may be used as a basis, and either one could be readily given to an apprentice to follow with the assurance of a creditable result.

In Fig. 2 is shown a reproduction of a handsome and effective cover. Simple in design, consisting of but one

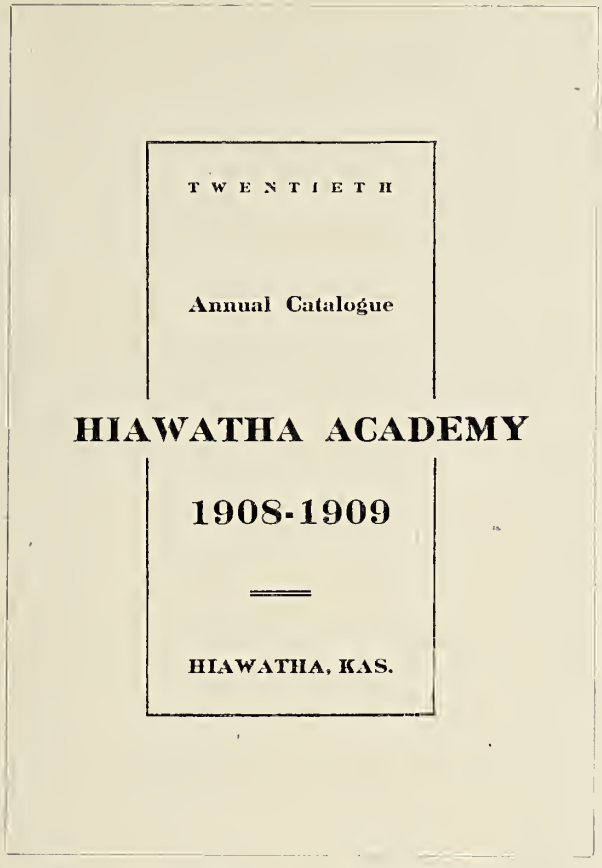


Fig. 5.— A cover-page lacking a most essential feature — proportion.

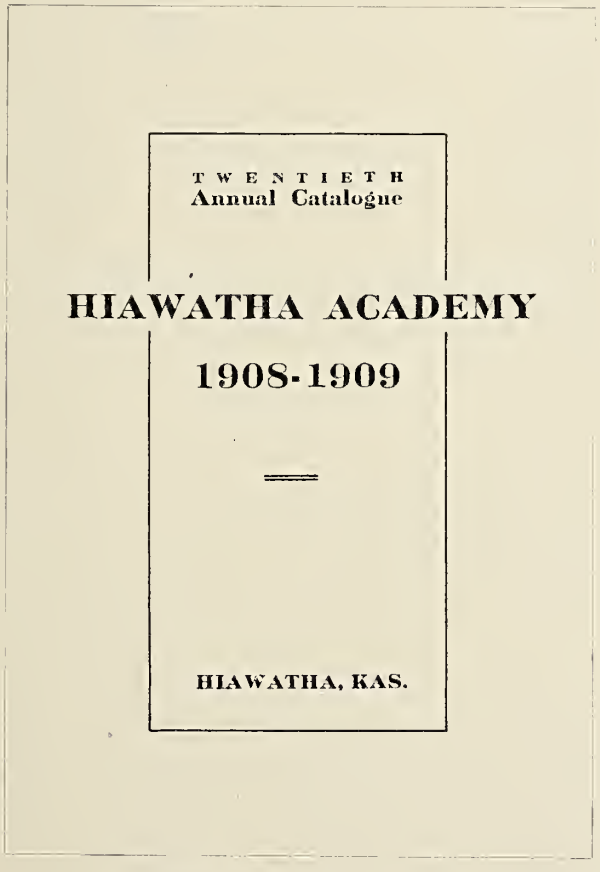


Fig. 6.— A re-arrangement of Fig. 5, showing a pleasing proportion in the division of the page.

group of letters and decoration placed pleasingly on the page, it is all that could be desired. While this page has a peculiar charm, owing to the use of hand-lettering instead of type, still the latter could be employed, together with a stock ornament, in the same arrangement with the best of results. In the original the second line of lettering is printed in orange, with the balance of the job in black ink, on Japanese vellum. One will also note the decorative effect which has been gained by the use of the italic character "&" in the place of the corresponding roman character. The latter is awkward and clumsy in shape as compared to the former, and for this reason the job compositor will find that in lines or blocks of roman capitals the italic character adds a pleasing spot of decoration.



Fig. 7.— An excellent cover-page suggestion based on the use of decorative units, from *The American Chap-Book*.

Fig. 3 shows another very simple and pleasing cover-page arrangement, the original of which would attract attention anywhere. Printed on a gray hand-made paper, with the type in black, rules in red, and monogram in gray and red, it is what might be termed a "classy" booklet cover. These designs illustrate very forcibly the fact that a simple design, supported by a proper setting of stock and color, will invariably result in a satisfaction which the more elaborate productions frequently fail to secure.

Fig. 4, a reproduction of a cover-page used on a series of booklets by the Blanchard Press, New York, is an excellent illustration of what is known as the colonial style of typography. Lettered in a close imitation of the Caslon of the colonial period, it possesses a charming irregularity, which the modern Caslons lack. The original is printed in

two colors, each issue of the booklets having a different color combination and different stock.

The question of proportion, or the pleasing division of a page, whether panels or type arrangement, is a vital one in cover-page designing. Variety is essential in order that the page may be interesting, and proportion is the pleasing variety. Figs. 5 and 6 illustrate this point in an interesting

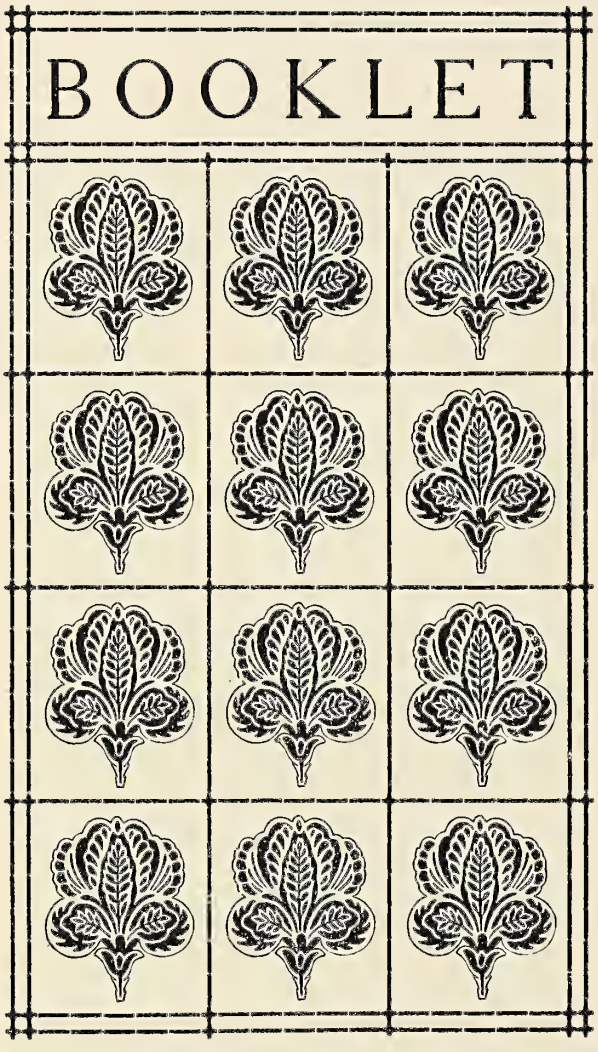


Fig. 8.— Another booklet-cover suggestion, from the same source as the one shown in Fig. 7.

manner. In the former the line running through the panel — the feature line of the entire cover — divides the page into two absolutely equal parts. There is no variety here, and consequently no proportion. In Fig. 6, a rearrangement by a student in the Inland Printer Technical School, the positions of the lines have been changed to conform to the proportions of three to five, so frequently mentioned in these columns as being ordinarily the most satisfactory division, and an excellent basis from which to work. The result is a far more pleasing and satisfactory arrangement, doubly so from the fact that it is not a question of personal taste or guesswork, but a matter of fact, based on fundamental principles of design — principles which are just as certain as that two and two make four. And, until the printer builds up his work on this and other well-known principles, which must be understood and appreciated by every successful artist and craftsman, he can not hope to achieve the best results. How many printers feel sure of their judgment regarding what constitutes a good piece of printing? From our experience, we should say comparatively few. But we can all of us recall innumerable instances when we have been all at sea regarding what was a good job and what was otherwise — and why. We see the work of some printer who produces exceptional things and, marveling at his skill and craftsmanship, wonder if we will ever be able to approximate it. If, instead of groping around blindly, and seeking an "original" style, the printer will make a study of these fundamental principles underlying good typography, the doubts and uncertainties regarding what constitutes a good piece of work will disappear. For whether he does it unconsciously or otherwise, the printer who produces a pleasing job must base it on certain well-defined laws.

In Figs. 7 and 8 are shown two cover-page suggestions reproduced from an issue of *The American Chap-Book*, the quaint publication gotten out for the American Type Founders Company by Will Bradley. These covers are based on the use of the decorative units furnished by the typefoundries as a means of securing sufficient strength and character where type is used in the place of the

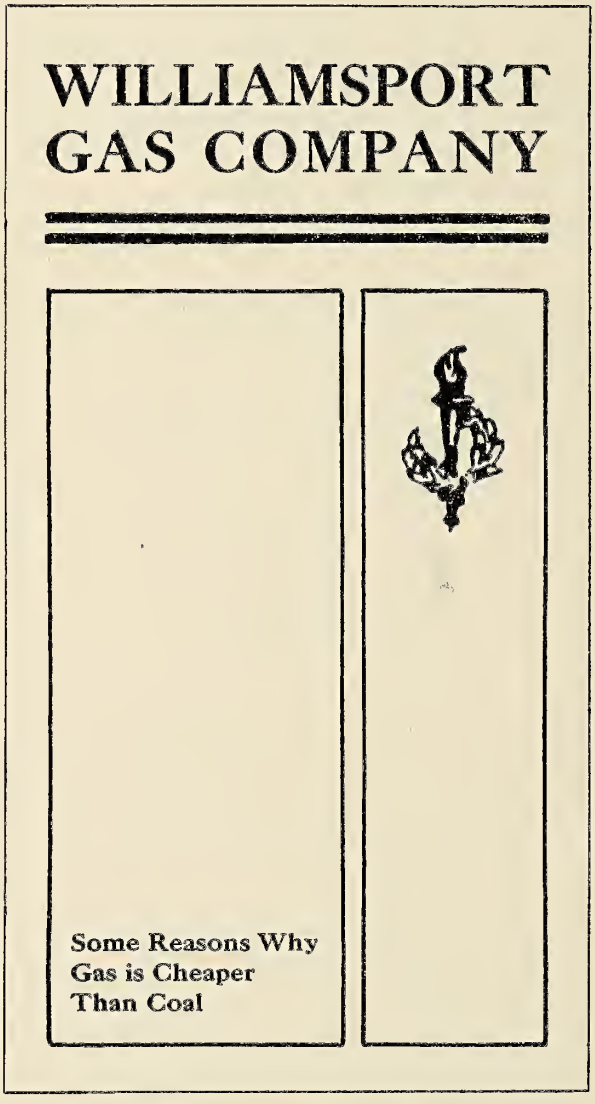


Fig. 9.— An excellent panel arrangement.

engraved cover. The designs suffer slightly in reproduction, the originals having been printed in two colors. One can hardly fail to note the fact that the panel in Fig. 6 has been placed, as nearly as the size of the decorative units would permit, on the proportion of three to five above referred to, not only in relation to the page from top to bottom, but also from side to side. Fig. 7 is an entirely different arrangement of units and borders, and while one

might feel that the line at the top demanded a slightly heavier letter in order to give it the needed prominence, still the effect as a whole is very pleasing.

In Fig. 9 is shown an excellent panel arrangement. In the original all the inner rules and the ornament were in light blue, with the type and outer rule in dark blue, on blue-tinted stock. In this design, also, the question of proportion in the making of the panels plays an important part, and a glance will show that the division has been made in strict accordance with the principle above referred

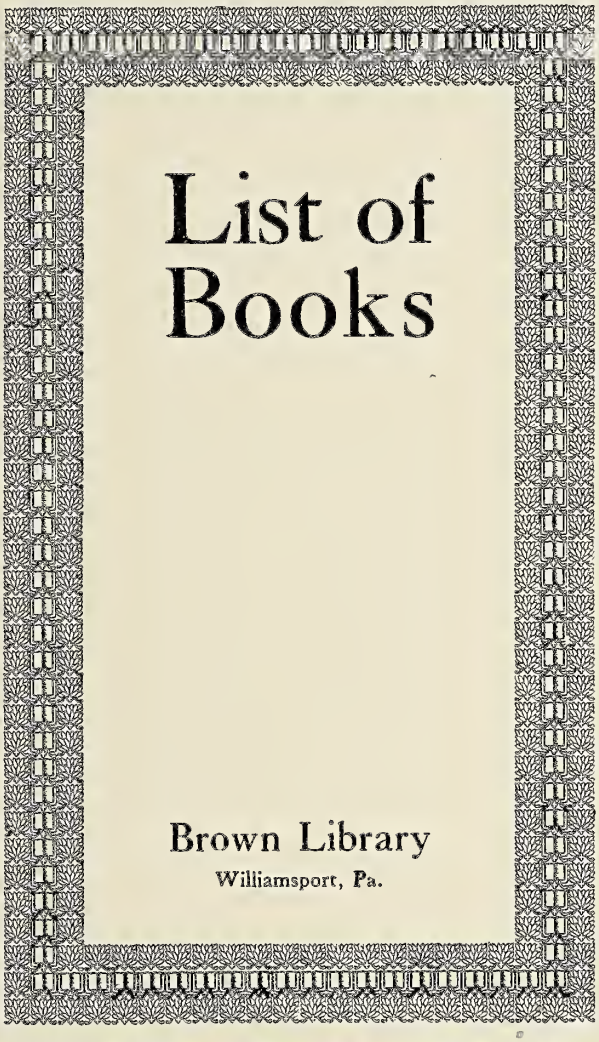


Fig. 10.— Although the border is elaborate in detail, the design as a whole is simple — and therefore pleasing.

to. Whether or not this was done intentionally matters not; the fact remains that it is, like the examples of proportion preceding it, pleasing, and that any other job — panels, type or decoration — arranged on the basis of the same principle would also be pleasing. Figs. 6, 7 and 8 furnish still further demonstrations of the fact that a careful following of fundamental principles does not destroy individuality. These examples are altogether different in design and as far removed from each other in appearance as one could wish, and still one principle or rule — the dividing of spaces in the proportion of three parts of the whole space to one division and five parts to the other — is dominant in each of them.

In Fig. 10 is shown the value of a simple arrangement in type design. Two groups of type in a border — no rules, panels or other complicated effects — and yet extremely pleasing. True, the border is elaborate in detail, and was even more so in the original, as the books in the center were in a color different from that used for the balance of the border, but the design as a whole is as simple as could be desired. This is a point that the printer should not overlook. Elaborate as much as your fancy dictates on the details of the various groups in the design, but if you keep the groups few in number the design as a whole will show that simplicity which is one of the fundamentals of good design.

An unusual fold or shape of a cover will frequently give added attractiveness to the booklet cover. With very little waste of stock the cover may be made with a flap folded over the outside or turned in, or some other arrangement made that will give the booklet an unusual appearance. Very often this necessitates no additional expense for stock, as the same number of covers can be cut from the sheet, the flap taking up the stock that would otherwise be wasted. One of these unusual cover folds is shown in Fig. 11. The original is printed on what is known as duplex cover-stock — each side of the stock being a different color. In this case one side was dark blue and the other side a dark brown. As will be readily seen, the cover was folded so that the upper part was the light brown and the lower part the dark blue, the former furnishing a pleasing background for the lettering. Of the lettering, the initial was in orange and the balance in black, the former harmonizing pleasingly with the brown stock on which it was printed, and contrasting fully as pleasingly with the blue stock which formed the balance of the cover. Papers of this kind lend themselves readily to very effective treatments.

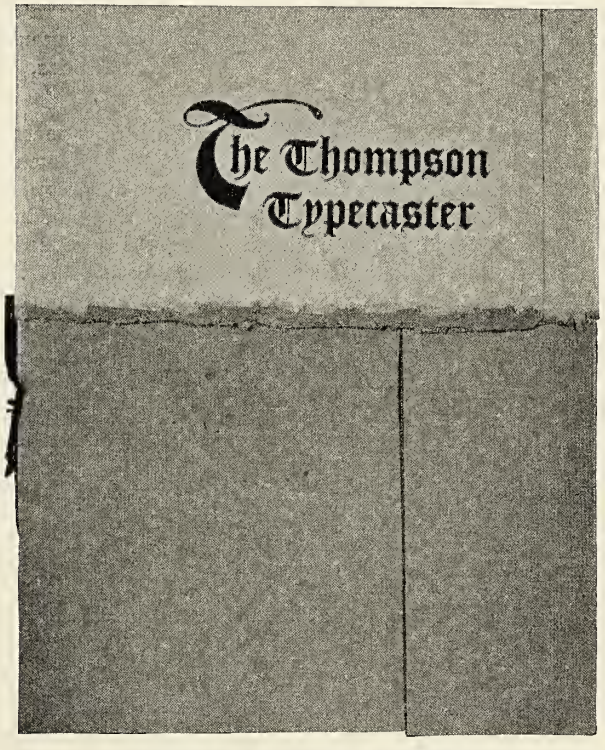


Fig. 11.— An illustration of the unusual and pleasing effects frequently gained by an odd folding of the cover.

ECONOMICAL BELGIANS.

The railway authorities of Belgium have given orders to their staff to collect all the newspapers left by passengers in the carriages. They are subsequently sent to a central depot, and ultimately used in making cardboard for the tickets.— *Paper Dealer.*

INITIATIVE.

Happy is the man who does the best thing first.

MACHINE COMPOSITION



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

ENGLISH LINOTYPES.—A Linotype operator-machinist, who is visiting England, writes from London as follows: "I did not have a chance to visit any schools here, but visited some offices, and to-day I had a look at the latest English machines. The double-decker, in my opinion, is superior to the American, and the single, with one or two exceptions, is equally as good. They still have the old-style automatic stopping lever; you know the one that allows the machine to keep going when it gets too greasy or worn. They have a fine quadding-out attachment, and have adopted the American-style mouthpiece. In fact, there is really very little difference between the English No. 2 and the American No. 5. I suppose the Canadian double-decker is the same as the English. From appearances there should be equal speed from either magazine; there is no 'back channel,' the changing device raising and lowering both magazines together, both magazines emptying the same as in single-magazine machines, and both are the same length."

METAL ADHERING TO MOLD.—A Wyoming operator asks: "What would cause a sheet of metal to form on back of mold? Appearances indicate a loose lock-up, but pot-leg adjustments show no effect. Pot roller pin, bearings and mouthpiece are O. K. The trouble is caused by something unusual, but I have not located it yet. Also what would have tendency to make metal adhere to matrices and become disengaged on transfer? Some of it is also carried to magazine." *Answer.*— The accumulation of metal on the back or front of the mold may be due to the improper care of the mold. Each time the disk revolves the mold wipers should remove the adhering metal. If metal has become attached so that the wipers can not remove it, the metal should be scraped off with a sharp piece of brass. To remedy your trouble, remove the mold from the disk and scrape all of the metal from the mold; this operation may take some time, but it should be done. To keep the mold clean, every morning before starting scrape the mold free from metal. It would be advisable for you to order a back-mold wiper and keep it in place. If metal is carried through the machine by the matrices, look after the short-line pump stop. It may be out of adjustment.

TRANSPOSITIONS.—An Ohio machinist-operator writes: "I am sending some clippings from my proofs and would like to have your opinion in regard to same. Transpositions invariably occur with spacebands, although sometimes in words. I have done everything I know of to remedy the trouble, getting three or four new chute springs, but no relief. They occur about ten to fifteen in a galley, and sometimes I am able to get three or four galleys without a transposition. The cam seems to be all right and the bands work fine. I have bent the spring every way possible and have had every tourist that came this way take a whirl at it, but nothing doing. The day man here says he don't have a bit of trouble with it and says it is my fingering. If it is the fingering, it certainly came on quickly and I guess it will be hard to overcome." *Answer.*— The trouble you are having is not due to the chute spring; it is quite likely that you are touching the keys just a trifle too soon for the spaceband. There is a possibility also that the spaceband cam does not revolve the instant it touches the roll; this condition you can ascertain by touching the key and examining for the motion which should follow. Test this action first. If it works as it should, then you will know it is caused by your method of operating. If the spaceband came before the last letter in a word, then you might look to the chute spring, as in this case the matrices are retarded, allowing the band to reach the assembler first. In your trouble you have the spaceband following the first letter in the word; this must mean that either the spaceband is slow, or you have touched the first letter just at the same time the spaceband key was depressed.

TREATMENT OF SPACEBANDS.—"N. B. S.," Clinton, Illinois, writes: "Enclosed you will find three matrices. Can you tell me what makes the sides so dirty? Have cleaned distributor box and screws, but the matrices will get dirty that way on the sides an hour after they (the matrices) have been run into the machine clean. Also can you tell me what is the cause of metal accumulating so heavily at the casting point on the spacebands, and what will remove this deposit? Some spacebands have metal a quarter of an inch square at the casting point after a day's run. Have been using grease to clean spacebands but wiped them thoroughly after cleaning." *Answer.*— The spacebands should be placed in gasoline or benzine and washed. After this is done, clean them without the use of grease in any form. This is the way we recommend: Procure a smooth pine board and use it to rub the sleeve of the spaceband on; on the back of this board, or on another piece, may be attached a piece of felt and covered with graphite (Dixon's No. 635). First rub the sleeve on the pine board to polish it, and, if it has no metal attached, rub the wedge and sleeve on both sides on the felt. This operation gives a clean, smooth surface. Do not scrape the metal from the spacebands with anything harder than a brass rule. It may also be removed by placing a small amount of blue ointment on the part affected or placing the spacebands in mercury over night. Wipe the bands with a clean cloth after applying this remedy. To prevent the metal accumulating, you might increase the stress of the two large springs in the rear of the machine. This will cause the spacebands to justify the lines tighter and will tend to diminish the accumulation. Do not clean the matrices on the sides with gasoline, but allow it to wear away. Keep grease from the spacebands and all parts of the machine where the matrices touch.

ANOTHER TYPESETTING MACHINE.—A dispatch from Washington credits Consul-General W. A. Rublee of Vienna with this report on a new typesetting device, invented in Austria: "An invention by which, it is claimed, book and newspaper printing will be placed on an entirely new basis has recently been patented by an Austrian inventor. The invention is not yet in use, but a model machine is at present being constructed and will soon be given a practical test. The invention is described by the inventor as a typewriting machine of peculiar construction that is provided with a contrivance for producing a matrix ready for the stereotyper without any additional hand or machine work. The machine, therefore, is considered far more suitable to the needs of a printing establishment than the present hand or machine typesetting methods. It is possible to use any kind of type in this new machine with-

out resorting to complicated manipulation. The machine may contain ten, twenty, fifty or more kinds of type without it being necessary to enlarge it materially. By the simple pressure of a key a different sort of type appears, while the type are simultaneously stamped upon the matrix. The straightening of the lines, as well as the regulating of their length and breadth, takes place without any difficulties, as well as the formation of the sentences. Corrections can also be made on the matrix, and the entire technical arrangement is harmonious and simple. By the use of a large number of keys provision is made for producing the more common syllables and word terminations by the touch of a key, so that one man can write from fifty to sixty thousand letters in an hour, which is equal to more than six hundred printed lines eighteen centimeters (centimeter being 0.3937 inch) in length. According to present methods not one-tenth of this amount can be produced by a compositor is an hour."

Damaged Matrices.— "E. R. L.," Richmond, Virginia, writes: "I send you some damaged matrices. You will notice the wall is mashed in. The matrices are comparatively new — not over five months' use. The damaged wall is on the side that does not strike in assembling or distributing. I see no projection whatever for them to strike on. The machine is a No. 3, three years old. The trouble seems to have started up with no apparent cause or reason. The damage is to d and h most — fifteen d's and h's have been ruined, and one or two k, g, n, m; but no caps or e, t, a, o, i matrices have been touched. Can you tell me what the cause is and the remedy? The machine runs fine, no matrices drop off first elevator in entering vise jaw. The matrices assemble and distribute all right — no complaint there." *Answer.*— The bruises on the matrices appear to be similar in appearance. As the bruises are of a nature which would cause the damaged characters to show on the proof, we would suggest that you look up the proofs of the matter in which the fault first appeared and note the location of the damaged character. One theory is that it would appear as the first character in a line due to the matrix wall striking against metal in the screw hole in the intermediate-channel plate. But to make this conjecture plausible, each damaged matrix would have to begin a line immediately following the first one bruised. Another idea is that the verge pawls of the channels holding the damaged matrices were operating higher in their seat than they should. You can readily determine this condition on examination by removing the matrix escapement cover. The amount of metal adhering to the side wall of the damaged matrices might even suggest that the sleeve of a spaceband carried a lump of metal; however, the nature of the bruise does not lend much support to this conjecture. If you can locate the proof of the matter in which the fault first appeared and note the position of the letter, it may assist materially in discovering the cause.

Transfer Slide.— "C. D. C.," an Illinois operator, writes: "(1) I would like to have you tell me the remedy for the damaged matrices enclosed. This only happens to commas, or mostly to them, and not to any other thin matrices. It has damaged a lot of them already. (2) When I set long lines, twenty or twenty-four picas, the spaceband pawl will not get close enough to the transfer-carriage finger to take the spacebands, and it goes back without them; it takes short lines all right." *Answer.*— (1) The matrices you enclosed were bent in the distributor box. Apparently they were not raised high enough by the lifter. Straighten the bent ones. Examine while the matrices are being lifted and see how far the upper ears clear the inclined rails in the box; they should clear at least one thirty-second of an inch. If you find they do not clear far enough, turn out on the adjusting screw until the matrices are not raised at all, then turn in slowly until the lifter picks them up. Then tighten jam nut. While making the above adjustment, have matrices in the box and the distributor screws turning. (2) The transfer-slide finger should come within one-eighth of an inch from the end of the slot in the spaceband-transfer pawl. Test it this way: Push in the starting lever, back the machine until the transfer-slide roller goes to the lowest part of cam 10. Hold spaceband-transfer lever until you have pressed down on the releasing lever in the top guide, then allow the spaceband pawl to move to the left. The finger on the transfer slide should enter the slot to within one-eighth of an inch from the inner end. If it does not, see if the transfer-slide adjusting screw touches the buffer on the spaceband transfer lever. If this screw touches and does not permit the finger to enter far enough, turn out on the screw until it does allow the finger to enter. If you find that the screw does not touch the buffer, and you can push the finger till it goes the proper distance, then lift the short spring in the hollow frame of the machine from its hook, and turn up several times on the hook. Also move the spaceband lever back and forth several times to see if the slide works freely, which it should; if it does not, oil it carefully.

Metal.—A Maryland operator writes: "I am running a No. 5 model (quick change) Linotype machine, which I installed last January, and until recently have been getting excellent results, but have at last met my Waterloo — imperfect slugs. I have been using twenty-six em, eleven-point liner nearly all the time up to a few weeks ago, when I changed to fourteen-em line (ten-point slug) using nine-point matrices (De Vinne series with antique) since which time I have been up against it. I could not get gas regulated to small slug at first (and probably not yet) and air-holes began to appear and porous slugs; cave-ins were frequent. If I run gas high or low, it's all the same. When I run gas low I get a few solid slugs until I have cast about a dozen, then they are hollow and have the appearance of being hot and cold. I have cleaned out pot and keep plunger working freely, drill holes in mouthpiece out occasionally, but no better slugs reward my efforts. I have not changed any adjustments on machine, and plunger spring is on last notch, where it was when machine arrived. I have not taken off mouthpiece, because it seems to be clear. When I work with metal high up in pot, it does not bubble when plunger goes down, but the slug is bad just the same. Should gas be lower or higher under mouthpiece than under pot? I would also thank you to let me know if there is a late edition of a book valuable to machinist-operators, on the order of Mr. Thompson's 'The Mechanism of the Linotype,' which would describe the No. 5 model (quick change) and No. 4 (quick change) model machines; one that deals with about the same subjects as in the above-mentioned book. Tell me what it costs and whether you sell it or not. We bought some new metal to see if that was the trouble, but had no better results with new metal." *Answer.*— We would be better able to tell the cause of your trouble had you enclosed one of your good and one of your imperfect slugs. Porous and other faulty conditions of the body of the slug result from widely different causes. A foul plunger will cause spongy slugs. A worn plunger will also cause the slugs to appear hollow, both on the sides and bottom. If the cross vents in the mouthpiece are not cleared out occasionally, the slugs will appear hollow. If the pot is set too high, the slugs will be hollow on the smaller bodies, but not on the larger sizes. The burner for the mouthpiece may be turned down slightly when setting on short slugs of large bodies, the tendency being to cool the metal slightly. If you have changed the governor adjustments it may be necessary for

you to readjust it. If there is a by-pass on the governor have it closed, then adjust the rod downward a little at a time, until the proper result is obtained. You judge this by the slug. With the point of a knife blade, scratch out the oxid from the cross vents in the mouthpiece. This should tend to rid the mold cell of air quickly. Clean the plunger twice a day if necessary to keep the gray dust from forming on it. Keep a can of fresh tallow where you may dip the plunger before placing it into the well. The new edition of "The Mechanism of the Linotype" treats of the new model machines. Price $2; for sale by The Inland Printer Company.

ALIGNMENT.—An Eastern operator, who has been bothered by bad alignment of matrices, writes that, in following instructions to remedy matters, he found the following conditions: "First, I took out the elevator spring, and stretched it from five and one-half to six inches, and had some difficulty in replacing the spring in cylinder. Second, I assembled a line, and stopped machine when second justification had taken place. I loosened the screw, placed on the machine frame a one-point lead (one seventy-seconds inch) and brought screw to a loose bearing on lead; tightened set-nut and then could pull lead back and forth with slight friction on screw—this was very close, if not quite, one sixty-fourth. I enclose copy of an advertisement set after I had thus tested the machine, and you will see my difficulty has not been eliminated. Then I went carefully over all the adjustments, elevator link, transfer carriage and everything connected with adjustment of line, and they were all according to Mr. Thompson's book. Since following your instruction of September 21, the alignment is off both above and below, as on slug marked 2, which shows the letter a above the r. Please notice on slug 1 how high the letters are — scarcely appearing entirely on slug; the back knife should be set a hair closer, but that would trim the top off. Will be pleased to learn if this has been caused through tightening spring, and how I can remedy it." *Answer.*— The problem is somewhat perplexing as an examination of the machine can not be made. The following simple test is suggested to determine if possible if the erratic action is due to the machine or to irregularities in the matrices: Set us a normal line and recast, say, ten slugs. Allow this line to remain in the elevator until a proof can be taken of the slugs and an examination made of the letters out of alignment, presuming that some are out of alignment. Remove such characters and mark them so as to identify them, then place the marked character in the same line in a known position, then recast ten more slugs and prove them and make a comparison again, noting carefully if the marked character is out of alignment when placed in a different position. If it is, discard it. If the machine is a two-letter model, examine the mold keeper and note if it is fully up against the mold. Also examine for bruises on its aligning rib. Also test as before described with an italic line, then with the same line in the roman position.

POOR FACE ON SLUGS.—"R. S.," Elkhart, Indiana, writes: "I am having trouble with the slugs from my machine, which is a Model 1. The slugs have a perfect body, but a poor face, which looks like the result of cold metal, but it makes no difference if the metal is run hot or a trifle cold. The trouble has been present for about four months and, in the meantime, have tried everything that is listed in the book, 'The Mechanism of the Linotype,' but of no avail. We have tried new matrices, six, eight and ten point, but always the same result, bad face on slug. Bought a new plunger (plunger is cleaned every day), new mouthpiece and new metal; just the same, 'bum' slugs. Throat of metal-pot cleaned out, pump spring loosened and tightened, lock-up tested and found O. K., vents in mouthpiece all right, and holes clean. The same matrices and metal on another machine cast full faces with a dull color, which are perfect, while the slugs out of the No. 1 are bright and imperfect in face. The machine has been run night and day for several years and this is the first trouble of this kind." *Answer.*— We believe that you can improve the face of your slug by the following procedure: Procure a pot-mouth drift (A 217, price 50 cents) and a pot-mouth cleaner (F 827, 75 cents.) While the pot is heated drive the mouthpiece toward the right until the wedge gib is loose enough to draw out, then remove the mouthpiece. This work may be done with greater convenience if the mold slide is out of the machine. Now take the pot-mouth cleaner and use it in the throat so that the oxid may be loosened from the sides of the throat all the way to the well. Take a piece of fresh mutton tallow or suet almost the size of your plunger and place it in the well under the plunger; then push the plunger down as far as it will go and leave it in that position for about ten minutes. This operation will tend to loosen any litharge or oxid attached to the lower orifice of the well. With the pot-mouth hook, clean the hole on the side well so that metal may readily flow into the well after the plunger raises. The next operation is to flush the throat. Have the metal box held in front of the throat and work the plunger up and down quickly so as to eject a quantity of metal from the throat; this operation will carry any loose oxid which may remain on the surface of the metal. Note whether the volume of metal escaping is clear. When the pot is pumped low enough so the holes on the sides of the well are visible, it may be noted whether they are clear of oxid. A further cleaning may be necessary. The object of this cleaning is to remove all floating or attached particles of oxid or dross, which may tend to close up the jets of the mouthpiece. If the foregoing is done, we will say on a Saturday afternoon, while the pot is hot, the balance of the work may be done later when the pot has cooled. As your mouthpiece must be replaced, it will be necessary for it to occupy a certain place in relation to the mold. The slug you sent shows that your pot-mouth piece is not in its correct position; the first jet next to the keyboard is evidently outside of the mold. Before replacing mouthpiece, the jets should be free from oxid or metal. Should you find that a new plunger allows metal to bubble up as it descends, it may possibly mean that your well is so much worn that you will either have to procure a new crucible or have the well reamed out and a special plunger fitted to it.

RECENT PATENTS ON COMPOSING MACHINERY.

Typebar.— F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation of New Jersey. Filed August 29, 1901. Issued August 6, 1907. No. 862,511.

Typecasting and Distributing Machine.— John S. Thompson, Chicago, Illinois. Filed July 28, 1904. Issued November 17, 1908. No. 903,917.

Galley Lock for Linotypes.— O. H. Desmarais, New York. Filed August 24, 1908. Issued December 29, 1908. No. 907,754.

Typecasting Machine.— John S. Thompson, Chicago, Illinois. Assignor to Thompson Type Machine Company, Chicago, Illinois. Filed January 31, 1907. Issued January 5, 1909. No. 908,519.

AN AMAZON.

Pat — "I hear yer woife is sick, Moike?"

Mike — "She is thot."

Pat — "Is it dangerous she is?"

Mike — "Divil a bit. She's too weak to be dangerous any more!" — *Sun.*



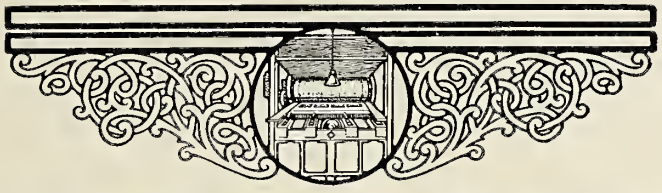
NORTHWEST INDIANS

NORTHERN PACIFIC RAILWAY

Color Plates and Printing by
The Williamson-Haffner Engraving Co.
United States Colortype Press
Denver, Colorado

Printed with Photo Chromic Colors
Manufactured by
The Ault & Wiborg Company,
Cincinnati, New York, Chicago,
St. Louis, Toronto, London.

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

MATT-FINISHED STOCK (380).— Submits a sample of high-grade cardboard and book paper having a matt finish, with the following query: "Please give us information concerning the class of half-tone cuts suitable for the grades of stock enclosed. It appears that stock of this kind is much used now on brochures and similar work. What kind of ink will look well on half-tone cuts printed on such paper and cardboard?" *Answer.*— Half-tone cuts of fine screen print well on this grade of stock. A suitable ink for work of this character is that which gives a dull effect. When combined with careful make-ready and judicious selection of stock color, a rich effect is produced.

REDUCING TINTS (379).—Submits several labels printed on litho-plate paper in a light tint. The caking of the tint ink on the tint block caused dark irregular shaped spots to appear, which marred the otherwise smoothness of the print. In his letter the pressman says: "Enclosed you will find samples of a label in which the tint gives us great trouble. The dark spots which appear here and there we were unable to overcome. We would like to know how to remedy this defect. The job was printed on a platen press with ink reduced with boiled oil." *Answer.*— We would recommend the use of tints made from tint bodies or bases which you may secure from your ink-dealer. These bodies are neutral and may be tinted to any desired tone. They may also be modified to suit any grade of stock by dryers and reducers. However, in the absence of such mediums your tint ink could be changed so as to print smoothly by adding some reducing varnish.

A RUSH JOB (378).— Submits a twelve-page saddle-stitched booklet with projecting cover printed on enamel stock in bronze-blue with a flat fawn tint as a background. The cover is of fawn embossed stock and is printed in blue-black ink. The commendable feature of the presswork is the uniformity of color and impression. The half-tone cuts appear uniformly well printed, due to a firm impression and just the right amount of color. The register of the tint blocks and the type-forms is exact. Accompanying is a post-card with a printed message in imitation of hand-writing and a written address. The similarity of the inks makes it difficult to determine the printed from the written portion. The writer commending our recipe says: "Recently I wrote asking you for a formula for mixing our ink to imitate writing. Your suggestion to use Milori blue and a little black was just the thing. The enclosed card shows the part addressed and the printed message to be so closely matched that the difference is hard to detect. The enclosed booklet is one of a rush job on a platen press."

UNEVENLY MOUNTED CUTS (377).— Submits a section of a carriage catalogue printed on enamel stock. The cuts are outlined vignette half-tones and are 4 by 6 inches. The pressman inquires: "What would you consider a reasonable time for making sixteen hand-cut overlays and for making ready a sixteen-page form on a good four-roller press, after the overlays are made? The cuts are on wood mounts and very uneven in height. What would you advise in regard to cuts in such condition." *Answer.*— The overlays can be made in from four to six hours, but somewhat depending upon the skill of the pressman and working conditions. To make-ready a form where the cuts were properly mounted and other conditions normal would take about eight hours. Where wood mounts must be used, the cuts should be tested for height and made accurate before forms are made up. The use of the metal mounts, which may be procured in unit sections, is an up-to-date plan. These mounts are rigid and exact in height and permit the removal of the plate for interlaying. It is desirable from a pressman's point of view that these devices be more generally used.

PRINTING DIPLOMA ON LEDGER PAPER (375).— Submits a 12 by 16 inch blank diploma with the words "Public Schools" in a large shaded text letter in a curved line. The paper is first quality linen ledger and is admirably suited for the work. The shading does not appear well, owing to the make-ready not bearing off the impression properly. The letter reads: "The enclosed sample of printing gave us great trouble in making ready on a two-revolution press. What would you charge for making an overlay for this job?" *Answer.*— We do not make overlays for the trade. We will analyze an overlay sent us for inspection, however, when accompanied by proofs of the cut. To print an electro on heavy ledger stock we would recommend that the cut be mounted on a solid metal block. Would also recommend any of the mechanical overlays in preference to the hand-cut variety, although a hand-cut overlay made on heavy hard paper or cut out from thin hard manila would stand up on a run of hard stock as this is. The tympan must be of the firmest, as unusual pressure is required. The ink should be the stiffest black, and necessarily the rollers must be fairly hard, otherwise they will not resist the pull of the ink. The press should be run slowly, as this enables the ink to lift properly. The stock should be racked in small piles, and slip-sheeted.

WEARING OF HALF-TONE CUT (382).— Submits two pages of a catalogue, showing the effect of a ten thousand run on a half-tone cut with solid background representing knit garments. The run commenced with the cut printing clear and sharp in the high lights; when ten thousand impressions were run off, the high lights appeared to darken next to the gripper edge. This difficulty remained incorrected to the end of the run. The query reads: "The enclosed pages from a sixteen-page signature shows how a half-tone cut appears at the beginning and on completion of ten thousand impressions. Can you suggest what darkened the cut this way? We were unable to overcome the difficulty." *Answer.*— We judge the trouble originated by having the cut too high at the start. The trouble was not manifest until the tympan in the high light part of the cut assumed a slight relief, due to the extreme pressure on the solid part. The excess of impression on the fine dots finally caused their wear, which, with an abnormal impression gives darker tones. The remedy lies in the make-ready. Half-tone cuts having solid background necessarily require a firm impression; if the mount is of a yielding nature, frequent patching may be necessary to keep cuts like the "O. K.'d" proof. Where the run starts with a cut much in excess of type height or where heavy patching is done on the make-ready, the ill effect is not discernable until the harm is done. In cases of this kind the trouble can be minimized by removing the top sheet and altering or changing the make-ready of the page affected.

INSUFFICIENT MAKE-READY (383).— Submits an eight-page folder, 8¼ by 18 inches, printed on a platen press in red and black ink on a medium grade of light buff enamel

stock. The pages are enclosed by two-point rule and contain zinc and half-tone cuts. The type is printed uniformly even, though no impression is visible on the back of the sheet. The rules without exception are not printed well, showing spotted and with broken joints. The solids in the zinc etchings appear gray. The half-tone cuts are filled in both in the red and black form, showing an excess of color is used. The letter is as follows: "We are enclosing a folder and would like your advice as to why the rules do not cover better. It did not appear to be the fault of the impression. Any further criticism will be appreciated." *Answer.*— The presswork on this folder is faulty in two points: insufficient impression is used and, to counterbalance this deficiency, too much ink was carried. Evidently an effort was made to print the form, which is a heavy one, without having impression marks appear on the back of the sheet; in other words, the form was made ready with ink. The carrying of surplus ink causes the filled up and smudgy appearance in the half-tone cuts. The caking of the red ink in the solids and middle tones of the half-tone cuts may have indicated the necessity of some reduction of the ink. To print a form of this kind on a platen press requires a careful make-ready; this being done sufficient impression is imparted to the dark lines, rules and solids in the cuts to obviate the necessity of using more than a normal amount of ink. A tympan composed of thin manila, covered with a draw-sheet of heavier weight, together with sufficient number of sheets of pressboard, will meet the requirements. The make-ready must be carried to the point where everything will show up plainly. This may cause the marking of the back of the sheet slightly, which is preferable to carrying an excess of ink.

Seasoning Paper (374).—"(1) How long should it take to season 33 by 42 extra No. 1 enamel book, after it is received from the mill, so that it will be suitable to use for close register catalogue work, and how could it be done where we have forty or fifty reams and are crowded for space? (2) How long should it take to make ready a sixteen-page form on this stock with a cut on each page? (3) What method of make-ready is the most suitable for carriage catalogue work? (4) Is it better to have hand-cut overlays for each carriage cut, or to wait until you get the form on the press and then build up overlays by spotting up and shaving down? (5) Is it customary to use stock of the same grade the job is printed on for spot sheets or should a harder stock be used? (6) Does it interfere with the printing quality of a half-tone when the enamel wears off, if the etching is still good?" *Answer.*—(1) The seasoning of stock is accomplished by keeping it in an atmosphere which will be kept uniformly heated for a period varying from a few days to several months. Keep in mind that if the temperature drops ten or twenty degrees over night, or if from Saturday night to Monday morning there is no heat whatever in the pressroom, the seasoning will not be thorough and there will be more or less trouble in registering work under such conditions. In shops where the heating is effected by stoves or furnaces the proper seasoning of stock is a difficult matter. The same troublesome features attend stock seasoning in pressrooms situated in basements or other damp localities. When the stock is removed from the cases pile it on tables or boxes at least two feet from the floor. If the piles are not too high the heating and airing will go on to better advantage. Do not pile the stock near outside walls, especially if they are brick, stone or cement, nor near windows or in draughty places. Preferably, place the stock at or near the middle of the room, allowing an air space about each pile. On top of each pile place waste sheets of print paper which should be covered by a paper tray or a few boards. (2) Question not definite. It might take eight hours, or it might take thirty-two hours, much depending on size and character of cuts, and the facilities afforded for doing the work. Having a printed sheet we would be able to approximate the time under normal working conditions. (3) In a general way the method of making ready a carriage catalogue would not differ materially from any other catalogue of equally fine class of work. The character of the cuts, whether line, vignette or square half-tone, would make a difference in detail in the matter of overlays. In the question of cut overlays there can be no doubt but that the various mechanical methods now to be had offer the best solution for this problem. (4) It is advisable to have the cut overlays made in advance. (5) This question covers a detail of the making ready of forms in which the judgment of pressmen differ. We would say that it is advisable to use a spot sheet of equal thickness with the hangers which compose the tympan so that when it is attached a hanger may be removed. Where the stock of the job is not greatly in excess of the tympan stock in weight it is often used as the last mark-out sheet. As to the use of a tympan containing nothing but hard paper, many pressmen use a few sheets of common print in their hard tympans. It is claimed that better results are obtained on mixed forms by so doing, rather than by using a tympan absolutely inflexible. (6) No.

Vignette Cut Make-ready (384).— Submits a two-page section of a catalogue, each page having a 4 by 8-inch vignette half-tone cut of a stationary engine with five lines of descriptive matter. The cuts are splendid examples of the engravers' work, being contrasty and exhibiting the detail of the intricate mechanism to advantage. The presswork is carried out to an equal degree of excellence; the solids, middle tones and high lights are printed with due regard to relative tone values. The vignette part appears soft and blends on the edges with the stock, showing skillful management of the hand-cut overlays. Accompanying the specimen sheet are the overlay and spot sheet showing the detail of make-ready. The letter reads: "Enclosed find sheet printed with two half-tones. The initial impression on spot sheet shows the cut to be a little lower than type-high, yet the vignette edges are printing black. I read in one of my journals some time ago that when the vignette edges print black to start with, the cut is too high and should be lowered. Please tell me whether the cuts are high enough or too high to begin make-ready with. I also enclose the make-ready used on the tympan and a sheet of the finished job. Kindly examine the make-ready sheets and criticize them." *Answer.*— On platen presswork we believe that the cuts may be lower than if the same job was printed on a cylinder press. In this instance we believe it would have been helpful if the block had been rubbed down so that the plate could have taken a piece of thin book paper beneath the solids of the subject, leaving the impression on the vignette and high lights parts to be borne off by the darker tones. The make-ready and cut overlays show skillful handling, as is evidenced by the finished print. The suggestion to have all vignette cuts lower than the square ones is to the point. The difference in height between two vignette cuts will usually be governed by the area and extent of the vignette surface and the amount of solid and middle tones in the subject, a matter for the pressman to determine.

ROUGH ESTIMATE.

"I say, waiter," said the impatient guest, "how long will my omelet be?"

"I can't say exactly, sir," replied the waiter, "but the average is about eight inches." — *Boston Post.*

COST AND METHOD

THE POSSIBILITIES OF ORGANIZATION.

J. Benjamin Ott, of the Ott Printing Company, occupied the floor at a Chicago Franklin Club noon-hour meeting, taking for his theme the possibilities of the club. He said that in the industrial history of the United States there had been three great periods — those of discovery, invention and organization. We are now in the midst of the



J. BENJAMIN OTT.

last-named era, possibly destined to be the greatest of all in its influence on humanity. Employing printers have been slow to get in step with the spirit of the times, but at last they are organizing from the Atlantic to the Pacific. The benefits are manifold and immediate. Speaking for himself, Mr. Ott said, before his connection with the club, he did not know personally or in a social way more than eight or ten of his competitors. He entertained rather derogatory opinions of some of them, however. Happily, the club had given him opportunities of becoming well acquainted with scores of employing printers. He discovered that their troubles were similar to his, as were their aspirations. This one privilege was of itself worth ten times what the club cost him, and he did not suppose he was much different from other men.

Taking up the possibilities of the club, he said it should have its own club rooms with proper facilities and environment for the higher development of the members. In the stress and strife of business men were prone to neglect what was after all the better side of their natures, and the organization afforded a splendid means of counteracting that regrettable tendency. Business men following other avocations had succeeded in doing this and had pronounced the work good. Printers could and should do likewise.

At present and for some time to come the great evil for the club to combat is poor prices for work, in the opinion of Mr. Ott. Progress in uprooting hoary abuses must be necessarily slow; the habits and customs of years can not be changed in a day. Education is needed — education as to what to charge, and education in the necessity of adhering to the sound principles and advancing the worthy purposes of the club. If a few fall by the roadside and cut prices, there is no sense in saying that the club is no good. To abandon it would not better matters. The thing to do is to stick and show the erring one his error, reasoning with him until he sees the light, giving such words of encouragement as will generate within him the moral courage to follow the beacon-light of fair prices, which is in reality fair dealing with one's fellowman. The printer who is headed in the right direction and makes mistakes appealed to the speaker. Such a one is entitled to advice and counsel, the giving of which will be beneficial to the tutor as well as the student. Nor should the club rest till its educational efforts reach out and take in the ambitious journeyman who aspires to become an employer. Too many of these go into the field so filled with a laudable eagerness to succeed that they accept work at "any old price." This is hurtful to all concerned. These men just emerging from the ranks of journeymen with high ethical standards do not knowingly commit this wrong against the trade. Successful artisans, they have not been schooled in business methods, and so fall victims to the wiles of the merchant and purchasing agents with whom they dicker for trade. They need tutoring in estimating and the principles of merchandising. Knowing their weakness, or suspecting it, scores of these men would be thankful for a guide that would show them how to avoid the pitfalls. Those who have had the experience doubtless know what needless worry and expense would have been saved them if a friend in need had said the word in season. They would have been thankful for advice, and so would those who are in the rut to-day, as will those who come after us. Whether thankful or not, self-protection and an intelligent selfishness should impel the club to take the information to them. As seen now, in the light of the fruits of associated effort, to do less would be shirking a manifest duty. The Ben Franklin Club and similar organizations must make provision for such work, in Mr. Ott's opinion. With concentrated effort it would not be long till great headway had been made in the work of placing the calling on such a high plane that it and its works would receive the meed of merit and material recognition they deserve.

THE BUSINESS MAN'S ESTIMATE OF THE PRINTER.

BY H. E. WHEATON.

In these days of combinations of capital and coöperation in business it is a notable fact that the employing printers are about the only business men who have not fashioned themselves and their business to the new order of things. In this they are not only standing in their own light but are making themselves the laughing-stock of their fellow business men; and as there is nothing but continued higher prices in sight, it behooves them to get under cover while yet there is a chance.

A leading business man said to me, not long ago, that the printers were the only people whom he could depend

upon to come below his estimate of his annual expenses, and he is only one of a thousand who could say the same thing. The printers are literally sacrificing themselves for the benefit of the other business men, who are surprised to see them do it, and indeed, are at a loss to understand how it is done.

When the printer's wife goes out to shop she must pay the same prices as those of the plumber. When the printer buys a suit of clothes he must pay as much as any other business man. Why, then, should not the printer get as much for his ware as the times and the necessities of the situation demand? The answer comes: Lack of nerve and — shall I say it? — jealousy. Lack of nerve to charge a reasonable price and fear that the other fellow will get the job are the two things that have lowered the printing business in the estimation of others, and they are the two things that are keeping the printers in the rear of the procession to-day.

If a printer can not get a fair price for a job, he is better off not to have the job. Let the man take it to another shop, and the shop that takes work at a loss and keeps it up, will soon be forced out of business. Is not this a better way to treat competition than to take the job yourself, at a loss, simply to keep the other fellow from getting it? A better plan still, however, is coöperation; but where this can not be accomplished it is better to have an agreement with yourself not to take any job, however small, that can not be done at a profit.

Adhering to rules of business, and having the nerve to charge a fair price accordingly, as the cost of material advances, will place the printers in the list of responsible business men. The elimination of jealousy from the ranks will elevate the profession upon a pinnacle of high ideals and lofty motives such as hallowed the print-shops in the days of Franklin. Brethren of the craft, ours is the responsibility of maintaining these ideals and motives; let us begin to elevate by first lifting prices.

COST AGITATION IN CHICAGO AND SOME OF ITS FRUITS.

Those who attempt to ascertain their costs are more than surprised — they are astonished — at some of the developments. Not a few have become disgusted, and declared that the verified results "Ain't so," like the granger who on seeing a giraffe for the first time loudly announced "By heck! there ain't no such critter." The annual report of the cost committee of the Ben Franklin Club of Chicago clearly depicts the development of the cost idea in the Windy City. Here are told the troubles of the committee in finding ground for foundation laying and the amazement of committeemen and others at the results of their investigations. That this should be is the strongest imaginable argument in support of the committee's appeal. The evil of not knowing "where they are at" is a widespread and serious one among employing printers. It should not be overlooked, for it will not down. Under the leadership of John A. Morgan, the Chicago cost committee has had an active year, and accomplished so much its report is of great interest to all who are wondering why "there is no money in printing." The report follows:

"We will depart from the usual manner of reports such as this in the respect that we first desire to express to you all our utmost thanks for the privilege of having served you on this committee, and in serving you we feel that the education we have received has made us better, broader and more prosperous printers.

"Your committee on costs was appointed without instructions as to its duties, and with nothing to guide it as to what was expected other than the title of the committee. Further than this, the members knew of no other printers' organization having taken up this work, and so had no precedent to follow. It was left to the Ben Franklin Club of Chicago to take the initiative in this matter, as well as in many others. We say we had nothing to guide us in this new work. We will qualify this statement to the extent that there had been mentioned in our meetings a desirable benefit to be gained by a uniform and simple method of keeping data and figuring costs in a uniform way and by one system, thereby all arriving at results in the same manner. This we adopted as our plan of procedure, and all of our work has been with this end in view. Right here we wish to emphasize the importance of a uniform system and urge all of you to at least adopt the principles of the Ben Franklin Club cost system. Even should it entail some study and effort, we believe that you will be more than repaid by the good that will be done to the trade as a whole. Nothing that benefits our trade, as a whole, can fail to benefit each one of us individually. It has been said by an authority on cost: 'It is characteristic of human nature to prefer to work very hard at a thing we understand rather than to study an unfamiliar subject. Many an industrious printer who spends nine or more hours daily at desk or case, in an effort to make ends meet, could, by spending an hour a day for one month in studying costs, make enough more money to cut one hour off his day's labor for the rest of his life.' A strong statement, but true, we think.

"Taking as our guide, 'uniformity of system of cost finding,' we found it necessary to work out a plan that could be used by all — small, medium-size or large plants — and special efforts were made to devise a system applicable to small plants which, by some elaboration, would be practicable and available to the larger or the largest plants. This end, we are glad to say, we believe was accomplished. Throughout our year's work and while testing and proving this system in a number of plants we are more and more convinced that the foundation plan or principle is correct and, further, that this is the most simple, economical and thoroughly practical system yet devised. We are led to this belief by several facts; possibly the principal one is that several other trade organizations in our line have adopted this plan. We speak now of only the plan or principle of the system. As to the blanks or forms used, those we first devised were offered as a beginning, believing that the test of use in different plants would suggest changes in a general way as well as changes required to fit individual plants.

"Perhaps it would be well to state in a few words what the plan of cost finding is. The main or first proposition was to establish a unit of product. This we have determined to be the hour sold, this hour to be considered a separate unit in each department. Having determined the unit of product, the next step is to find for a stated period the aggregate of the units produced and the money expended in producing them. The total expenditure for a stated period divided by the aggregate of the units or hours produced will give the cost per hour in each department. This it would seem is simplicity itself, and not the complicated task so long dreaded by all of us.

"Perhaps it would be well to state some of the steps taken to obtain useful data and arrive at and perfect the system adopted:

"First. A request of all Chicago printers for copies of all shop blanks used by them. This met with a very generous response and was an invaluable aid to us in our work.

"Second. The following inquiry to all club members: 'Have you a method of determining the cost per hour of production in the several departments of your plant?' To this inquiry we did not receive such a generous response.

The replies we received indicated, we regret to say, that very few could answer this question in the affirmative.

"Third. A request of members for data on cost per hour of hand composition. We received a number of replies, which we tabulated, and ascertained the average cost to be $1.02 per hour.

"Fourth. A request of members for data on cost per hour of platen presswork. The response to this inquiry, tabulated, showed an average cost of 78 cents per hour.

"Fifth. A request of members for costs of hand composition, cylinder and platen presswork. We received a number of replies with the following results: Hand composition, $1.02½ an hour; cylinder presswork, $1.46 an hour; platen presswork, 68¼ cents an hour.

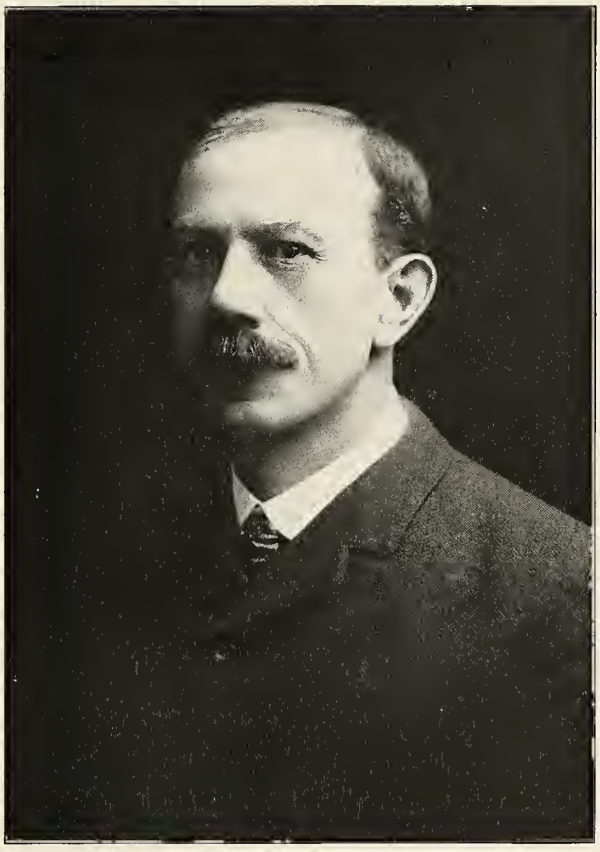
"Sixth. Statement of cost blanks sent to members, with request to fill out in detail. The responses to this request were numerous, showing increased interest and marked improvement in method of handling this proposition. Following were the results: Hand composition, $1.18; machine composition, $1.58; cylinder presswork, $1.40; platen presswork, 76 cents; bindery, total overhead to wages paid, not including lost time, one hundred and six per cent. We want to state our belief that these last figures are the most accurate, because all were figured by the same method and on the same basis.

"The result of the year's work in the study of costs by this organization is most gratifying to your committee. A net result has been the installation of cost systems in the offices of fifty-seven members of this club. This being in addition to offices already operating cost systems. On request, we furnished a large number of printers in various parts of the country complete sets of blanks used by us, and learn that they have been adopted in most instances and are working out satisfactorily.

"It is not too much at this time to say we believe that the efforts of the Ben Franklin Club and the part performed by the cost committee have done more to stir up the printer to the knowledge of his own business than anything that has ever been done in printing circles. Printers that in the past never had any idea of what the goods they sold cost them have become interested in some sort of a cost system, and if they have not installed the Ben Franklin Club cost system they have begun the use of some sort of blanks and records whereby they more nearly know the cost of production than formerly. By this investigation and by the knowledge acquired through it the printer has learned that it is absolutely impossible to sell composition for any price below $1 per hour and even get cost. This investigation has not only told the printer what his goods cost, but has been the means of him getting sufficient backbone, from the knowledge of facts, to raise his prices and make money in a department which, in the past, he considered a necessary evil and lost money. By the work of the cost committee, and by the continuous assertions that composition costs at least $1, it has become the belief of the majority of the printers of Chicago that composition does cost $1 per hour, and if we can get all of the printers of Chicago to believe and know that our goods cost something and know what that cost is, it is only a matter of a short period before our trade will be on a level with any of the money-making trades and institutions.

"Through the medium of our monthly publication we have been publishing figures that have been sent to us on uniform statements of cost, and by them we have learned that the average cost of composition in the city of Chicago is in the neighborhood of $1.10 per hour. If this is a fact, and we are here to prove it is a fact, how in the world is it possible for a printer to exist, to pay his paper bills, to meet his pay-roll, to enjoy some of the comforts of this life, while selling composition at 50, 60 or 70 cents? We knew when we started in this work that the figures we would ascertain would be startling to the majority of printers here, and when we began to present some of the figures that we had collected, it was not uncommon for our friends to not only insinuate that we were crazy, but to make the absolute statement.

"One thing you will believe, and it is that the committee lived through it, and its members at the present time feel stronger in the fact that behind us we have seventy-five of the best houses in Chicago who back us up in the statements that we present. When your committee took hold of this proposition there were not ten houses in the city of Chicago that could fill out our statement of costs form, and we are pleased and gratified to be able to



JOHN A. MORGAN.

tell you of the number that are equal to the occasion at the present time.

"We hope that the investigation of costs will continue and we further hope that the investigation will not only be in the minds and in the efforts of the cost committee, but will be taken up by every printer in Chicago.

"A résumé of the situation from the data received from the various plants and from the experience gained in our own plants, from carefully kept and complete records, would indicate the following: (1) A fair profit on outside purchases and paper stock if sold at twenty per cent advance over cost, allowing ten per cent for handling and ten per cent for profit. (2) A considerable loss on composition when sold at $1 per hour. (3) A considerable loss on cylinder presswork when sold at $1.25 per hour for presses of size 25 by 38 or smaller, and $1.50 per hour for presses 36 by 48 and larger, exclusive of ink. (4) A reasonable profit on platen presswork when sold at $1 per hour, including ink. (5) A loss in the bindery when sold at one hundred per cent over labor cost per hour.

"This leaves us in the position of charging a profit on

the lesser departments, and operating at a loss in the larger and more expensive departments.

"It would seem that we are entitled to better returns on the capital invested. And we believe that every other line, especially those organized, demand and receive much better returns.

"Now let us make ourselves clear on this proposition and be honest with ourselves. As to composition, when we say $1 per hour, we expect this to cover all overhead expense, and by all overhead expense we mean everything — proprietor's salary, rent, heat, light, foreman's, proofreader's, distributer's and slug boy's wages, and every item of expense incurred to produce this hour.

"Of course, if you charge 60 cents for setting this type, and sell thirty-minute hours, and then add 25 cents for distribution, 10 cents for proofreading, 5 cents for slug boy, 5 cents for delivery and so on down the line, you will possibly get enough.

"But this is a dangerous, complicated and inaccurate method, and we believe will end in trouble. And further it does not promote uniformity of method, which is necessary to obtain uniform prices and uniform estimates and their ensuing benefits to our trade.

"This also applies to presswork and binding. Use for your costs the figure which covers labor cost, also department and office overhead expense, which means every item of expense. And if all do this, we have the simplest and most uniform method.

"The Ben Franklin Club does not attempt to dictate prices or even urge its members to do more than to ascertain costs, believing that if they know the cost of their product they will sell at a profit.

"We can not refrain from stating what in our opinion would be a fair minimum scale of prices for our product.

"Stock and outside purchases of less than $100, twenty-five per cent.

"Composition, including distribution, proofreading and all overhead expense, $1.30 per hour.

"Platen presswork, one-quarter medium or smaller, $1 per hour. One-half medium and Colt's armory, $1.25, including ink.

"Cylinder presswork, taking sheets 25 by 38 or smaller, $1.50 per hour, and larger sizes $2 per hour, not including ink.

"Bindery work, one hundred and fifty per cent over labor cost.

"We make these recommendations as your cost committee and not as individual printers. And to those of you who hold different opinions, we ask a careful study and a full and free discussion of the matter, to the end that, if these figures are not correct, we may determine in the near future the ones that are.

"In conclusion, we wish to say that we believe there is only one thing wrong with the printing business, and that is: Some of us are selling our product at cost or less for the sole reason that we do not know the cost."

The committee presenting the foregoing report is composed of J. A. Morgan (chairman), F. I. Ellick, O. A. Koss, W. J. Wells and C. J. Thiebault.

CHARGE EXTRA FOR POOR COPY.

During a talk on "good" copy and "bad" copy recently before the Ben Franklin Club of Chicago, John J. Miller, of Barnard & Miller, said in part: "The most important factor in good, clean, and particularly *rush* composition is that the copy be typewritten or good, legible manuscript. We find in our special line — law work — the compositors will turn out ten to twenty-five per cent more composition if they are given good copy. All copy is supposed to follow the rule or style of the office as to capitalization and punctuation, as scarcely no two typewriter operators capitalize and punctuate alike. In doing composition for the trade we see that more and more, and can estimate the trouble the majority of printers have in transposing poor copy into good printing. I presume all are acquainted with the nervous customer who gets up his catalogue in longhand at odd times and under stress of rush of business, the consequence being execrable copy and increased composition costs. In the same class is the clerk, probably in the majority of cases a $15-a-week employee, who mulcts the printer of hundreds of dollars a year because he writes the rankest and rottenest copy that comes into a printing-office.

"Then there is the man who gets up the annual catalogue, who says the copy is not all ready, but it is going to be just like the last one, and wants a bid with no extras. When the copy is delivered the foreman discovers about fifty per cent more composition than in the last one and changes in style that add fifteen to twenty-five per cent more to his cost and difficulties. None of them realize the loss in time of a machine-operator, who earns from 50 to 90 cents per hour, when he is compelled to hunt all over a page of copy two feet square for a run-over line or an insertion.

"Some authors maintain it is not to their advantage to take care in writing copy, as it will be put in the hands of ordinary workmen, while bad manuscript must be given to excellent workmen, who will always produce good work. This is untrue. Should this theory be put in practice, capable printers would always have difficult work, thereby earning less money, while the inefficient workmen would have easy work and make more money than the good printer with poor copy, thus putting a premium on the incompetent workman and a penalty on the good one. Printers should charge an extra price for editing poor copy or put it on a strictly time basis, and make a charge equal to 15 to 25 cents per thousand for typewriting same, as it will be that much slower and more costly, especially if it is machine composition."

WANTED—AN EDITOR.

Uncle Sam is worried over the failure of the United States Civil Service Commission to get him an editor. The chair in the sanctum of the *Experiment Station Record*, a red-hot monthly devoted to cattle society and oleomargarine contests, is vacant. The job pays $1,500 a year. An examination was held in the Brooklyn postoffice, but only one applicant appeared. He promised to raise the standard of the *Record* and to swell the circulation by making a cow-to-cow canvass for new subscribers. "They looked me over," said this editor, "and decided to give the other editors of the country a second chance to try for the job. They refused to believe that there was only one editor who wanted to work for the government. It was real funny when I got to the postoffice. I was escorted to one of the rooms by three or four attendants. Half a dozen more men spent fifteen or twenty minutes slipping bars and bolts and raising windows. Another bunch rushed at me with a stock of papers. Then the whole mob got together and decided it wouldn't pay to hold the exam. for one candidate." "What do you suppose kept the other editors away?" he was asked.

"I can't figure that out," was the reply. "It's a fabulous amount of money for the modest requirement of the job, and think of the honor of slinging ink for the government. All it requires is a perfect knowledge of entomology, economic zoölogy and veterinary science, together with a working assortment of French, German, Irish, Hindustani, African, English and Italian." — *Sidney Arnold, in American Artisan.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST NO. 26.— The form of advertisement for THE INLAND PRINTER'S twenty-sixth contest is quite the opposite of that used in Contest No. 25 — the last advertisement was single column in width and ten inches deep, while this is four columns wide and only two inches in depth. There is not much matter in the copy, which makes it all the more difficult to display effectively. There may be only one way to display it, and then again there may be several ways — the result of the contest will show. It looks simple — almost too simple for a contest — but try it; do your best and then see if some other compositor has thought of something better. The educational value of a complete set of the specimens submitted — full of suggestons to the studious compositor — is worth many times the effort of setting and entering an advertisement. The copy is as follows:

The Orange Lumber Company, manufacturers of Band Sawn Long Leaf Yellow Pine. Railroad and Export Timber gotten out promptly. We carry a good assortment of yard items and solicit your inquiries and orders. When you want it quick send us the order.

The same rules which have so satisfactorily governed previous contests will apply to this:

1. Set 53½-ems pica (four columns) wide by two inches deep.
2. Each contestant may enter two specimens.
3. Compositor is at liberty to change the arrangement, but must neither add nor omit any portion or words.
4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 130 Sherman street, Chicago."
6. Use black ink on white paper, 10½ by 3½ inches exactly.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in stamps or coin, to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.
9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.
10. All specimens must reach me on or before March 15, 1909.

The sheet with the compositor's name and address, and the stamps or coin should be enclosed in one package and not sent in a letter; in fact, it is better not to write a letter at all. The usual plan of designating the best advertisements will be followed. A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what, in his judgment, are the best three advertisements, and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each advertisement selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one advertisement on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the date of closing, as advertisements received too late can not be accepted. Where a compositor enters two advertisements, each set of specimens should be wrapped separately and the two enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of advertisements submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display. There will be two hundred sets of advertisements and, should the number of contestants be unusually large, the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

A NOVEL envelope slip is used by the Gallatin (Mo.) *Democrat* with this motto: "There are advertisers and occasional advertisers, but the advertiser who advertises as an advertiser should advertise, is the advertiser who persistently advertises in the best advertising medium."

AN excellent specimen of half-tone engraving and press-work is the "Annual Special Number" of the *Weekly Courier*, Launceston, Tasmania. The employees on the *Courier* are evidently vying with those on the Christchurch (New Zealand) *Weekly Press*, whose beautiful Christmas number was mentioned last month.

"INDUSTRIAL editions" are probably the most profitable special issues a newspaper can promote. Everybody is interested, or should be, in booming the home town, and if arrangements can be made for sending two or three thousand extra copies outside the State, as well as putting a copy in every home in the county, the publisher has an excellent pull for advertising, both display and write-ups. The Burlington (Kan.) *Republican* recently issued such a number, and as it came out early in December it had an additional pull on the advertiser who wished to catch the holiday trade. This issue consisted of fifty-six five-column pages, more than half of it evidently paid matter.

THIS month the series of articles on "Advertising Rate Cards for Newspapers" is completed, and in the March issue a new series will be started dealing with other vital questions in the conduct of newspapers. It will be shown how additional subscribers may be secured and how subscription rates may be increased. Full details of successful plans for increasing circulation will be given, including the circular letters, advertisements and printed forms to be used, and complete instructions on how to carry every plan to a successful conclusion. Advice will also be given on how to secure more advertising, and how to increase rates, reproducing letters and circulars which have proved effective in accomplishing these results.

MAKE-UP FOR A SIX-COLUMN QUARTO.—A Colorado correspondent writes: "We would appreciate it very much if you would send us samples of what you would consider a model make-up and style for a six-column, eight-page newspaper." *Answer.*— I do not keep on file copies of newspapers received each month, and regret to find that among those on hand there are none which I could send you as in any way representing a model. In a general way, I might suggest a few important things in the arrangement of your paper. I would eliminate all advertising from the first page, devoting its exclusively to local matters. Use

about three display heads at the tops of columns and put single-line and double heads on other local matters. Every item of local news of ten lines or more is deserving of a head. Of course, your fourth page would be devoted to editorial and similar matter, while the fifth should contain short local and personal items. Correspondence should be run on the inside pages, while the eighth could be almost exclusively advertising, if you are fortunate enough to secure sufficient patronage.

Christmas Issues.— From the large number of Christmas and holiday editions which reach The Inland Printer it would seem that almost every newspaper in the country made it a practice to get out a special number during the early part of December. There is always, of course, an extra volume of advertising during the few weeks just preceding the holidays, and this may be materially increased if a certain issue is set apart as a "Special Christmas Number," and this, too, without losing any of the advertising that would be secured for the other numbers. The editor will naturally pride himself on the contents of this particular number, but it is really not necessary to go to any great expense on the reading matter or for special illustrations or elaborate covers, aside from what would



"A BUCKET OF KIDS."

naturally be done at the holiday season in the interest of subscribers. Unlike special issues which are promoted at other times in the year, it is unnecessary to explain to the prospective advertiser just what this particular issue will contain — the simple announcement that it is to be "our annual Christmas number" is enough. All the Christmas issues received naturally devote much space to describing in poetry and prose the joys of the season, and very appropriately give greatest prominence to matters which please and interest the little folks. A number make very attractive features of group pictures of babies and little tots, thus creating a demand for extra copies from the parents and other relatives. One of the most unique arrangements of this kind was that of the Gallatin (Mo.) *North Missourian*, which had two full-page cuts, one entitled "A Bucket of Kids" and the other "A Basket of Kids." The local photographer had grouped the pictures of the children in large photographs of a basket and a pail so that both receptacles appeared to be literally running over with babies. Of course, a full list of the names of the youngsters was also given, as well as a page or two of letters to Santa Claus. The Washington (N. J.) *Star* published a full page of babies' pictures a few years ago and found the plan so popular that it was repeated this season. George W. Wilkes & Sons, publishers of the Biloxi (Miss.) *Herald*, printed their Christmas issue in magazine form, the size of The Inland Printer, sixty-four pages, three columns to the page. They write: "It has been a success — we will issue our next Christmas number in the same form." Successful plans are always of interest, and the publishers' description of the issue is given in full:

We have found the cost not a great deal more than in regular newspaper size. You will note that the pages are the same size as the last fold of our regular newspaper. The magazine was folded on our newspaper folder just the same as though we were folding our regular edition. I made up four pages to a seven-column newspaper chase, printing sixteen pages at an impression, used 8-cent news ink with a very little 50-cent book mixed in and did the printing at night, so as not to interfere with our daily issue. The paper cost us 4¾ cents laid down in Biloxi (our regular news costs us 3¼ cents). We printed 3,000 copies, delivering 1,250 to our regular subscribers, making free distribution of the balance, covering territory Biloxi merchants could expect to draw trade from. The largest part of that matter in the edition is plate matter furnished by the American Press Association, but the first eight pages are local stuff. Our next Christmas number we hope to make of a more local nature. Most of the plate heads were reset. I enclose sample of a folder I mailed to every merchant in Biloxi more than a month before the edition was published. Fifteen dollars a page was charged for the ads.; $8 a half-page.

The folder referred to was headed, "Christmas is not here yet, but——" and contained a strong appeal for advertising, one which could well be used in any locality:

Do you want to get in on a campaign to bring more Christmas shoppers to Biloxi than ever before?

Let's all pull together and do it.

To make the biggest success of the campaign we must get to work at once.

Here is the way we propose to do it:

The *Herald* will issue a big Christmas edition Sunday, December 13 (one week earlier than last year), and it will have a much larger circulation than ever attempted before. Ocean Springs, Handsboro, Mississippi City, Woolmarket, Seymour and Florala, besides Biloxi, will be thoroughly covered — a copy of the Christmas edition of the *Herald* will be placed in EVERY home in these cities and towns — and a great number will be circulated in Gulfport, Long Beach, Pass Christian, Lorraine, and throughout the country.

You need not be told that it will cost the *Herald* a vast amount of money to print and circulate the quantity of papers that will be required to cover the territory named.

All of the most successful business men know the value of advertising. This is THE time for you to test its value.

We want an adv. for this edition from YOU. The bigger and better the adv. the bigger the returns to the advertiser.

Do some figuring on this proposition, and show the people of the surrounding country what you and Biloxi have to offer Christmas shoppers.

In your adv. name some attractive articles (a great many, if the advertising space is large enough), give descriptions and some prices; use illustrations if you have any cuts. If you haven't cuts on hand, write now to some of the manufacturers of the goods you sell for cuts (they should be glad to supply them without cost), or maybe we can furnish a suitable cut without cost.

Spend in advertising in this edition as much as your stock of goods will justify — $20, $30, $40, $50, or $18, $15, $10, $8, $5 or $3 — $3 is the minimum.

Ring us up NOW — 'phone 36 — and let's get started on this at once. DON'T hang back until the last minute and do a rush job.

One of the most bulky Christmas issues was that of the *Deseret Evening News*, Salt Lake City, Utah — ninety-six pages and cover — well printed and filled with most attractive reading matter and advertisements. It is manifestly impossible to criticize (as many correspondents request) or even describe the many issues received, but the most creditable are the following: Carrollton (Ill.) *Patriot; Gibson Courier*, Gibson City, Ill.; Sykeville (Pa.) *Post-Dispatch;* Poteau (Okla.) *Sun;* Gallatin (Mo.) *Democrat;*

Grant County Herald, Lancaster, Wis.; Augusta (Mich.) *Beacon;* Roundup (Mont.) *Record;* Pilot Point (Tex.) *Post-Signal;* Edgewood (Iowa) *Journal;* Orange (Tex.) *Leader; The People,* Franklin, Pa.; Montgomery (W. Va.) *News;* Knoxville (Tenn.) *Sentinel;* Lake Geneva (Wis.) *News.*

THE editor of the Three Forks (Mont.) *Herald* made one final and urgent appeal to the feminine readers of his paper in the last issue previous to the close of the leap year, 1908, in a double-leaded, ten-point editorial, under the caption, "Ye Editor Needs a Wife." A part of his heart-stirring plea reads as follows: "For several generations past the junior member of the firm has been searching the world over for a partner of his sorrows, and, as the next leap year will find us past the thirty mark, we will be too old to be 'cute' four years from now. Perhaps the reason the fair sex have so persistently overlooked us as a candidate possessing matrimonial possibilities is that heretofore we have neglected to give due prominence to our willingness to enter the bonds of wedlock, and we accordingly take this occasion to assure the public that we will accept the first proposal from any young lady with blue hair and green eyes."

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticisms, and brief suggestions are made for their improvement:

Chelsea (Mich.) *Tribune.*— Your holiday issue is too crowded with ads. to form a fair basis of criticism. A better distribution of ink is advisable.

University (N. D.) *Student.*— The lighter rule should precede the date line. Your display heads would be improved if the third part was in heavier type.

Herrin (Ill.) *News.*— The heavy black two-line heads are neither attractive nor artistic. There is nothing better than display heads of three or four sections at the heads of columns, with single and double heads on the less important items. Ads. are neat. Color and impression are uneven.

Christian Courier, Clarinda, Iowa.— Most of your ads. show too much type of the same size. The "long-line, short-line" effect, without a rule or dash of any kind to break the monotony, should also be avoided. Where an article is continued from one page to another, the head line should be repeated.

CRITICISMS of advertisements are deferred until next month. Occasionally a package is received where the advertisements are rolled instead of flat. Compositors should realize that it is impossible to properly examine and compare the specimens of their work when sent in this way, and they are accordingly at a disadvantage. All advertisements should be mailed flat, so far as possible, but where this is not feasible they may be folded, but should never be rolled.

BEGINNING OF NEWSPAPER WORK.

In England the first bona fide attempt at newspaper work was attempted in 1622, when the outbreak of the great Civil War caused an unusual demand to be made for news, and as the appetite grew by what it fed on, this unwonted request for information may be regarded as the forerunner of that great machine — the fourth estate. Nathaniel Butler, a bookseller, started a weekly newspaper compiled from copies of the Venetian gazettes, and issued the following advertisement:

"If any gentleman or other accustomed to buy the weekly relations of news, let them know that the writer of these newes hath published two former newes, one dated the 2d and the other the 13th of August, all of which do carry a like title, with the arms of the King of Bohemia on the other side of the title-page, and have dependence one upon another: which manner of writing and printing he doth purpose to continue weekly by God's assistance from the best and most certain intelligence. Farewell this twenty-three of August, 1622."

5–8

Written for THE INLAND PRINTER.

ADVERTISING RATE CARDS FOR NEWSPAPERS.

NO. V.— BY O. F. BYXBEE.

THIS installment of rate cards closes the series for weekly, semi-weekly and daily newspapers. Thirty-six cards have been published for six and seven column weeklies and semi-weeklies, and in this issue we have eighteen more, nine of which are for six-column dailies and the other nine for seven-column dailies. As stated in the opening chapters, a daily newspaper is obliged to accept a slightly lower rate proportionately than a weekly, as the life of an advertisement is correspondingly shorter. The rates given in the following cards are therefore slightly lower than one cent a line per thousand circulation. The first card in each instance is for a six-column daily, and the second for a seven-column daily. The same open-space rates apply in both instances.

The first cards are for a daily of less than one thousand circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.25	$0.45	$0.65	$1.20	$2.10	$ 3.90	$ 9.05	$ 15.00	$ 25.00
2 inches	.45	.85	1.20	2.10	3.65	6.75	15.00	25.00	41.00
3 "	.65	1.20	1.70	2.90	5.00	9.05	20.50	33.50	55.00
4 "	.85	1.55	2.10	3.65	6.35	11.25	25.00	41.00	66.00
5 "	1.05	1.85	2.50	4.35	7.45	13.25	29.00	48.00	77.00
6 "	1.20	2.10	2.90	5.00	8.55	15.00	33.50	55.00	88.00
8 "	1.55	2.65	3.65	6.35	10.75	18.50	41.00	66.00	110.00
10 "	1.85	3.15	4.35	7.45	12.50	22.00	48.00	77.00	125.00
20 "	3.15	5.45	7.45	12.50	20.75	36.00	77.00	125.00	205.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.25	$0.45	$0.65	$1.20	$2.10	$ 3.90	$ 9.05	$ 15.00	$ 25.00
2 inches	.45	.85	1.20	2.10	3.65	6.75	15.00	25.00	41.00
3 "	.65	1.20	1.70	2.90	5.00	9.05	20.50	33.50	55.00
4 "	.85	1.55	2.10	3.65	6.35	11.25	25.00	41.00	66.00
5 "	1.05	1.85	2.50	4.35	7.45	13.25	29.00	48.00	77.00
6 "	1.20	2.10	2.90	5.00	8.55	15.00	33.50	55.00	88.00
8 "	1.55	2.65	3.65	6.35	10.75	18.50	41.00	66.00	110.00
10 "	1.85	3.15	4.35	7.45	12.50	22.00	48.00	77.00	125.00
10¾ "	1.95	3.35	4.60	7.85	13.00	23.25	51.00	81.00	135.00
21½ "	3.35	5.80	7.85	13.00	22.00	38.00	81.00	135.00	215.00

Open-space contracts:

50 inches and less than	100 inches	$0.13
100 inches and less than	250 inches	.11
250 inches and less than	500 inches	.08½
500 inches and less than	1,000 inches	.07
1,000 inches and over		.06

For a daily of 1,000 to 1,200 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.30	$0.55	$0.80	$1.45	$2.50	$ 4.60	$10.25	$17.00	$ 28.00
2 inches	.55	1.00	1.45	2.50	4.30	7.65	17.00	28.00	46.00
3 "	.80	1.45	2.00	3.40	5.80	10.25	23.25	38.00	62.00
4 "	1.00	1.85	2.50	4.30	7.20	12.75	28.00	46.00	75.00
5 "	1.25	2.20	2.95	5.05	8.45	14.75	33.00	54.00	87.00
6 "	1.45	2.50	3.40	5.80	9.65	17.00	38.00	62.00	100.00
8 "	1.85	3.10	4.30	7.20	12.00	21.00	46.00	75.00	125.00
10 "	2.20	3.70	5.05	8.45	14.00	25.00	54.00	87.00	145.00
20 "	3.70	6.25	8.45	14.00	23.75	41.00	87.00	145.00	235.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.30	$0.55	$0.80	$1.45	$2.50	$ 4.60	$10.25	$17.00	$ 28.00
2 inches	.55	1.00	1.45	2.50	4.30	7.65	17.00	28.00	46.00
3 "	.80	1.45	2.00	3.40	5.80	10.25	23.25	38.00	62.00
4 "	1.00	1.85	2.50	4.30	7.20	12.75	28.00	46.00	75.00
5 "	1.25	2.20	2.95	5.05	8.45	14.75	33.00	54.00	87.00
6 "	1.45	2.50	3.40	5.80	9.65	17.00	38.00	62.00	100.00
8 "	1.85	3.10	4.30	7.20	12.00	21.00	46.00	75.00	125.00
10 "	2.20	3.70	5.05	8.45	14.00	25.00	54.00	87.00	145.00
10¾ "	2.30	3.95	5.35	8.90	14.75	26.00	57.00	92.00	155.00
21½ "	3.95	6.60	8.90	14.75	25.00	43.00	92.00	155.00	250.00

Open-space contracts:

50 inches and less than	100 inches	$0.15
100 inches and less than	250 inches	.12½
250 inches and less than	500 inches	.10
500 inches and less than	1,000 inches	.08
1,000 inches and over		.06½

For a daily of 1,200 to 1,400 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.35	$0.65	$0.90	$1.70	$2.95	$ 5.40	$ 11.75	$ 19.25	$ 32.00
2 inches	.65	1.20	1.70	2.95	5.10	9.00	19.25	32.00	53.00
3 "	.90	1.70	2.35	4.00	6.80	11.75	26.00	44.00	71.00
4 "	1.20	2.15	2.95	5.10	8.50	14.75	32.00	53.00	86.00
5 "	1.45	2.55	3.45	5.95	9.85	17.00	38.00	62.00	100.00
6 "	1.70	2.95	4.00	6.80	11.25	19.25	44.00	71.00	115.00
8 "	2.15	3.65	5.10	8.50	13.75	24.00	53.00	86.00	145.00
10 "	2.55	4.35	5.95	9.85	16.00	28.00	62.00	100.00	170.00
20 "	4.35	7.35	9.85	16.00	27.00	47.00	100.00	170.00	275.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.35	$0.65	$0.90	$1.70	$2.95	$ 5.40	$ 11.75	$ 19.25	$ 32.00
2 inches	.65	1.20	1.70	2.95	5.10	9.00	19.25	32.00	53.00
3 "	.90	1.70	2.35	4.00	6.80	11.75	26.00	44 00	71.00
4 "	1.20	2.15	2.95	5.10	8.50	14.75	32.00	53.00	86.00
5 "	1.45	2.55	3.45	5.95	9.85	17.00	38.00	62.00	100.00
6 "	1.70	2.95	4.00	6.80	11.25	19.25	44.00	71.00	115.00
8 "	2.15	3.65	5.10	8.50	13.75	24.00	53.00	86.00	145.00
10 "	2.55	4.35	5.95	9.85	16.00	28.00	62.00	100.00	170.00
10¾ "	2.70	4.65	6.30	10.25	17.00	30.00	65.00	105.00	180.00
21½ "	4.65	7.80	10.25	17.00	28.00	49.00	105.00	180.00	290.00

Open-space contracts:

50 inches and less than	100 inches	$0.18
100 inches and less than	250 inches	.14
250 inches and less than	500 inches	.11
500 inches and less than	1,000 inches	.09
1,000 inches and over		.07½

For a daily of 1,400 to 1,600 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.40	$0.70	$1.05	$1.95	$3.35	$ 6.10	$ 13.50	$ 22.00	$ 36.00
2 inches	.70	1.35	1.95	3.35	5.75	10.25	22.00	36.00	59.00
3 "	1.05	1.95	2.70	4.55	7.70	13.50	30.00	49.00	80.00
4 "	1.35	2.45	3.35	5.75	9.60	16.75	36.00	59.00	97.00
5 "	1.70	2.95	3.95	6.75	11.25	19.50	43.00	70.00	115.00
6 "	1 95	3.35	4.55	7.70	12.75	22.00	49.00	80.00	130.00
8 "	2.45	4.15	5.75	9.60	16.00	27.00	59.00	97.00	160 00
10 "	2.95	4.95	6.75	11.25	18.50	32.00	70.00	115.00	190.00
20 "	4.95	8.35	11.25	18.50	30.50	53.00	115.00	190.00	310.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.40	$0.70	$1.05	$1.95	$3.35	$ 6.10	$ 13.50	$ 22.00	$ 36.00
2 inches	.70	1.35	1.95	3.35	5.75	10.25	22 00	36.00	59.00
3 "	1.05	1.95	2.70	4.55	7.70	13.50	30.00	49.00	80.00
4 "	1.35	2.45	3.35	5.75	9.60	16.75	36 00	59.00	97.00
5 "	1.70	2.95	3.95	6.75	11.25	19.50	43.00	70.00	115.00
6 "	1.95	3.35	4.55	7.70	12.75	22.00	49.00	80 00	130.00
8 "	2.45	4.15	5.75	9.60	16.00	27.00	59.00	97.00	160.00
10 "	2.95	4.95	6.75	11.25	18.50	32.00	70.00	115.00	190.00
10¾ "	3.10	5.25	7.10	11.75	19.25	34 00	73.00	120.00	200.00
21½ "	5.25	8.80	11.75	19.25	32.00	55.00	120.00	200.00	330.00

Open-space contracts:

50 inches and less than	100 inches	$0.20
100 inches and less than	250 inches	.16
250 inches and less than	500 inches	.13
500 inches and less than	1,000 inches	.10
1,000 inches and over		.08½

For a daily of 1,600 to 1,800 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.45	$0.80	$1.15	$2.20	$3.80	$ 6.95	$ 15.50	$ 26.00	$ 42 00
2 inches	.80	1.55	2.20	3.80	6.55	11.50	26.00	43 00	70 00
3 "	1.15	2.20	3.05	5.20	8.75	15.50	35.00	58 00	93 00
4 "	1.55	2.75	3.80	6.55	11.00	19.25	43.00	70 00	115.00
5 "	1.90	3.35	4.50	7 70	12.75	22.50	50 00	82 00	130 00
6 "	2.20	3.80	5.20	8 75	14.50	26.00	58.00	93.00	150 00
8 "	2.75	4.70	6.55	11.00	18.25	32.00	70 00	115.00	190.00
10 "	3.35	5.65	7.70	12.75	21.25	38.00	82.00	130.00	215.00
20 "	5.65	9.50	12.75	21.25	36.00	62.00	130.00	215.00	355.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.45	$0.80	$1.15	$2.20	$3.80	$ 6.95	$ 15.50	$ 26.00	$ 43.00
2 inches	.80	1.55	2.20	3.80	6.55	11.50	26.00	43.00	70.00
3 "	1.15	2.20	3.05	5.20	8.75	15.50	35.00	58.00	93.00
4 "	1.55	2.75	3.80	6.55	11.00	19.25	43.00	70.00	115.00
5 "	1.90	3.35	4.50	7.70	12.75	22.50	50.00	82.00	130.00
6 "	2.20	3.80	5.20	8.75	14.50	26.00	58.00	93.00	150.00
8 "	2.75	4.70	6.55	11.00	18.25	32.00	70.00	115.00	190.00
10 "	3.35	5.65	7.70	12.75	21.25	38.00	82.00	130.00	215.00
10¾ "	3.50	6.00	8.10	13.50	22.25	40.00	86.00	140.00	230.00
21½ "	6.00	10.00	13.50	22.25	38.00	65.00	140.00	230.00	370.00

Open-space contracts:

50 inches and less than	100 inches	$0.23
100 inches and less than	250 inches	.19
250 inches and less than	500 inches	.15
500 inches and less than	1,000 inches	.12
1,000 inches and over		.10

For a daily of 1,800 to 2,000 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.50	$0.90	$1.30	$2.40	$4.20	$ 7.65	$ 17.00	$ 28.00	$ 46.00
2 inches	.90	1.70	2.40	4.20	7 20	12.75	28.00	46.00	75.00
3 "	1.30	2.40	3.40	5.70	9.65	17.00	38.00	62.00	100.00
4 "	1.70	3 05	4.20	7.20	12.00	21.00	46.00	75.00	120.00
5 "	2.10	3.70	4.95	8.45	14.00	24.25	54.00	87.00	140.00
6 "	2.40	4.20	5.70	9.65	16.00	28.00	62.00	100.00	160.00
8 "	3.05	5.20	7.20	12.00	19.75	34.00	75.00	120.00	200.00
10 "	3.70	6.20	8.45	14.00	23.00	41.00	87.00	140.00	235.00
20 "	6.20	10.50	14.00	23.00	39.00	67.00	140.00	235.00	385.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.50	$0.90	$1.30	$2.40	$4.20	$ 7.65	$ 17.00	$ 28.00	$ 46.00
2 inches	.90	1.70	2.40	4.20	7.20	12.75	28.00	46.00	75.00
3 "	1.30	2.40	3.40	5.70	9.65	17.00	38.00	62.00	100.00
4 "	1.70	3.05	4.20	7.20	12.00	21.00	46.00	75.00	120.00
5 "	2.10	3.70	4.95	8.45	14.00	24.25	54.00	87.00	140.00
6 "	2.40	4.20	5.70	9.65	16.00	28.00	62.00	100.00	160.00
8 "	3.05	5.20	7.20	12.00	19.75	34.00	75.00	120.00	200.00
10 "	3.70	6.20	8.45	14.00	23.00	41.00	87.00	140.00	235.00
10¾ "	3.90	6.60	8.90	14.75	24.25	43.00	92.00	150.00	245.00
21½ "	6.60	11.00	14.75	24.25	41.00	70.00	150.00	245.00	405.00

Open-space contracts:

50 inches and less than	100 inches	$0.25
100 inches and less than	250 inches	.21
250 inches and less than	500 inches	.16
500 inches and less than	1,000 inches	.13
1,000 inches and over		.11

For a daily of 2,000 to 2,500 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.60	$1.10	$1.55	$2.90	$5.05	$ 9.30	$ 21.00	$ 34.00	$ 57 00
2 inches	1.10	2.05	2.90	5.05	8.75	15.75	34.00	57.00	94.00
3 "	1.55	2.90	4.05	6.90	11.75	21.00	47.00	78.00	125.00
4 "	2.05	3.65	5.05	8.75	14.75	26.00	57.00	94.00	150.00
5 "	2.50	4.40	5.95	10.25	17.25	30.00	68.00	110.00	175.00
6 "	2.90	5.05	6.90	11.75	19.75	34.00	78.00	125.00	200.00
8 "	3.65	6 30	8.75	14.75	24.50	43.00	94.00	150.00	250.00
10 "	4 40	7.50	10.25	17 25	29.00	51.00	110.00	175 00	290.00
20 "	7.50	12.75	17.25	29.00	48.00	84.00	175.00	290.00	480.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.60	$1.10	$1.55	$2.90	$5.05	$ 9.30	$ 21.00	$ 34.00	$ 57.00
2 inches	1.10	2.05	2.90	5 05	8.75	15.75	34.00	57.00	94.00
3 "	1 55	2.90	4.05	6 90	11.75	21.00	47.00	78.00	125.00
4 "	2.05	3.65	5.05	8.75	14.75	26.00	57.00	94.00	150.00
5 "	2.50	4.40	5.95	10 25	17 25	30.00	68.00	110.00	175.00
6 "	2.90	5.05	6.90	11.75	19.75	34.00	78.00	125.00	200.00
8 "	3 65	6.30	8.75	14.75	24.50	43.00	94.00	150.00	250.00
10 "	4.40	7 50	10.25	17.25	29.00	51.00	110.00	175.00	290.00
10¾ "	4.65	8.00	11.00	18.25	30.00	53.00	115.00	185.00	305.00
21½ "	8.00	13.50	18.25	30.00	50.00	88.00	185.00	305.00	505.00

Open-space contracts:

50 inches and less than	100 inches	$0.30
100 inches and less than	250 inches	.25
250 inches and less than	500 inches	.20
500 inches and less than	1,000 inches	.16
1,000 inches and over		.13

For a daily of 2,500 to 3,000 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.75	$1.35	$1.95	$3.65	$6.30	$ 11.50	$ 26.00	$ 43.00	$ 71.00
2 inches....	1.35	2.55	3.65	6.30	10.75	19.50	43.00	71.00	120.00
3 "	1.95	3.65	5.10	8.60	14.75	26.00	58.00	96.00	160.00
4 "	2.55	4.60	6.30	10.75	18.50	32.00	71.00	120.00	190.00
5 "	3.15	5.55	7.45	12.75	21.50	38.00	84.00	140.00	225.00
6 "	3.65	6.30	8.60	14.75	24.50	43.00	96.00	160.00	255.00
8 "	4.60	7.85	10.75	18.50	31.00	53.00	120.00	190.00	315.00
10 "	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
20 "	9.35	16.00	21.50	35.50	60.00	105.00	225.00	365.00	595.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$0.75	$1.35	$1.95	$3.65	$6.30	$ 11.50	$ 26.00	$ 43.00	$ 71.00
2 inches....	1.35	2.55	3.65	6.30	10.75	19.50	43.00	71.00	120.00
3 "	1.95	3.65	5.10	8.60	14.75	26.00	58.00	96.00	160.00
4 "	2.55	4.60	6.30	10.75	18.50	32.00	71.00	120.00	190.00
5 "	3.15	5.55	7.45	12.75	21.50	38.00	84.00	140.00	225.00
6 "	3.65	6.30	8.60	14.75	24.50	43.00	96.00	160.00	255.00
8 "	4.60	7.85	10.75	18.50	31.00	53.00	120.00	190.00	315.00
10 "	5.55	9.35	12.75	21.50	35.50	63.00	140.00	225.00	365.00
10¾ "	5.85	9.90	13.50	22.75	37.00	66.00	145.00	235.00	385.00
21½ "	9.90	16.75	22.75	37.00	63.00	110.00	235.00	385.00	630.00

Open-space contracts:

50 inches and less than	100 inches	$0.38
100 inches and less than	250 inches	.32
250 inches and less than	500 inches	.25
500 inches and less than	1,000 inches	.20
1,000 inches and over		.17

For a daily of 3,000 to 5,000 circulation:

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch.....	$1.00	$1.80	$2.60	$4.85	$8.40	$ 15.50	$ 35.00	$ 56.00	$ 93.00
2 inches....	1.80	3.40	4.85	8.40	14.50	26.00	56.00	93.00	145.00
3 "	2.60	4.85	6.75	11.50	19.50	35.00	77.00	120.00	195.00
4 "	3.40	6.10	8.40	14.50	24.50	43.00	93.00	145.00	235.00
5 "	4.20	7.40	9.95	17.00	29.00	50.00	105.00	170.00	270 00
6 "	4.85	8.40	11.50	19.50	33.00	56.00	120.00	195.00	310.00
8 "	6.10	10.50	14.50	24.50	40.00	70.00	145.00	235.00	385.00
10 "	7.40	12.50	17.00	29.00	47.00	83.00	170.00	270.00	445.00
20 "	12.50	21.25	29.00	47.00	78.00	130.00	270.00	445.00	725.00

	1 time.	2 times.	3 times.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch.....	$1.00	$1.80	$2.60	$4.85	$8.40	$ 15.50	$ 35.00	$ 56.00	$ 93.00
2 inches....	1.80	3.40	4.85	8.40	14.50	26.00	56.00	93.00	145.00
3 "	2.60	4.85	6.75	11.50	19.50	35.00	77.00	120.00	195.00
4 "	3.40	6.10	8.40	14.50	24.50	43.00	93.00	145.00	235.00
5 "	4.20	7.40	9.95	17.00	29.00	50.00	105.00	170.00	270.00
6 "	4.85	8.40	11.50	19.50	33.00	56.00	120.00	195.00	310.00
8 "	6.10	10.50	14.50	24.50	40.00	70.00	145.00	235.00	385.00
10 "	7.40	12.50	17.00	29.00	47.00	83.00	170.00	270.00	445.00
10¾ "	7.80	13.25	18.00	30.00	49.00	86.00	180.00	285.00	465.00
21½ "	13.25	22.50	30.00	49.00	82.00	135.00	285.00	465.00	760.00

Open-space contracts:

50 inches and less than	100 inches	$0.50
100 inches and less than	250 inches	.42
250 inches and less than	500 inches	.32
500 inches and less than	1,000 inches	.25
1,000 inches and over		.20

IN THE SAME BOAT.

There is a government official in Washington, says an exchange, to whom an unnecessary or inane question is as a red rag to a bull.

Last summer he made his usual trip to Europe. On the first day out from New York he was strolling on the promenade-deck, when suddenly there appeared before him a man whom he had not seen for years.

"Why, Professor!" exclaimed the man. "To meet you, of all men! Are you going across?"

"Yes!" growled the professor. "Are you?"

Written for THE INLAND PRINTER.

THE FRONTIER WEEKLY A GOOD INVESTMENT.

BY GEORGE SHERMAN.

DOLLAR for dollar, the investment in printing materials and other requirements necessary in establishing a frontier weekly will bring larger returns than any other thing that the printer with limited means can successfully undertake. Two hundred and fifty dollars, an adequate beginning, will produce a substantial weekly income for life. But there are a few secrets about this kind of journalism that you should know before you embark. These I propose to supply from a first-hand source.

The first thoughts of nearly every printer who seeks to relinquish the monotony of receiving the same amount in the same kind of an envelope every Saturday night are usually centered on a business of his own. He turns to "chicken farms" and the country weekly. The chicken farm pops up unconsciously merely to add humor to his thoughts. Seriously, he wants to be proprietor and editor of a prosperous country weekly newspaper. But there is a wide margin of difference between the country weekly and frontier journalism if the two are viewed from the standpoint of profitable investment. The one is a "flyer"—the other is a "cinch."

The frontier weekly will succeed even if it does not carry a single display advertisement in its columns or more than a hundred bona fide subscribers on its list. This sounds queer, but here are the facts, and later some figures:

To begin, the frontier publisher is always a pioneer in a new country. The confines of his kind of territory and the number of his kind of openings are annually narrowing. He is establishing in a homeseekers' country—that small remaining territory classed as Uncle Sam's undeveloped domain. Comparatively meager as this territory may seem it still comprises millions of acres of land, most of which is subject to entry under the homestead laws of the United States. Here is the chief source of revenue for the frontier publisher. From the very beginning of the venture Uncle Sam guarantees a safe and certain income from that class of advertising styled "Notice for Publication." This includes timber entries, at $10 each; "hemmed" entries, at $10 each; contest notices, at $5 each; final homestead proofs, at $5 each; commutation proofs, at $5 each; and mining claims at prices in proportion to the area of the land staked.

To show what this amounts to, in a single issue of a frontier weekly, and to set forth the exact profits to be derived from the investment, it will be necessary to give an actual example.

For this purpose I have selected the *Mountain Journal*, published at Red Bird, Montgomery county, Arkansas, in the heart of the Ozarks, and right on the edge of the recent Government forest reserve of one million six hundred thousand acres. I have selected this paper because its location is unique. I might say without fear of contradiction that the printing-plant from which it issues is the most remote and isolated in the United States. The shop is located thirty-five miles from the nearest railroad point; it stands alone in the midst of a cleared patch of two acres in the heart of a dense forest; including the editor's log cabin, it represents all there is of the town of Red Bird; it is two miles from the very nearest cabin, at any point of the compass, and five miles from another post-office. The net profits from Government notices in the one issue shown herewith were $80, not a trifling weekly income from an investment barely approaching $250. This is an issue of more than a year ago. Current issues of the same paper are declaring bigger dividends.

The editor and proprietor homesteaded a tract of one hundred and sixty acres of timber land a few years ago and erected his plant and a log-cabin on that very spot. Every good citizen of the United States has that same privilege, and the opportunities are not lacking.

Then he sought a postoffice. Do you see the pecuniary motive? Not to find profit in the business derived from local letter-writers, but to enable him to use the mails both for his paper and for his private correspondence absolutely free of charge. He succeeded, as any one else could, for the mere asking. He secured a half dozen or more signers to his petition, proved residence at least four miles removed from the nearest postoffice, furnished the required bond, and there you are. From that time forward he was entitled to all cancellation issuing from the Red Bird postoffice. This enabled him to embark into a small mail-order business as a side line, with comparatively little expense.

His printing outfit consists of a secondhand army press, one news-stand, two cases of body-type and a few fonts of job-faces. About four galleys of type constitute the

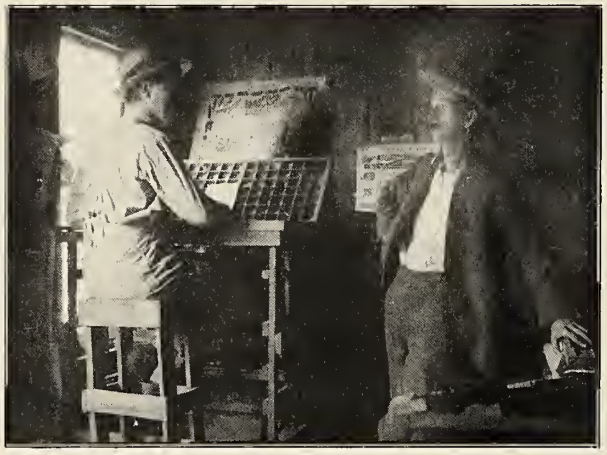

THE MOUNTAIN JOURNAL.



The Red Bird (Ark.) *Mountain Journal*, which, with a total circulation of one hundred copies, nets the proprietor $80 weekly. Probably the only three-page paper in existence.

amount of composition and one hundred impressions on the army press complete the edition ready for the mail. All of this means about two days' work to each week in the printing-office. The remainder of his time is devoted to his kitchen garden, hunting and fishing. All of this time he is saving practically all of his earnings from the newspaper business and at the same time he is fulfilling his homestead requirements, which means that, at the end of five years, he will be entitled to a deed for a tract of timber land worth from $1,000 to $5,000 at any stage of the game.

These are plain statements of facts. Do you know of a better investment for a few hundred dollars? Hundreds of opportunities exactly such as this are open to you at this very moment. You may even choose your surroundings from among the lands of a half dozen States. If you don't



Complete composing-room equipment of Red Bird (Ark.) *Mountain Journal.*

like the ring of Arkansas, go to New Mexico, Arizona, Louisiana — anywhere in the South or Southwest. If you object to the climate in these parts perhaps you will be better suited with the Dakotas.

It's up to you.

ONCE MORE HENRY JAMES.

What I want explained, more than the meaning of his sentences, is *where* Henry James got his reputation. He certainly has a reputation. Mr. James is certainly not clear. He takes a long paragraph of ambiguous, jumbled words and meanings to express a simple statement of no more importance than that John Jones saw a woman in the park. Why wouldn't it be better to say simply that John Jones saw the woman, instead of leaving the reader wandering hopelessly through something like this: "John Jones, or perhaps I should say our hero, being the popular — that is to say, the commonplace name these days for the genus homo, of whom in novels we have so many, but they of course being mere creatures of the imagination can not be confused with those heroes in war and history whose deeds of fame inspire our youth to noble actions — sat, or considered from an impersonal point, or more truthfully, sitting being a habit of civilized man rather than native to his primal instincts — which though hidden in all of us will occasionally come to the surface, this of course being an admitted fact, and one not to be pondered over further, though I daresay that some years ago it furnished much food for speculation among the wise men of both continents — idly in the park when he saw, seeing being a mere action of the binocular vision on the aura, a woman, that most wonderful creation about which we sometimes ponder, pondering in the abstract sense rather than the personal I should say, coming toward him."

I fear that sentence is a bit too clear to be real "Jamesy," but it is a fair sample. And I know people who adore Henry James and read him by the hour. Will some one please explain why? It's beyond me.— "*Spin*," *in Atchison (Kan.) Globe.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

BRIEF ANSWERS TO A FEW CORRESPONDENTS.—Arthur Cox, St. Louis: There is no work on wax engraving. The only information on the subject has been published from time to time in this department of THE INLAND PRINTER. See December, 1895, page 72; May, 1900, page 224; June, 1902, page 442; November, 1903, page 245; and August, 1907, page 713. I. B. Mayes, Ovid, Michigan: There is no book on the Ben Day method.

SWELLED GELATIN PROCESS.—J. J. Angus, Grand Haven, Michigan, writes: "I printed sensitized gelatin plates with line screen and common kodak negatives. Placed them in cold water, then made type-high plaster-casts from these swelled-gelatin plates. Hardened the surface of the plaster and printed from it. As far as I am able to learn the process is new. It is easy and simple, but takes a little time. I have no use for it, or rather see no way to make use of it myself, so offer it to your readers." *Answer.*—Mr. Angus has stumbled across the method of engraving called the swelled-gelatin process that John Moss worked out in 1871-72. It was on this process that the first photoengraving business in this country was founded. Moss, instead of hardening and printing from the plaster of paris cast, made a cast from it in wax, a mold in plaster and then a cast in type-metal, which was his printing block. He found in practice that the shallower the gelatin relief was, to begin with, the better the final printing-plate, but the more work there was for the engraver and router. So Moss' best plates were largely the work of his skilled engravers. The process is obsolete now, never to be revived.

CHINESE WHITE PHOTOGRAPHS BLACK.—"Photoengraver," New York, asks: "We have a number of pen-and-ink portraits, drawn in imitation of wood engraving, to reproduce. The Chinese white, used to a large extent on them, photographs black. Is there any way of bleaching the white so as to make it photograph white?" *Answer.*—This has for a long time been a source of trouble with most of the Chinese whites used. The only way to overcome it is to photograph through a solution of quinine, composed of five grains of quinine to the ounce of distilled water, made slightly acid with a few drops of C. P. nitric acid. This solution should be used in the regular cell made for liquid color filters. Some tests must be made to find the proper exposure, for it will surprise one how such an absolutely colorless liquid will obstruct the actinic or violet rays of light.

ETCHING ON STEEL.—A writer in *Process Work* gives this excellent advice about etching on steel: Iron perchlorid will be found, at 35 degrees Beaumé, to be an excellent mordant for steel. It will work slow as compared with etching copper, but that is to be expected in the etching of such a hard metal. A suitable resist will be found in the following enamel formula: Egg albumen, 1 oz.; ammonium bichromate, 80 grains; fish glue, 2 oz.; water, 4 oz.; ammonia, .880, 5 drops. The steel plates as they come from the manufacturers are usually covered with tallow; this should be thoroughly removed, or the resist will not hold. A good way to get rid of the grease is to heat the plate, wiping it clean with some soft pieces of rag. The plate should then be polished, using a stiff felt pad, and plenty of pumice powder moistened with water; the polishing should be continued until the greasiness entirely disappears. Coat with above enamel, whirl and dry over the stove, print in the usual way and develop with water, dye the plate up, and, if it is all right, dry it off and burn in until it becomes dark chestnut in color. Varnish the back, and the plate is now ready for etching. To accelerate the etching, it is advisable to keep brushing



HOME OF THE RED BIRD (ARK.) *MOUNTAIN JOURNAL.*

One of the most remote newspaper plants in the United States. Printing-office is at the left of the picture; editor's house at the right.

the plate vigorously while it is in the iron perchlorid solution. Other mordants for steel will be found in dilute nitric acid, chromic acid, or a solution of potassium chlorate in hydrochloric acid.

THE VANDYKE PROCESS.— "J. W. C.," Brooklyn, asks: "Can you tell me the nature of a process called the 'Vandyke,' used in London for getting a positive print on zinc from a tracing?" *Answer.*— The process was patented in this country in 1880 and was known as the Hagotype. The principle of the process is that weak hydrochloric acid will soften bichromatized albumen or gelatin that has been hardened by the action of light. It is utilized in this way: A print is obtained on zinc in the usual manner by sensitizing with bichromatized albumen, exposing under a negative or positive inking and developing so as to leave on the zinc only the albumen hardened by light action, together with its coating of ink. The plate is dried and then rolled up with a thin coating of a good quality of etching ink and warmed slightly so that the ink will attach itself to the bared zinc. The plate is then laid in a weak hydrochloric acid bath for a few minutes or until the acid has had time to soak through the ink coating and attack the albumen remaining on the plate. The plate is then developed by gently rubbing under water with cotton wool, when a reversed image will appear on the zinc.

ENAMEL LIFTING DURING ETCHING.— More queries reach this department respecting the prevention of the enamel lifting than on any other subject. Over and over again has the cause been assigned to the grease left in the metal plate by the polishers. The remedy suggested has always been the removal of this grease by clean potash solution and the repolishing of the plate with charcoal. It would seem that, from the frequent repetition of this complaint, metal-polishers would take a hint and remove the grease from their plates before selling them. This could be easily done by treating the large sheet to a benzine bath, to be followed by a potash one. The latter bath would have little noticeable effect on copper though it would attack the zinc. Still, if the polishers would finish their plates after the potash treatment, for the removal of every trace of grease, with fine willow charcoal and water, they would give the plates a matt surface, which is more desirable than the looking-glass surface which they now get. This glossy surface is removed by the users of the plates any way; then why not have it removed by the manufacturers? One thing they should do is to get rid of the grease, and the manufacturer who is first in the field with metal-plates guaranteed to be free from grease should increase his business.

TECHNICAL EDUCATION FOR ENGRAVERS.— Mr. Louis A. Schwarz, secretary-treasurer of the International Photoengravers' Union, closes a timely article in "The Graphic Arts and Crafts Year Book" as follows: "The photoengravers of this country are well organized for objects of mutual protection and advancement, and they are deserving of much credit for keeping the craft moored at a safe anchorage. There are, however, other responsibilities upon which hinge the perpetuation of the very principles that these workers are advocating, and they are in duty bound to pay some attention to them. The men employed in the production of photoengravings should grasp at any opportunity that encourages and offers technical education; aye, even better than that. They should take the initiative and introduce a course of technical training under their own supervision. When such a course is once established the photoengravers of this country will be accomplishing something for themselves, and the many little unpleasant differences that, from time to time, have arisen between employer and employee will be eradicated and entirely eliminated. Somewhere in the ranks of the photoengravers lies dormant the intellect that will eventually evolve a new method in the production of photoengravings. Technical education will develop this new method, and technical training is all that is necessary to encourage this development in the man. By all means let us have technical education in the engraving craft. We owe it to ourselves, our families and our employers to take an active part in any movement that will be of benefit to the craft."

THE FUTURE TREND OF PROCESSWORK.— We all know that there is possibly no other line of business that has so many changes, modifications, retrogressions and progress than process engraving. It is this feature which makes it so hazardous as a business and yet so fascinating as an employment. Men who are backward in their methods lose money, and those who are ahead of the times also lose money in greater amounts. It is interesting, however, to speculate on the future. Mr. Charles Dawson has this to say in "Penrose's Process Year Book" about the future of our business: "I lean to the belief that the future system which will be employed will be somewhat thus: As a first and necessary condition the artist must be left entirely to his own ideas as to the method and medium. As well expect a master of oil painting to be equally brilliant with the point as to expect a man whose brains work in one medium to produce his best effects in another. The reproducer must become subservient to the artist before he will be able to take his place. It is for him to devise methods for reproducing the original work of the artist, and it must not be allowed him to dictate to the artist what medium he must employ. Undoubtedly the finest work which has ever been done in any line is that which has been brought to completion by the artist himself. The next best is to take the original work and reproduce it faithfully."

"PENROSE'S PICTORIAL ANNUAL FOR 1909."— By the time this number of THE INLAND PRINTER appears, many readers of the "Department of Process Engraving" will have examined this process year book, and if they have not they may regret it, for the edition this year is limited. There are two hundred and fifty illustrations in the volume, sixty-four of them being in color. Mr. William Gamble, the editor, truly says that photogravure still holds the foremost place as the most artistic and beautiful of all the photomechanical processes, and were it possible to produce the prints with greater expedition and cheapness, no other process could compete with it for inset illustrations in high-class books and periodicals. And still the photogravure frontispiece in the book is not a good example of the process. The editor writes enthusiastically about prints by this process in color and must have been surprised later to find one published in THE INLAND PRINTER for December last. Two new grain screens are shown in this annual, one of which is quite successful. Mr. Gamble admits that England can not compete with Germany in collotype. He says that the British workman appears to lack the patience, the exactness and the chemical knowledge necessary to insure uniformity of results. Etching by machine has grown in his country, as has newspaper illustration. One of the many important articles in the volume is by Howard Farmer, on "The Modes of Action of Ruled and Analogous Screens in Their Application to Photoengraving." The work can be had from The Inland Printer Company, or from Tennant & Ward, 122 East Twenty-fifth street, New York, the American agents. The price, express prepaid, is $2.50.

THAT PHOTOGRAVURE IN COLORS.— Many comments have been made on the photogravure in colors printed in the December number of THE INLAND PRINTER. One writer calls the picture an epoch-maker, for if such pictures can

be had from a web press he predicts unlimited uses for the method. Another, in Nebraska, recognizes in it a portrait of the editor of this department, and suggests the gold cure if the picture is a true representation of his complexion. The ruddiness of the portrait is due to the cream-tinted stock instead of white on which it is printed. This increases the reds, yellows and greens in the picture, a point that is discovered by all three-color printers. It might be added, however, that the increased color is but natural, for what modest man could help blushing when his portrait is used to demonstrate so important an invention. E. L. Bower, Kansas City, writes: "I have been reading with interest your article on photogravure in color. Your sample of the process is certainly a very fine piece of work, but I would like an answer to this question: If this is really a photogravure, how is it that it is in lines crossing at right angles the same as the screen in a half-tone? Under the glass I can see no difference between the picture mentioned and other four-color pictures, except that the screen seems to be finer than ordinary. I am a collector of photogravures, but none of them, under the glass, looks like your sample." *Answer.*—Because this photogravure in color was different from anything that had gone before was the reason for the prominence given it. The half-tone which you saw by magnification was in reality squares of colored inks on the paper to the number of one hundred and fifty lines to the inch. These squares were of the same area but of varying heights on the paper, the pyramids of ink in the shadows giving that velvety appearance impossible in relief-plate half-tones.

BALTIMORE PRINTING AND ALLIED TRADES BANQUET.

The memory of Benjamin Franklin was fitly honored on January 15 by a banquet given by the printing and allied trades of Baltimore. The reason for the "getting together," as printed in the menu booklet, is so apt and, with the exception of the reference to the great Baltimore fire, of such general application to the trade as to be worthy of reprinting:

"Five years ago, when the heart of Baltimore was laid in ashes by the great fire, the printing industry was perhaps harder hit than any other business, as, with two or three exceptions, all the larger plants were in the burned district. Recovery, however, has been rapid and, as might have been expected, the business at large to-day is in much better condition than before the conflagration, with a number of up-to-date plants. But this has meant intense concentration of energy on the matter in hand, a nose-to-the-grindstone existence in which rehabilitation was the foremost consideration. As a consequence, the social and ethical sides of the business have been neglected — there has been no time apparently for the amenities of life, and Baltimore has fallen behind her neighboring cities in that respect.

"Realizing this, the printers and allied trades of Baltimore have arranged to-night's celebration, not alone to honor the memory of our patron saint, but to allow the followers of Franklin in this city to rub elbows with each other, and with their neighbors from near-by communities. The average printer is a pretty good fellow when you know him. The trouble is we are too prone to think of a competitor as one to be avoided, which is a fallacious idea. There is generous scope of elbow-room for every one of us, and the grind will be less burdensome, hearts lighter, and life sweeter if we get in closer touch with the inevitable 'other fellow,' for he not infrequently has a message which may be helpful. One of the old Roman sages wrote: 'If any man can convince me and bring home to me that I do not act or think aright, gladly will I change; for I search after truth, by which man never yet was harmed, but he is harmed who abideth on still in his deception and ignorance,' to which Franklin has added: 'To err is human, to repent divine, to persist devilish.' Pretty good logic even yet.

"And so this is why we are together to-night at what it is hoped will be the first of many such annual gatherings."

The banquet was held at the Hotel Belvedere, and the toasts and addresses added much to the enjoyment of the occasion. Of course, there were songs and good stories galore, and, without going too deeply into the authenticity of some of the Franklin anecdotes, it would seem that Benjamin was a cheerful soul, and no doubt he would have thoroughly approved of the proceedings had he been there.

The toasts were as follows, Thomas Clemmitt, Jr., acting as toastmaster: "Baltimore," J. Barry Mahool, mayor of Baltimore; "Franklin — Printer, Philosopher, Patriot," J. Clyde Oswald; "Our Patron Saint as Seen by an Ex-Printer," James R. Brewer; "Importance of Knowing What it Costs," Edward L. Stone; The Printing-press in American Development," Richard H. Edmonds; "Quality and Service versus Price," A. F. Edgell; "How We Do the Printer," Ross P. Andrews.

About a hundred sat down to the tables, and in addition to the local contingent were: Mayor Mahool, Baltimore; R. P. Andrews, Washington; C. X. Brands, Washington; James R. Brewer, Baltimore; John E. Burke, Norfolk; Thomas W. Cadick, Washington; Chadwick P. Cummings, Philadelphia; Alfred F. Edgell, Philadelphia; Richard H. Edmonds, Baltimore; William J. Eynon, Washington; Robert N. Fell, Philadelphia; Joseph Hays, Philadelphia; Franklin W. Heath, Philadelphia; E. D. Hotchkiss, Jr., Richmond; W. A. MacCalla, Philadelphia; John Clyde Oswald, New York; Harry P. Pears, Pittsburg; Everett E. Rapley, Washington; W. F. Roberts, Washington; Edward L. Stone, Roanoke; C. F. Sudwarth, Washington; William J. Wallace, Washington; Charles F. Warde, Pittsburg; D. G. Whitehead, Richmond; Henry E. Wilkens, Washington; Rufus C. Williams, Richmond.

The menu booklet was a very creditable piece of work and was the joint production of the Munder-Thomsen Company, the Baltimore-Maryland Engraving Company, the Alpha Photoengraving Company, and John C. Hill, by whom it was compiled.

THE SALESMAN.

Books can not teach a man to become a successful salesman. And this applies to all grades, house, city, traveling and special. Books may assist in development if narrative in character, giving personal experiences, incidents, amusing and otherwise, as illustrating human nature; but the real salesman is one who has made a study of human character, using and correcting when discovered his own frailties as indicative of those of others and at all times and under all circumstances, magnifying agreeably the observable inclinations and general characteristics of the prospective or regular customer. It is desirable to always leave the impression that the customer knows his business whether you believe it or not, remembering the customer, not the house nor the salesman, knows or believes he does, the consumer from whom eventually comes the profits for all concerned. It is questionable policy to induce one to buy that which, upon sober reflection, one discovers is not wanted and can not be profitably disposed of.— *Paper Dealer.*

THE VALUE OF AN IDEA.

To pass an idea on is to multiply its power.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

CAPITALS.— W. P. R., Medina, Ohio, writes: "The enclosed letter will explain itself. [The letter is from an editor, whose decision is fairly summarized by our correspondent.] I wish you would make some comments on it for THE INLAND PRINTER in relation to what I call sanctified pronouns. The writer himself does not seem to think that they are necessary, but uses them to please some of his readers. That method of using capitals is misleading at times. By the way, what anarchy prevails in all of our literature now in the matter of capitalization! Who started the idea of using a small letter for the last name of a firm or corporation? I refer to such names as Chemical National bank of New York. Why should the chief word be printed with a small letter, and the adjectives receive capitals? Then we have Niagara falls, Thousand islands, Park row, Park place, English channel, Mississippi river, Barclay street, and a multitude of proper names half capitalized. There is a tendency, too, to print with a small initial such words as Christian, Republican, Indian, Methodist, and many other adjectives derived from proper names. As this practice renders null and void the ordinary distinction we make between a republican idea and a Republican idea, it seems to me a great pity to follow such practices. Then others uniformly say they believe in Prohibition, Local Option, High License, etc., thus going to the other extreme. But I know you have observed all this as closely as I have. I simply write this to form the basis of an article from your pen." *Answer.*— I shall make this answer in the first person, as I wish to take this opportunity to express some cranky opinions that probably will not be widely sanctioned. An assertion of mine that people will not generally trouble themselves to be systematic in compounding was called pessimistic. Yet a similar assertion must be made about capitalizing, if I tell my real feeling on the subject. I believe that Goold Brown uttered pure truth half a century ago when he said: "The innumerable discrepancies which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." Books and other print were then disgracefully unsystematic, and they are not much better now. This must be largely due to the fact that people do not care much about it, but it must arise partly from a common inability thus confessed by Mr. Brown: "In amending the rules for this purpose I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the very critical reader." I am persuaded that it is simply impossible to satisfy every one, and the main reason lies in the differences in understanding what constitutes a proper name. Such differences appear abundantly, especially in the newspapers, and need not be pointed out here, except incidentally in course of direct answer to the letter. Our correspondent evidently does not approve of capitalizing pronouns standing for the deity. In fact, he dislikes them so much that he wrote his objection to the editor of a paper in which they are used. Part of what the editor said in answer was this: "I quite agree with you as regards looks, and would be glad to agree with you as regards practice; but I think that you will suffer us to continue what is pleasing to many of our readers and really tolerable to all the rest." He cites other papers, especially English ones, as using the capitals, but says nothing of the many that do not use them. One of the latter is the *Outlook*, of New York. The practice is a partial survival of an old system which has given us many of the current rules. If I remember rightly, every set of rules I have seen includes one that provides for capitalizing these pronouns. Yet in this case I agree with the correspondent, and would not capitalize the pronouns, though I should never think of such a thing as asking any one to change his practice either way. The question who started any particular idea as to capitalizing is impossible to answer, since all sorts of ideas have been more or less in vogue at all times. Names of firms and corporations should undoubtedly have each word capitalized, if the universally accepted rule for capitalizing proper names counts for anything. Unfortunately, though, many people do not realize that a proper name can be anything except a personal or geographical name. "Firms and corporations" is not wide enough to include all names of the kind meant. Names of societies, of hotels, and other such special names, as of courts, should be included in the class. But I must object to considering bank the chief word in such a name as Chemical National Bank. It is really an integral part of the proper name of the bank, and as such as well entitled to a capital letter as either of the other words; but it is the one of the three words that can best dispense with the capital if either one must. It is the one that names the class to which the institution belongs, and is essentially a common noun, just as the others are common adjectives. But in such particularized application the three together become one proper name, and each must properly have a capital. Niagara falls, Thousands islands, and English channel are forms that I do not remember having seen. I am inclined to regard them as simply evidence of crass ignorance on the part of any one who uses them. Names of streets, rivers, counties, etc., strictly include the classifying word as part of the proper name, and as such the last word should be capitalized. But here is one of my idiosyncrasies that I meant when I spoke of cranky opinions. Although I should insist upon a capital for Bank, Railroad, Hotel, and similar words in such proper names, I do not hold so strongly for County, Street, River, etc., except in cases like Red River, Rocky Mountains, etc., where the first word alone is not distinctive enough to be used alone, as the Mississippi is for the Mississippi River. Usage is, and has long been, sufficiently divided in these cases to block strenuous dogmatism. Two dictionaries, the Century and the Standard, have attempted an indication of usage as to capitalizing, by using a capital letter in their title words when they are meant to be indicated as always written with a capital, and stating the fact with separate definitions for uses that are so treated. Neither dictionary records a reasonable system, exactly analogous words being often treated differently. Such work is presumably done by the men best fitted to decide what is right in such matters as well as all other phases of word-usage; and if they can not indicate a reasonable practice, who can? This does not mean that I think it can not be done, nor that I think I can not do it. My system, if formulated fully, would be considered worse than cranky by many, if not most, educated men. This would be so because it has become fashionable to desiderate progress, and the progress that has been made has been largely a degenerative one, and I am old-fogy enough to believe that real progress would involve a return to some of the

good old fashions that never should have been dropped. In these circumstances, for the present I must abstain from attempting such formulation. Meantime, I trust that no one will suspect me of intention to express pessimistic views, because I do not feel pessimistic at all. I simply have not yet studied out a way to indicate plainly just what I think should be done, nor the best argument in support of my way, which I know would not be accepted by anywhere near half of the English world. I should insist too much on real analogical system of the only kind I think sensible.

THE EDITOR HOLIDAYING ON THE COAST.

A. H. McQuilkin, the editor, bethought himself one day he had never seen the glories of the Pacific coast, so, gathering up his doll rags, he went hence. From Los Angeles to Puget Sound he would explore, seeing the country and passing the time of day with printermen and their commercial kin. However, he stopped at San Francisco and found the craft in the doldrums. After taking counsel with the crew, the officers and owners, it was agreed that something should be done, so the editor lingered to start the doings. His fame as a doer of things unusual spread across the bay, and the Alameda County Franklin Association, which had been hit hard by the nonprogressiveness of the San Franciscans, invited Mr. McQuilkin to attend one of its meetings. That his presence was felt is evidenced by these contributions to the *Franklin Printer* for December:

"COAST SHOULD HANG ON TO HIM."

We were much pleased at our meeting of December 10 to have as our guest Mr. A. H. McQuilkin, editor of THE INLAND PRINTER. We have not Mr. McQuilkin's ideal association, but we all know that if we would grow in power and usefulness we must strive for those ideals which he puts forth. He says, to be successful, we must work with "the larger aims, the larger thoughts, the larger actions." He told us that "no man of ordinary intelligence could stand by and see his calling degraded without feeling some concern," and to bring all into harmony we "must be broad and large ourselves and be filled with an *enlightened selfishness.*"

We have spoken much in the last issue on selfishness, and we have tried in our association to destroy selfishness, and Mr. McQuilkin comes from Chicago to tell us to foster *selfishness*, but, as he says, *enlightened selfishness.* He most certainly struck the keynote of all successful associations. The selfishness which hurts and keeps us living in the past is that selfishness that leads us to grab for something which we have not, and will not pay for; that which says "I can run my own business; d——n the other fellow. *I* am making money." Enlightened selfishness says, "I shall be successful in just so far as all are successful, and I will make my success by helping others to success." In other words, the printer can only receive a just price for his efforts when his competitor is receiving that price. He can only become enlightened in his calling by going to others for the purpose of learning from them their difficulties and how they surmount them.

Mr. McQuilkin's visit with us was certainly a treat, and we wish that we might see more of him and hear more from him. We would advise all printers who meet this gentleman during his stay on the coast to hang on to him. He has something to say which is worth money to you, and will whet your "enlightened selfishness." Don't be afraid of him. We were all calling him "Mac" before we knew him five minutes. C. P. MACLAFFERTY.

ONE WHO IS INTERESTED.

It was with a great deal of pleasure that I accepted the invitation of Mr. Walter Harrington, president of the Franklin Association of Alameda County, to be present at one of their meetings and listened to the informal address of Mr. McQuilkin, editor of THE INLAND PRINTER, a man well informed regarding general conditions of the printing fraternity throughout the country. As I listened I realized more than ever before what the work of the association really means, and the possibility of good that would result from the widespread influence of this movement, not only in the West, but throughout the length and breadth of the United States, and the benefit to the employers and employees of the printing fraternity and supply houses in general.

When we realize that assembled at this affair were representatives of the different offices, who spare their time to attend these meetings, not only for their own good, but for the benefit of the printing trade in general, enough can not be said of such men who are unselfish in their desires, working for one common end, namely, that this movement may be made general.

What impressed me most was the harmony that prevailed, and the general confidence that seemed to be felt, and if they had not accomplished but this one thing they should feel that the organization is based on a foundation that is always sure. The word confidence means so much, and the organization with the best of principles without this watchword would surely fail.

FRANK C. STRATFORD,
Manager Zellerbach Paper Company, Oakland, Cal.

ENLIGHTENED SELFISHNESS.

McQuilkin, the golden-hearted, THE INLAND PRINTER man, who is spending his play-time on this coast, devoting the larger part thereof to wrestling with the problem of the demoralization of the printing trade in San Francisco, met with the boys of the Alameda County Association at their directors' meeting on December 10, and, after business matters were attended to, gave a delightful heart-to-heart talk to those present.

After touching upon what he, in common with most thinkers and workers attempting the betterment of conditions in the craft, considers the vital points to be met and gained — a feeling of mutual trust and goodfellowship between employing printers, and the realization of the necessity of closer fellowship with those whom they are most closely allied, their employees on the one side and the supply and material men upon the other—McQuilkin made use of an expression which struck a number of us as being a potent power to charm and tame some of the old leaders in the printing trade in San Francisco and elsewhere, who, having seen the failure of the Typothetæs, boards of trades, and other associations of the past, refuse to ally themselves with present organizations. That expression was "enlightened selfishness." We lack possibly a few thousand years of being near enough to the millennium to expect printers (or preachers) to work for the betterment of others from sheer benevolence. But to refuse to participate in an effort that will not only assist others, but materially benefit one's self — well, such a one would seem to fit better with the spirit of the Feudal Age than with twentieth-century progress.

The writer is, in personal feeling, decidedly an individualist, with not the slightest leaning toward Socialism, but he certainly believes in an enlightened selfishness which will cause those having a confraternity of interests to unite in an effort for mutual betterment.

The Oakland boys wish to join with San Francisco in drinking the toast, "McQuilkin — long may he flourish."

C. W. CARRUTH.

OBITUARY

FATHER OF THE AMERICAN PRESS ASSOCIATION.

BY JAMES A. EDGERTON.

In his day Major Orlando Jay Smith, the late president of the American Press Association, entered many fields. At twenty-two he was a major of cavalry in the Union army. At thirty-seven he was editor of one of the leading greenback and anti-monopoly papers of the country, the Chicago *Express*. Starting at the age of forty, he built up in a quarter of a century the largest newspaper syndicate in the United States. He was an advocate of life in the open, of the preservation of our forests and was an authority on arboriculture. He was a believer in fundamental democracy and furthered it both by books and through the other avenues at his command. He was a keen judge of character, quick to detect genius and started more young writers on the path to fame than perhaps any man of his day. Finally, his many works on science and religion attracted the attention of thinkers not only in his own land, but in India and England and throughout the world.

His life touched not only great movements, but great men. In addition to those that he helped to find themselves and their work, many of whose names are now household words, he was for many years a friend and neighbor of Robert G. Ingersoll, often entertained William J. Bryan at his home and was a particular friend of Dr. Albert Shaw, editor of the *Review of Reviews*. At Major Smith's funeral Doctor Shaw referred feelingly to this bond and read from the books of his dead friend passages on his faith in life beyond the grave.

Major Smith was born on an Indiana farm and lies buried at Sleepy Hollow, New York, made famous by Washington Irving. At one time he was a Mississippi planter. The three extremes illustrate not only his career, but show his sympathy with all sections. The breadth of his views is indicated by the fact that he kept abreast of the advanced thought of his day and at the same time was familiar with all religions, ancient and modern.

Orlando Jay Smith was of New England ancestry and was the son of a pioneer. He was born near Terre Haute, Indiana, on June 14, 1842. He graduated from Asbury College, now the De Pauw University, which afterward conferred on him the degree of LL. D. Entering the Union army in April, 1861, he served until September, 1865. He enlisted as a private and rose to be second sergeant the first year. He was then mustered out with his regiment and helped to form a second regiment, in which he was commissioned second lieutenant, then served two years as captain and early in 1864 was raised to the grade of major. He participated in the Shenandoah Valley campaign, the Kentucky campaign, where he fought in the battle of Richmond; the east Tennessee campaign, the Knoxville campaign and the Atlanta campaign. He commanded his regiment in the operations at the right of Kenesaw mountain.

One of his most exciting war experiences was as a participant in Stoneman's raid. He opposed Stoneman's action in surrendering the brigade of which Major Smith's regiment was a part, and proved that it was unnecessary by leading his regiment in cutting its way out and escaping. He was afterward severely wounded, however, and made a prisoner near Jug Tavern, Georgia. After being exchanged in December, 1864, he was placed in command of the paroled prisoners at Camp Chase, Columbus, Ohio. He was also assistant inspector-general of the Sixth Division of Wilson's Cavalry Corps. Being in the cavalry, Major Smith was almost constantly engaged in the dangerous work of scouting. One of his theories was that men to fight well must be well fed and cared for. He was, therefore, noted for his efforts for the comfort of his command. After the war Major Smith became a member of the Loyal Legion.

His exciting days did not end with being mustered out of the service. Raising cotton on a Mississippi plantation may not sound like a "hazardous occupation," but it all depends on the time in which it was done and by whom. For a Northern officer to engage in the pursuit while the bitterness of the war was still fresh was not the most



ORLANDO JAY SMITH.

healthful of occupations, yet this is exactly what Major Smith did and despite unpleasant occurrences persisted in it for three years. On one occasion he was followed by three men that he felt intended to assassinate him. Suddenly wheeling his horse, he confronted them with the question, "Well, gentlemen, what do you want?" The coolness of their intended victim disconcerted them, and they went their ways.

Even yet his warlike experiences were not over. In 1869 he returned to Terre Haute and started a newspaper, the *Mail*. So vigorous were some of his editorials that one gentleman thought himself aggrieved and thereupon began shooting at the Major from behind a barrel, as a result of which the young editor carried a second bullet hole to the day of his death. Later Major Smith acquired the Terre Haute *Express* and launched it as a greenback organ. Six years or more were devoted to this cause, during which time Major Smith gave his whole soul to the work, writing and speaking constantly. The *Express* grew until in 1878 it was moved to Chicago, becoming one of the foremost papers in the movement.

It was in 1882 that Major Smith started the American Press Association. The plan on which he worked was untried and seemed to fail on the first attempt. He only changed its details and worked the harder. At last his efforts and genius for organization began to tell, and to-day the institution, of which he was the head until the time of his death, is the largest newspaper syndicate in America and the foremost of its kind in the world.

In this work Major Smith employed at various times most of the well-known fiction writers and many of the most brilliant newspaper men of the last quarter of a century. Some of these he picked as winners when they were unknown and brought them into prominence. It is worthy of note that he bought from Ella Wheeler Wilcox the first poem she ever sold; that he suggested the bringing of Eugene Field to Chicago, the step that established his fame; that he was a close friend and adviser of John Clark Ridpath, the historian; that he first detected the genius of the inimitable short-story writer who goes under the pen name of "O. Henry"; that before Peter Finley Dunne, with his "Dooley," had jumped into fame Major Smith predicted that he would be the humorist of the Spanish-American War, and that by syndicating their work he did much to spread the popularity of such men as Bill Nye, M. Quad, Murat Halstead, T. De Witt Talmage, Champ Clark and numberless others. Among the well-known writers who worked with Major Smith before becoming prominent, many of whom owe their start to his encouragement and interest, may be mentioned Tom Masson, editor of *Life;* Sewell Ford, the short-story writer; Frederick A. Ober, the historian; Jack London, Booth Tarkington, Dexter Marshall, the syndicate writer; John H. Beadle, famous a generation ago; Howard Fielding, the novelist; Joseph R. Buchanan, now labor editor of the New York *Journal;* Eliza Archard Conner, the woman's writer; H. Addington Bruce, now a recognized authority on psychology; F. A. Mitchel, novelist; Richard Lloyd Jones, secretary of the Lincoln Farm Association, and hosts of others throughout the land.

Major Smith was himself an author of more than national fame, both in economics and in the fields of philosophy and religion. On "Eternalism" he received a letter of thanks from a maharajah of India, and that and other works were reviewed by some of the best known critics and scientists of the day. Of a nature similar to "Eternalism" are "Balance," "A Short View of Great Questions" and "Agreement Between Science and Religion," while "The Coming Democracy" outlines a plan for a more perfect system of voting and popular government. One of the greatest essays I ever read from the pen of Major Smith appeared in the *Open Court* only a few months before his death.

In politics Major Smith was a radical in the sense that he thought for himself and followed the utter truth as he saw it. Yet it was characteristic of him that he was ever optimistic and constructive.

In personal appearance Major Smith was rather tall and compactly built. His face was strong and smooth-shaven, his eyes blue and direct, his hair abundant, but snow white. At home he had the same simplicity, sincerity and easy dignity that marked him everywhere. He leaves a widow, two daughters and a son, Courtland Smith, whom the father trained up to be his assistant and successor in business. Major Smith loved the open country, and the trees were his friends. He knew them well both scientifically and in a human way.

Orlando Jay Smith raised the standard of American journalism as did perhaps no other man of his time, and he believed in and was instrumental in furthering many movements of betterment in almost every field of human thought and endeavor.

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

THE GRAPHIC ARTS AND CRAFTS YEAR BOOK.— This American annual review of the engraving, printing and allied industries is deserving of the enthusiastic support of every one connected with the printing trades, for it records permanently our progress, shows what we are doing to-day and stimulates to higher achievement. Readers of this department are interested in the pictorial side of the Year Book, of which the frontispiece is a gem in photogravure by Gilbo. Color inserts are plentiful, and here the question of whether it shall be in three or four colors can be studied with the chances in favor of the three-color reproductions. A number of new firms appear for the first time with most excellent exhibits in color. The collotype by the Campbell Art Company shows what we can do on a power press with this delicate process in our climate. A lithograph in a great number of printings, by the Forbes Lithograph Company, gives promise of the great business that is ahead for lithography when the offset press is better understood. The examples of commercial illustrating and engraving, notably the half-tones from retouched photographs by the Republican Publishing Company, are worthy of study by all photoengravers. Besides its value as a book of reference, the binding, tone of paper, type, presswork and entire make-up presents an ornament for any library. For sale by The Inland Printer Company; price, $5.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, 1909. — This is the world's standard photographic publication. It is in its forty-eighth year and contains 1,336 pages. No other publication of this kind enjoys the distinction of having the widest circulation all over the world. The 1909 edition has been incorporated with the "Year Book of Photography" and "Amateurs' Guide." The volume certainly must become to every user what the second part of the title indicates — a "photographer's daily companion." Forty-eight pages contain a list of the photographic societies of the United Kingdom, colonies and the United States, and 431 pages are devoted to text and 857 pages to advertisements. The editor, Mr. George E. Brown, F. I. C., has a leading article on "Reflex Cameras," which is characteristic of his thoroughness in treating subjects of this character. Under the copyright section on page 898 is given a list of prices that the Copyright Union has established for the use of its members. It furnishes valuable information to the makers of photographs what to charge newspapers and other publications for prints. This is of value to American photographers, even though the scale of charges in this country may vary from those prevalent in England. The "British Journal Photographic Almanac, 1909," is published by Henry Greenwood & Co., London, and is distributed in the United States by George Murphy, incorporated, New York. Price 50 cents in paper covers, postage 27 cents, and $1 in cloth, postage 37 cents. Orders may be sent to The Inland Printer Company.— A. C. E.

QUESTION BOX



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

AUTOMATIC PRESS (352).—"Can you give me the name and address of the maker of the Coy Automatic Press?" *Answer.*—The Chicago Pneumatic Tool Company, 277 Dearborn street, Chicago.

MAILING-TUBES (342).—"Can you give me the name of some firm that manufactures mailing-tubes?" *Answer.*—The Chicago Mailing Tube Company, 223 South Robey street, Chicago, Illinois, manufactures tubes of all sizes.

IMITATION TYPEWRITER WORK (348).—"Will you kindly inform us where we can get the best process for doing imitation typewriter work, with typewriter type?" *Answer.*—Write to the Printograph Company, Corn Exchange building, Minneapolis, Minnesota.

WHITE-LINE PENCILS (341).—"Could you give me information regarding white-line pencils as mentioned in the October (1908) number of THE INLAND PRINTER?" *Answer.*—You will be able to obtain full information regarding these pencils by communicating with N. S. Amstutz, Rural Route No. 4, Box 3, Valparaiso, Indiana.

PASTE FOR ATTACHING TIP-ONS (347).—"Will you kindly advise me of a paste that would be suitable for attaching tip-ons on antique cover-stock? We have been using photopaste, but find this rather expensive. Of course, it would be necessary to have a paste that will hold firmly, and that will not blister the paper." *Answer.*—Fish-glue is the best medium for this kind of work. It can be used somewhat thinner than paste and does not cockle the stock so much.

CEMENT FOR ATTACHING LABELS TO CELLULOID (351).—"Please let us know what is used to paste labels on celluloid. We have a job to do and are afraid we will have to give it up if you can not furnish us with the information." *Answer.*—You can make a good cement for attaching labels to celluloid by use of a solution of two parts shellac and six to eight parts of alcohol (ninety per cent). The best cement for your purpose is made by dissolving finely scraped celluloid in spirits of wine (ninety per cent).

LABEL VARNISHING (353).—"Can you tell us where we can have a job of two-color labels varnished? The label is for cans of alkali, and must be varnished to prevent the discoloring of the label by the ink due to the action of the alkali. The varnish must be colorless and transparent." *Answer.*—Labels for goods containing alkali should be printed in "alkali proof" inks. Some ink-dealers make a special "alkali proof" ink. You can have your labels varnished by sending them to a house doing varnishing for the trade. The Chicago Finishing Company, 113 West Harrison street, does work of this kind for the trade.

EMBOSSED FLORAL PIECES (376).—"Please furnish me the address of dealers in embossed floral pieces such as are used on name cards and valentines?" *Answer.*—George S. Carrington, 628 West Van Buren street, Chicago; McLoughlin Brothers, 890 Broadway, New York city; Taber-Prang Art Company, Springfield, Massachusetts, and George C. Whitney Company, Worcester, Massachusetts.

THIN SHEETS OF COPPER (385).—"Where can I obtain the thin sheets of copper referred to in article 'A New Method,' page 87 of April, 1905, of THE INLAND PRINTER?" *Answer.*—Write to American Steel & Copper Plate Company, 116 Nassau street, New York city; Star Engravers' Supply Company, 81-83 Fulton street, New York city, or National Steel & Copper Plate Company, 102-110 West Jackson boulevard, Chicago.

COMPOSITION FOR EMBOSSING DIES (349).—"Please inform us where we can buy sensitized zinc plates for making female dies for embossing; also where we can get the best composition for making male dies." *Answer.*—We do not believe that you will be able to purchase the zinc plates already sensitized. You can, however, obtain the zinc, which you can afterward sensitize yourself, from the Fuchs & Lang Manufacturing Company, 328 Dearborn street, Chicago, Illinois. (2) Probably the best thing for making male dies such as you require is Stewart's embossing board, which may be had from The Inland Printer Company.

WHY CAPITALS "J" AND "U" ARE AT BOTTOM OF CASE (386).—"In the lay-out of the ordinary capital case why are the 'J' and 'U' dropped down to the bottom row? It seems to me that it would be easier to learn the lay of the case if they were taken in rotation as they come in the alphabet. Please explain the why and wherefore of this." *Answer.*—The commonly given and accepted reason for this is that when the case was first put into use, the alphabet contained neither the capital "J" nor the capital "U." These were later added to the alphabet and it is supposed that rather than change the customary lay of the capital case they were simply added to the bottom row.

MATERIALS FOR WOOD ENGRAVING (371).—"Kindly inform me where I can get information about the process of wood engraving, what tools are required and what is the cost of them. Are large woodcuts desirable for poster work?" *Answer.*—You can obtain full information about wood engraving by a perusal of the "Handbook of Wood Engraving," by Emerson, and "Wood Engraving and Poster Block Cutting," by Dawbarn & Ward, both of which are for sale by The Inland Printer Company. (2) The New York Engraver's Supply Company, New York city, can furnish you with the necessary tools for wood engraving. (3) Large woodcuts are particularly desirable for poster work.

GLUING CATALOGUES (350).—"We have trouble in getting the glue on catalogues so as to hold the cover down over the wire stitching. When we put the glue on a bunch of books at a time, it causes the cover to adhere to the back, and when we put the glue on one at a time, it increases the cost of binding too much. Will you kindly inform me of the method of binding used by catalogue houses." *Answer.*—You can make catalogue covers stick to the sides over the wires by stacking up the books in steps, that is, running them out after the manner of tips. This is quickly done by jogging each bunch of books slantwise. When glued off in this way, the back and part of the side will have been glued, and by taking them up and jogging them straight, the other side will be glued by contact. You can not glue more than fifteen or twenty this way, because if the glue tacks, the books will be torn when separated.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Newspaper Publishers' Association.— President, Herman Ridder, New York *Staats-Zeitung;* Vice-President, Medill McCormick, Chicago *Tribune;* Secretary, Elbert H. Baker, Cleveland *Plain Dealer;* Treasurer, W. J. Pattison, New York *Evening Post;* Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

Canadian Press Association.— President, D. Williams, *Bulletin,* Collingwood, Ont.; First Vice-President, L. S. Channell, *Record,* Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe,* Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star,* Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer,* Galt, Ont.

National Editorial Association of the United States.— President, Will H. Mayes, *Bulletin,* Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository,* Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate,* Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal,* Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter,* Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat,* Athens, Ala.; Treasurer, Will Curtis, *Star Courier,* Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist,* Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald,* Halletsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist,* Chicago, Ill.

Federation of Trade Press Association.— President David Williams, *Iron Age,* New York city; Vice-President, C. V. Anderson, Root Newspaper Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer,* New York city.

United Typothetae of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Typographical Union.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News,* Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Ben Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Billposters and Distributors of United States and Canada.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

Chicago Franklinites to Dine.— "Ladies' Night" of the Ben Franklin Club will be Saturday, February 13, when the annual banquet will be held at the Auditorium Hotel. The committee expects to make this the largest gathering of the year under the auspices of employing printers.

Seven and a Half Hours for Job Men.— According to the Seattle *Union Record* the typographical union at Olympia, Washington, has the best book and job scale on the continent — $4 for seven and a half hours. Olympia is the State capital, but if there is any commercial work done in the town that scale "is going some."

Pittsburg Newspapers Unionized.— After conducting nonunion offices for about nine years, the publishers of Pittsburg entered into contractual relation with the typographical union on January 9. It is said negotiations looking to that end had been in progress for more than a year. President Lynch of the international and Eugene Merz of the local union were active in bringing about the settlement.

I. T. U.'s Expansion Policy.— The last convention of the International Typographical Union authorized the appointment of a Spanish-speaking organizer for Cuba and Porto Rico. Agreeably thereto President Lynch has appointed Armand G. Rodriguez, of New York, to the position. The new official is a native of Puerto Principe, Cuba, but has lived in the United States for twenty years. Mr. Rodriguez is now in Cuba, where there are said to be five thousand printers working long hours for very low wages.

Gruesome Subscription Price.— Having found India an unsafe base for its operations, the newspaper *Yugantar* has transferred its headquarters to Chandernagore. Besides being freely distributed it has been posted up in many places on the Strand. It was bloodthirsty in its appeal to the people of India in general, calling upon them to use their revolvers freely, adding that if these were insufficient, bombs would do. No subscriptions were wanted if only every reader would bring in the head of a European. —*Exchange.*

Probably Sue Typographical Unions for Damages.— The Butterick Publishing Company, which has been having trouble since the eight-hour day was inaugurated, last April secured a temporary order enjoining a group of Montana unions from continuing a boycott on the company's products. From the evidence submitted when the motion to make the injunction permanent was heard, it is concluded that the company intends to sue for damages under the Sherman anti-trust act, which will permit it to recover threefold the amount of the injury inflicted.

Another Craft Paper.— Charles Plumley is the "pusher" and publisher of the *Social Side of Big Six,* a modest publication, "a shop-talk social sheet, which is nix on politics and without prejudice, with no fuss about dignity." "Pusher" Plumley in somewhat picturesque phrasing says he expects the advertiser to pay the freight, as he intends to distribute his product free to the seven thousand members of the big union. Meantime, however, to help the

sheet to its feet, he is quite willing to receive "25 cents worth of sympathy" from friends in blocks of four.

Journeymen Engravers Want Higher Tariff.—President Woll, of the International Photoengravers' Union, appeared before the Ways and Means Committee while in Washington, urging upon our legislators the need for a higher tariff on post-card and calendar work. The publishers and lithographers are also interested in having the duty on this class of work increased. The present duty is but 5 cents per pound, and it is up to the men in the printing crafts, employers as well as employees, to be up and doing if they are to benefit by trade legislation.—*American Photoengraver.*

Potpourri of Printers' Anecdotes.— The apprentice boys of the School of Printing at the North End Union, Boston, Massachusetts, have issued the initial number of "*The Devil's Scrap-Book*," which they declare to be "a publication of stories, rhymes and anecdotes relating to printing-offices and those who work therein." It is interesting as to matter and neat in appearance, as is the rule with North End Union work. The youthful editors would evidently add to the beatitudes, for we find this where the motto ought to be: "Blessed is the boss who can see a joke and laugh at it."

New York Typographical Temple.— Typographical Union No. 6 has before it a proposition to appoint a committee and raise money for the erection of a typographical or labor temple. Enthusiasts have in mind a seven-story building, with a fifty-foot front, costing a quarter of a million dollars, to be located somewhere south of Twenty-third street and east of Broadway. The building will have offices, meeting-rooms and a large hall with a seating capacity of two thousand. It will be intended as a home for the allied printing trades, and, if there is room left, for other labor organizations.

Chicago Old-time Printers Dine and Dance.— This flourishing association celebrated its twenty-fourth birthday on the two hundred and third anniversary of the birth of Franklin, at the Sherman House, Chicago, on Monday, January 18, with a supper and dance, attended by about five hundred persons. President M. H. Madden presided and Dr. Joseph A. Milburn, pastor of Plymouth Congregational church, was the speaker of the evening, delivering an address on "Printing as a Force in Civilization." This was followed by musical selections, after which the young enjoyed dancing and the elderly renewed their youth by following the example. The Old-Time Printers' Association has more than four hundred members, and its affairs have come to be a feature of social life in typographical circles of the Windy City.

Gamewell Going to Europe.— The International Text-book Company, a close business connection of the International Correspondence Schools at Scranton, Pennsylvania, has assigned the well-known pressman, Charles Gamewell, to visit Europe. One report has it that he is to equip a big printery in London for the European branch of the schools, and another that he is to look around for a year and report. Mr. Gamewell is one of the best-known craftsmen in the country, having had charge of the large Scranton plant almost from the beginning and served three terms as a vice-president of the International Typographical Union in the eighties. William R. Barcklow, formerly superintendent of the printing-office of N. W. Ayer & Son, of Philadelphia, and of the Regal-Sack Printing Company, of Jersey City, has stepped into Mr. Gamewell's Scranton shoes.

Big Six's Fifty-ninth Annual Ball.— This great social function of journeyman printerdom will be held in the Grand Central Palace on the eve of Lincoln's Birthday, February 11. The receipts will be devoted to the hospital fund, which is now largely dependent on the success of the ball, so an earnest appeal is made to members and others to "purchase tickets as liberally as their means will allow." In addition to annual donations to several hospitals that care for its sick, the union makes provisions for the maintenance of beds in New York Hospital, St. Vincent's, St. Mark's and special arrangements with Seton for the care of tuberculosis patients pending transportation to Colorado Springs, and also St. Mary's Hospital in Brooklyn. This union pays a pension of $4 a week to aged members, disbursing $14,000 annually on that account, and in the past seven years has paid $104,026 to families of deceased members.

St. Paul Dispatch Suspends Sunday Edition.— Charles H. Grasty, formerly of Kansas City and Baltimore, recently bought a half interest in the St. Paul *Dispatch*. The first public intimation of his influence in the management was the suspension of the Sunday morning edition, which was launched five months ago. Mr. Grasty said the relegation of this edition permitted them to reduce the price from 10 to 5 cents a week, and the Sunday issue labored under the disadvantage of not having and not being able to secure an Associated Press franchise. Mr. Grasty is not overly fond of Sunday papers, as he discontinued one when he assumed control of the Baltimore *News* in the early nineties. Unusually successful as a publisher, and speaking with a voice of some authority, he says the Sunday paper "has a vogue beyond its merits, and the impossible sheets with their display of 'stunts' and specialties will either disappear or give place to a saner journalism."

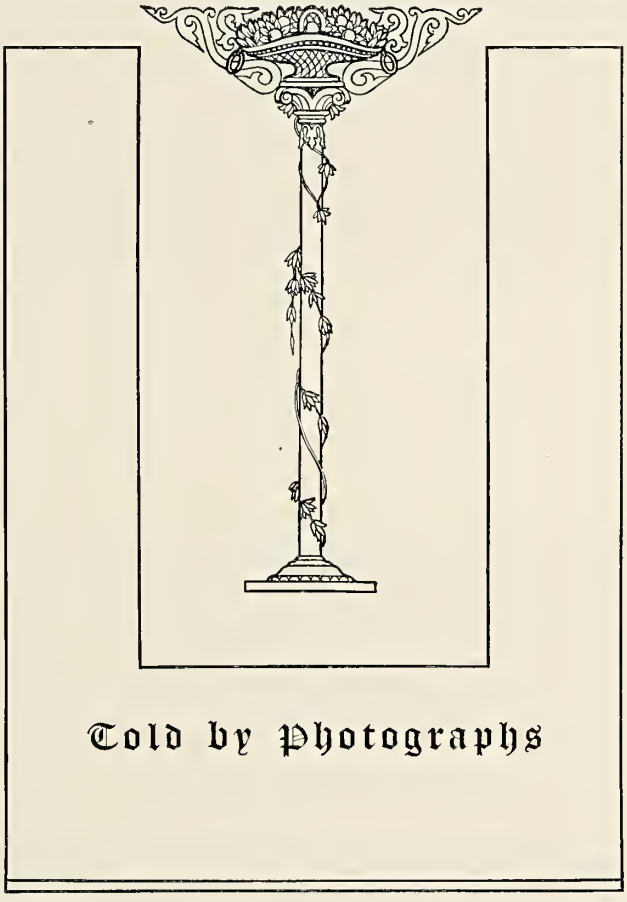
Boston Franklin Society.— The eighty-fifth annual meeting of the Franklin Typographical Society of Boston was held on the evening of January 8. The officials reported that the membership consisted of 456 active and eighty-four honorary members, a gain of seventeen during the year. During that period one honorary and eight active members died, two of whom had been in good standing for fifty years. Sixty members had been paid $5 a week for various periods, eleven of these have been drawing weekly benefits continuously for periods extending from one to sixteen years. The amount paid out for sick and death benefits was $4,600, and the total resources of the society are put at $31,925. This shows a reduction of $500 in the surplus fund, to recoup which a concert was held on January 18. The officers for 1909 are: President, Charles Ashton; vice-president, Albert W. Finlay; secretary, Patrick J. Guerin; collector, Shepard Howland; treasurer, Leonard Raymond; trustees, Murray C. Upham, Henry C. Whitcomb, Leonard Raymond.

Meeting of U. T. A. Executive Committee.— On Friday and Saturday, January 15 and 16, the executive committee of the United Typothetæ of America held a meeting at the Waldorf-Astoria, New York. The state of trade and routine matters were discussed, among them the selection of a place for holding the annual convention. The claims of several cities were in evidence, with Cleveland apparently a favorite, but the decision was left in the hands of the officers. The personnel of the committee follows: E. Lawrence Fell, of Philadelphia; Wilson H. Lee, of New Haven; A. R. Barnes, of Chicago; Isaac H. Blanchard, of New York; George M. Courts, of Galveston, Texas; J. Stearns Cushing, of Boston; H. K. Dean, of Grand Rapids, Mich.; George H. Ellis, of Boston; John C. Stovel, of Winnipeg; William J. Golder, of Pittsburg; Franklin Hudson, of Kansas City; E. C. Tanger, of Rochester; H. W. J. Meyer, of Milwaukee; L. P. Davidson, of Louisville; Samuel Rees, of Omaha; Robert Schalkenbach, of New York; C. M. Skinner, of St. Louis; Frederick L. Smith, of Minneapolis, and Edward Stern, of Philadelphia.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

The Manufacture of Paper

AS ACCOMPLISHED IN THE LARGEST PAPER MANUFACTURING PLANT *in the* WORLD



Told by Photographs

The Champion Coated Paper Co.

HAMILTON, OHIO

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

LEADING FACTS

CONCERNING THE LARGEST PAPER MANUFACTURING PLANT *in the* WORLD

492,000 square feet of ground actually covered by buildings (more than eleven acres). More than *one million* square feet of floor space (twenty-three acres).

Daily Capacity—525,000 pounds of finished paper, equal to fifteen carloads.

Value of Daily Product—More than double that of any other one paper mill in the world.

Water Capacity—33,000,000 gallons daily (sufficient to supply the needs of a city of 200,000 people).

Filtration Tank—450 feet long, 80 feet wide, 20 feet deep, solid ferro-concrete, concealed under basement of mill.

One and one-half miles of railroad tracks within our grounds and buildings.

Make a greater variety of papers and cardboards than any other mill in the world.

The Champion Coated Paper Co.

HAMILTON, OHIO

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

From Our Own Forest



A few of the 50,000 acres of North Carolina forest which furnishes the raw material for "Champion" paper (about two thousand acres are shown in the picture).

To Finished Product



Part of the 90 to 100 carloads of finished paper carried in stock, ready for shipment.

5–9

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

These photographs

together with their descriptions, will illustrate why *The Champion Coated Paper Co.*, by having the largest, newest and best equipped plant in the world, can accomplish most things better and *more rapidly* than any other mill.

Prompt Shipments—With its immense warehouse capacity, carrying record-breaking supplies of all standard grades in every size and weight, with empty freight cars always standing at the doors of its shipping rooms, with 1,200 men working in day and night shifts, there is nothing to prevent the most prompt *shipments* possible.

Prompt Deliveries (just as important as prompt shipments)—With local railroad companies handling fifty carloads daily for us (in and out), with exclusive use of our switch engine and crew handled by our traffic manager, we are able to start cars toward their destination as soon as loaded, *tracing each car to its point of delivery* by telegraph.

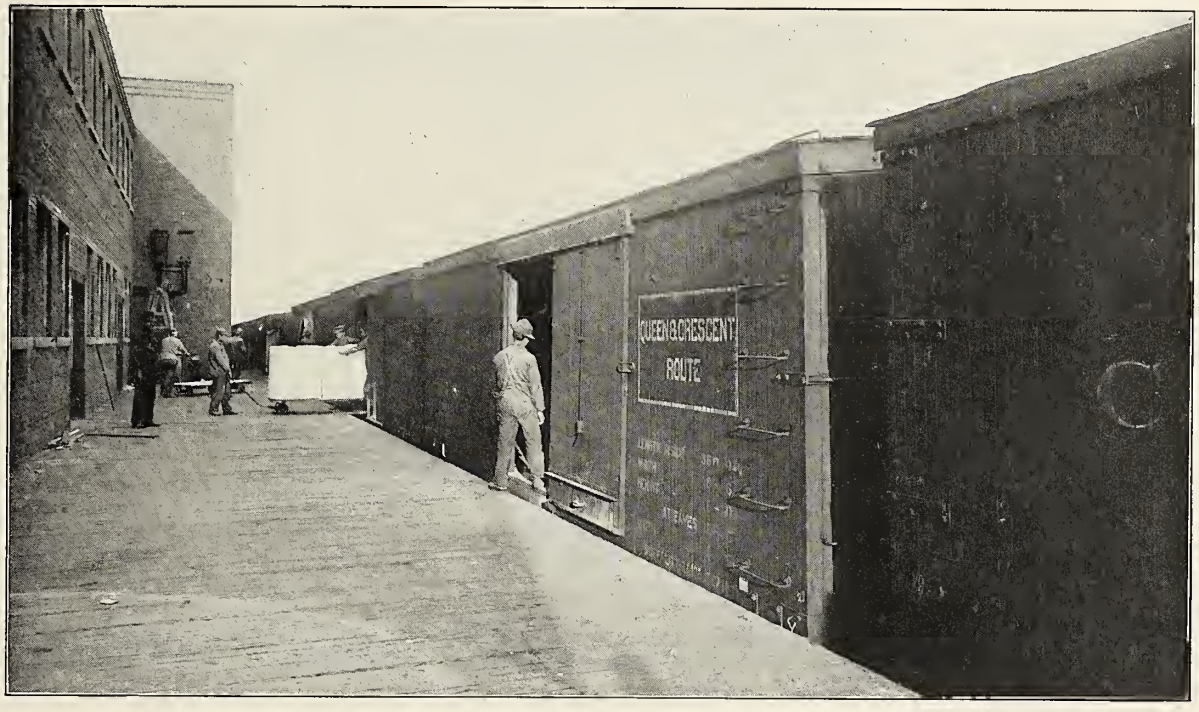
Lower Prices for Equal Grades is made possible, as increased tonnage, in any line of manufacture, means a reduction in the cost per ton.

The Champion Coated Paper Co. were the first to produce a coated paper at a low price, and have made it possible for every catalog user to specify coated paper.

Uniform Product is only possible where machines are kept running continuously on the same grades of paper, day and night, and only large plants with heavy and continuous sales can do this. "The largest paper plant in the world" is better equipped to do this than any other.

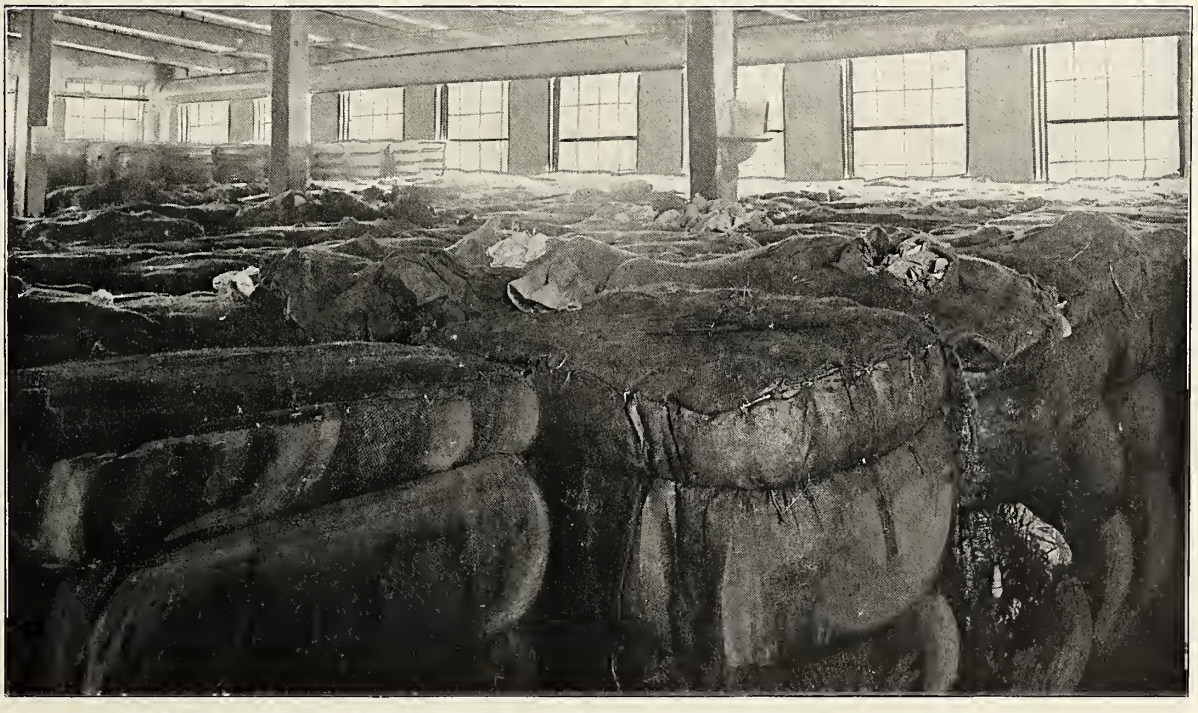
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Receiving Track for Wood Pulp and Rags



UNLOADING RAW-WOOD FIBER FROM OUR NORTH CAROLINA MILLS.

An average of sixteen carloads is received daily from our pulp mills at Canton, North Carolina. The car doors are carefully sealed to prevent the entrance of cinders, etc.



NEARLY THREE HUNDRED AND FIFTY THOUSAND POUNDS OF RAGS.

Purchased in all parts of the world for use in Champion papers; Japan, Germany, England and Canada furnish the largest quantities.

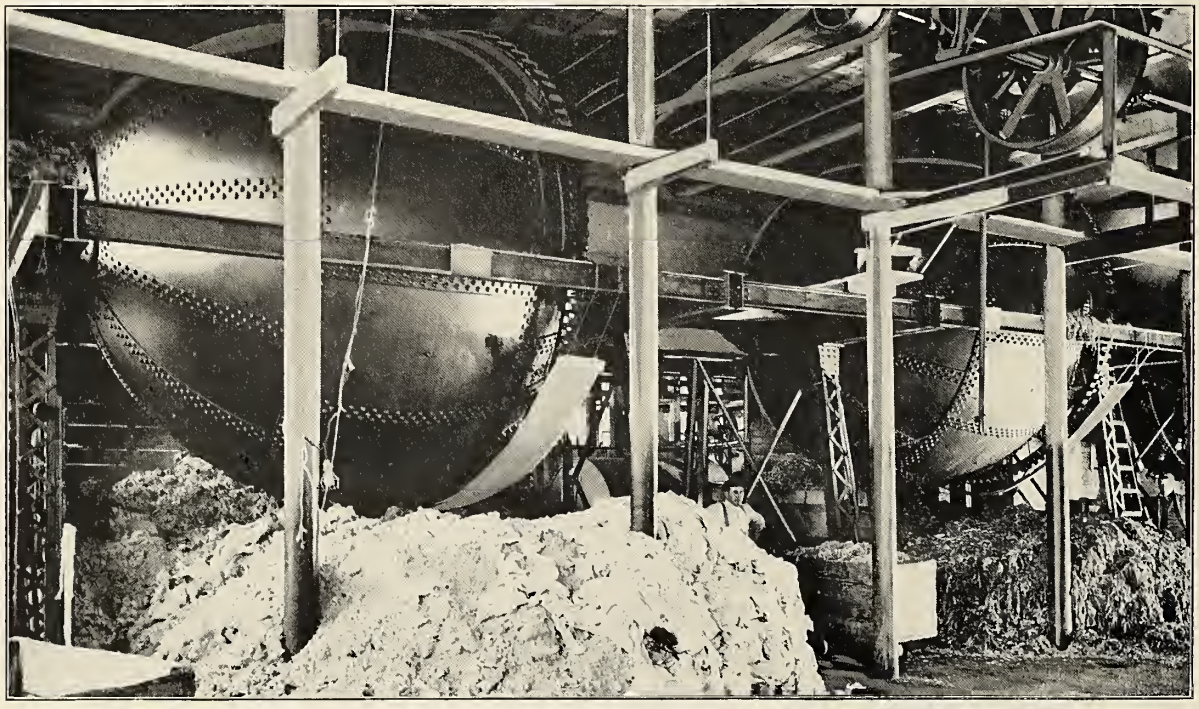
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Preparing Wood Pulp and Rags previous to



SORTING THE RAGS.

All rags not suitable for the manufacture of "Champion" papers are here eliminated, and all buttons and other foreign substances removed. The rags are then cut into small uniform pieces and thoroughly dusted; they are then ready for cooking.

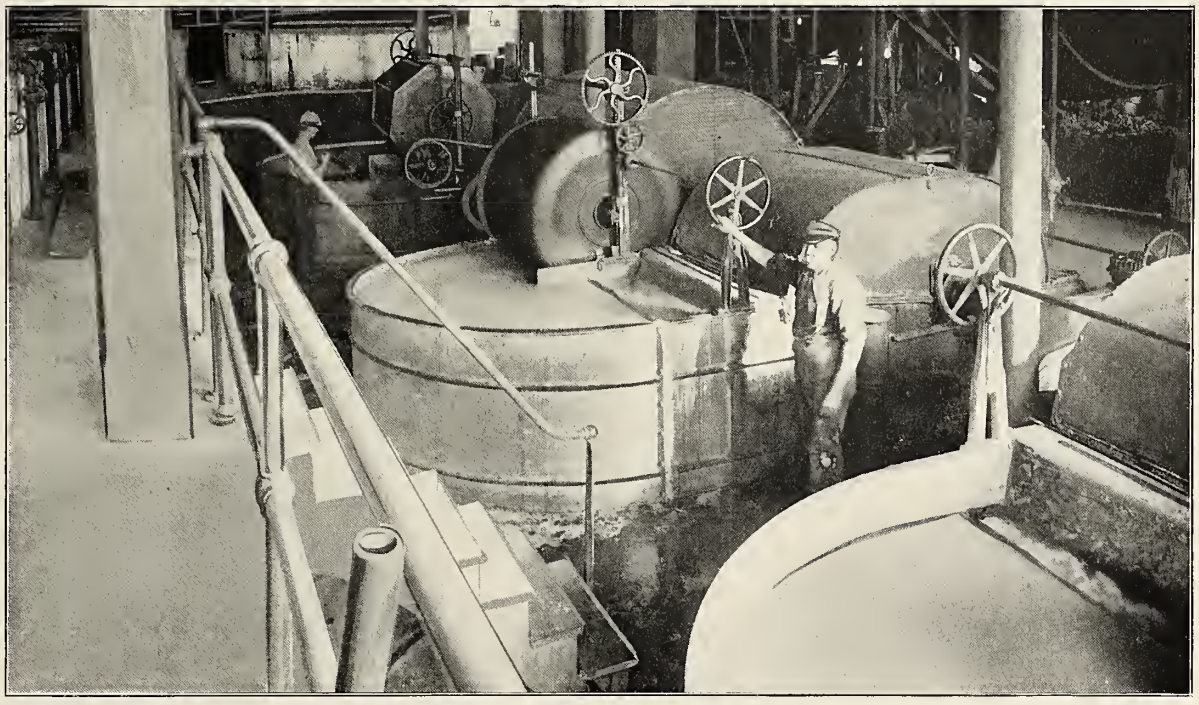


LARGE STEAM ROTARY BOILERS WHERE THE RAGS ARE COOKED.

These big revolving iron boilers, in which is a pressure of 80 pounds of steam, are kept in constant motion while full of rags and chemicals, until the rags are effectually cleaned and softened.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

their manufacture into "Champion" Papers



VIEW OF THE WASHERS.

In these machines the rags are thoroughly washed until they are chemically neutral and are bleached to the whitest possible shade; they are then in a condition to be made into paper. We lose, in actual volume, about 35 per cent of the rags in cooking, dusting, sorting and bleaching. This makes rags "expensive, though necessary."



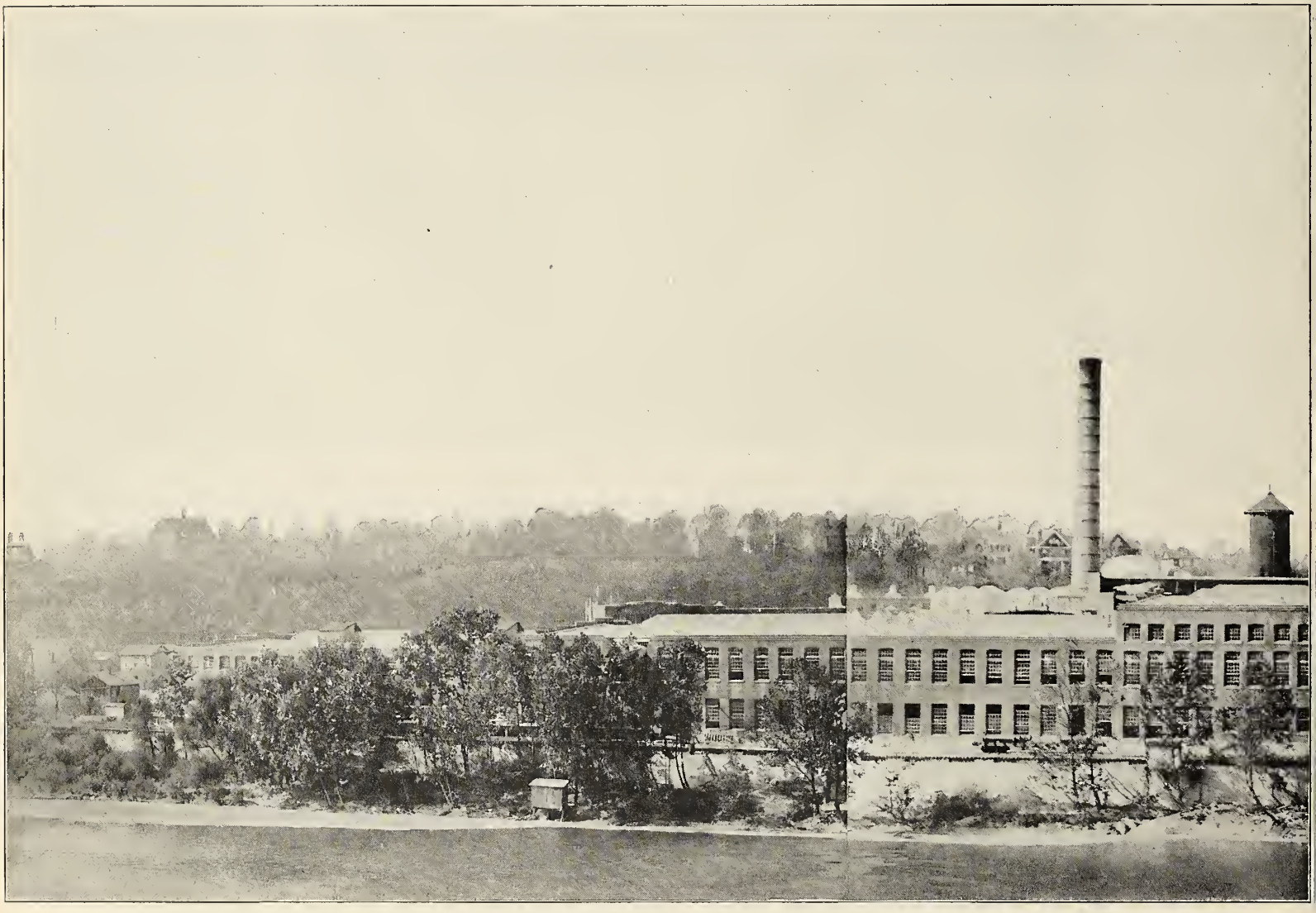
PARTIAL VIEW OF ONE OF THE BEATER-ROOMS.

We have eight beating machines to each paper machine; no other mill has more than five. It is in these machines that the fibers are mixed and cut to a uniform length. It therefore follows that quality of paper is dependent on the amount of beating the fibers receive.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

A Recent Addition to the Largest Pa

(Our *entire* plant is too large to show in one photograph.)



This entire addition is absolutely new and built to manufacture only the very best quality of book paper at the very lowest price. Although this mill was put in operation at the very start of the recent panic, the

Where "English Art Finish," "Supercalendered"

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

per Manufacturing Plant in the World

This addition, built last year, is 921 feet long and 160 feet wide and is in operation day and night.

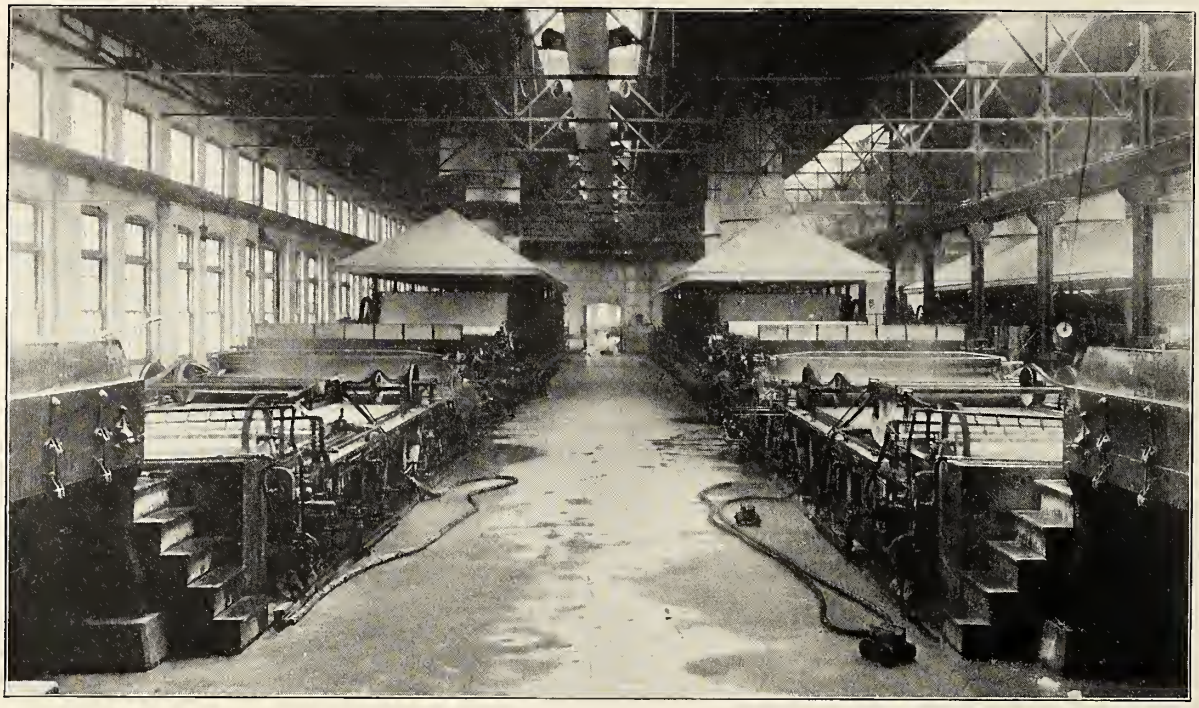


quality of paper produced gave such satisfaction as to keep the mill running at the limit of its capacity—probably the only mill in the United States which did not curtail its product in 1908.

and "Machine Finished" Book Papers are Made

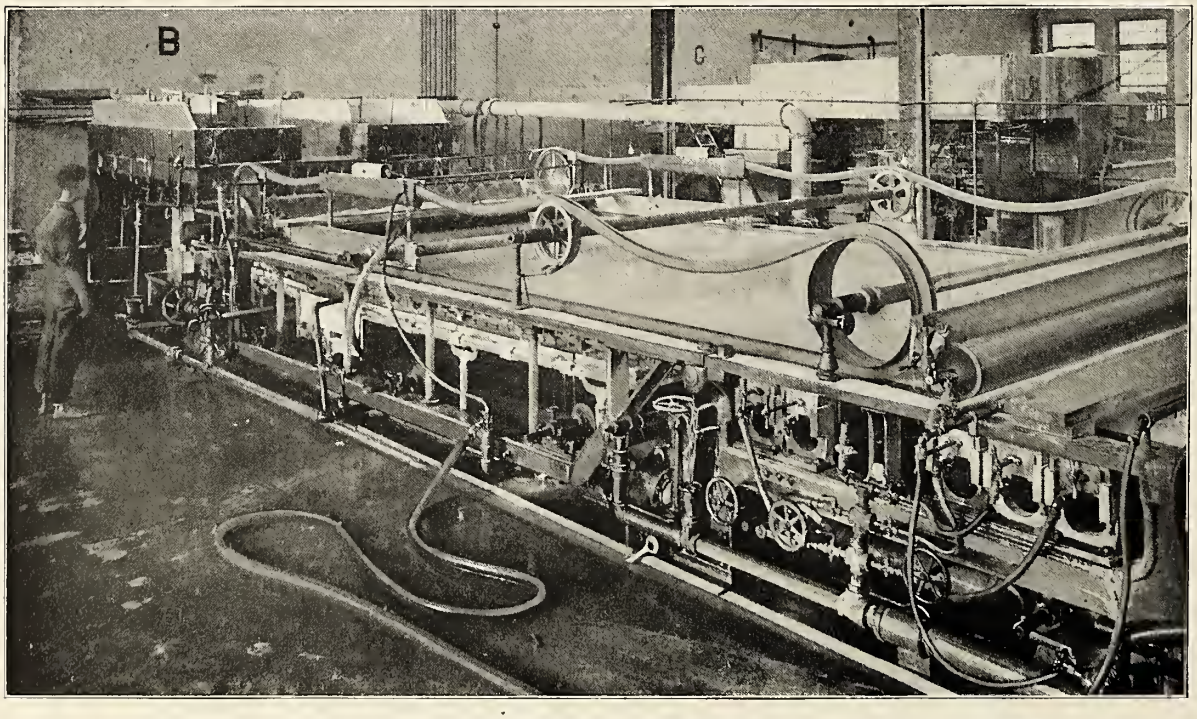
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

The Manufacture of "Machine Finished"



VIEW OF FOUR OF THE BIG PAPER MACHINES

These enormous machines are 195 feet long and about 12 feet wide. They are the most important and expensive machines connected with the manufacture of paper — each of our ten machines costing from $65,000 to $75,000. They are operated continuously day and night, with the exception of Sundays.



SHOWING THE PAPER ENTERING THE MACHINE IN LIQUID FORM.
(Almost 99 44-100 pure water.)

The paper enters the machine in solution, diluted to about the consistence and appearance of thin milk. The water is screened away through an endless wire apron having 4,900 meshes per square inch. The pulpy, wet sheet is then supported on large felt blankets until it reaches the dryers, where it rapidly gains its normal strength.

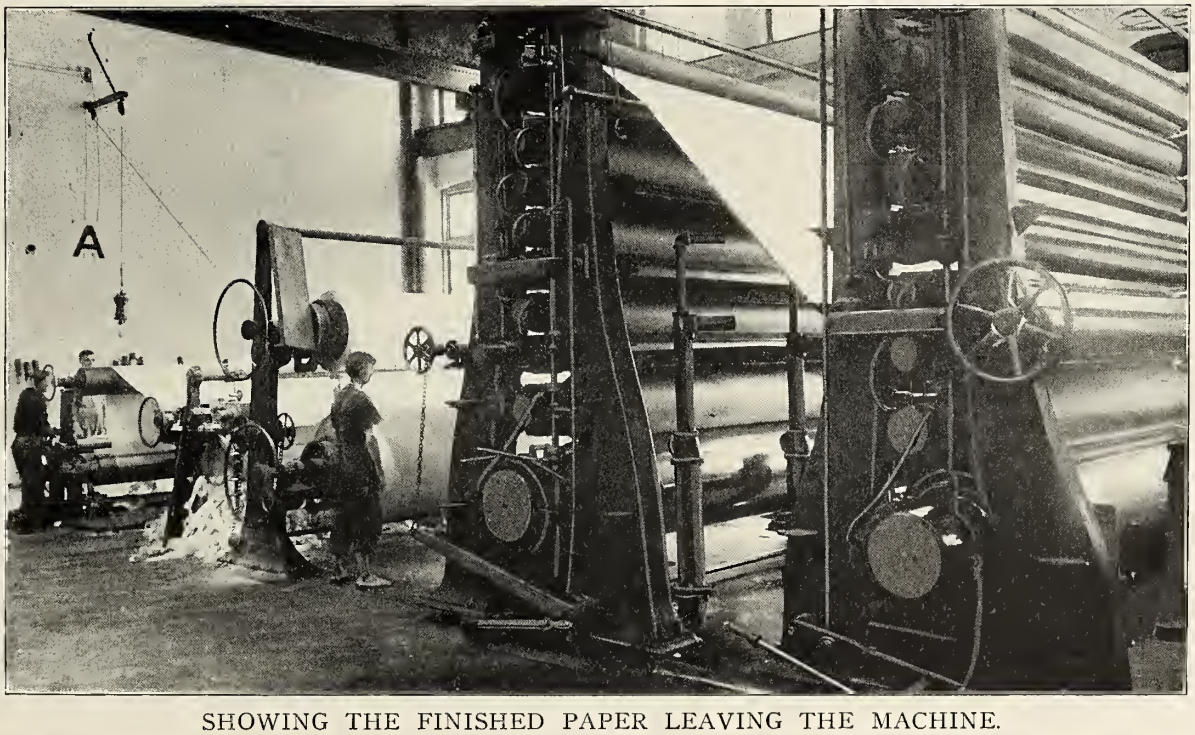
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

and "Supercalendered" Book Paper



RUNNING EXCLUSIVELY ON "M. F." AND "SUPER."

After examining one of these big, yet most delicate machines, anyone is compelled to acknowledge that papermaking is not a science but an art, and that it is marvelous that such uniformity of weight and texture is maintained, as the slightest variation of the speed of the machine or flow of pulp will affect the weight and quality of the paper.



SHOWING THE FINISHED PAPER LEAVING THE MACHINE.

The second half of a paper machine is composed principally of large drying cylinders. By the time the paper reaches the end of the machine, the water is entirely dried out and it is ready to be given the "machine finish" on the large steel rollers shown next. If the paper is to be "supercalendered" this process is omitted. The sheet of paper before you is 12 feet wide.

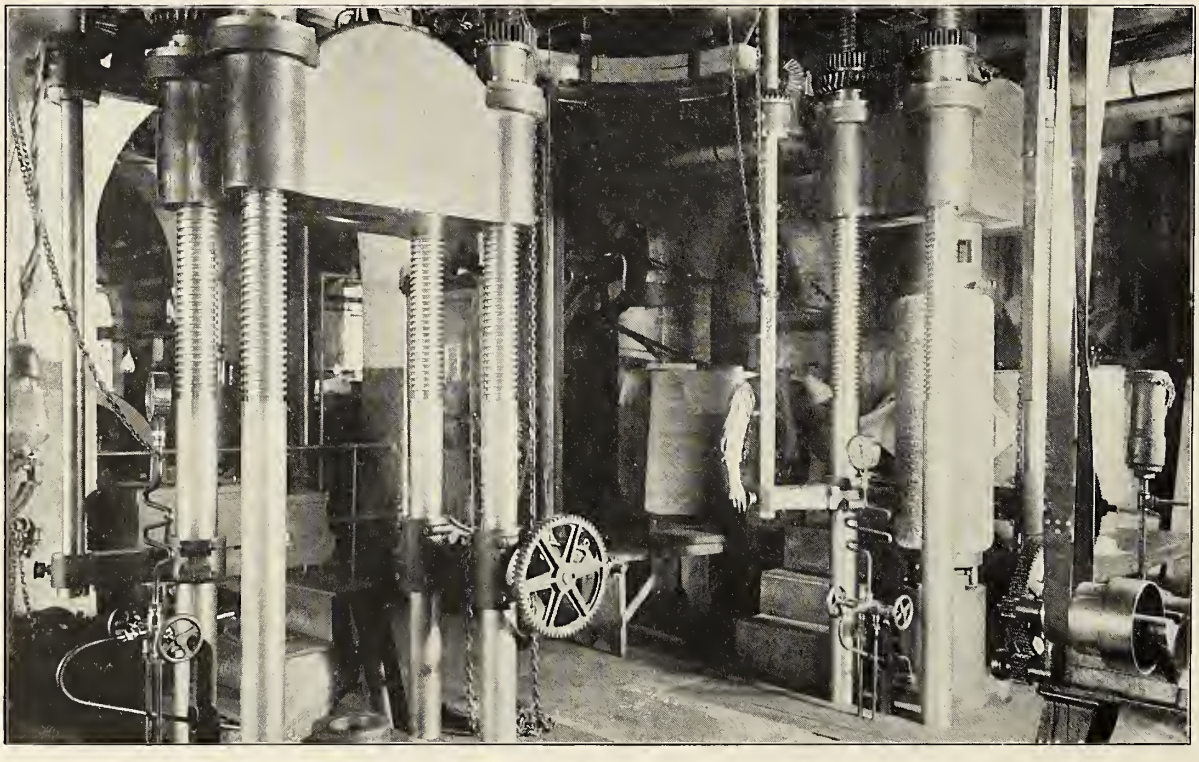
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

How Book Paper is "Supercalendered"



A ROW OF "SUPERCALENDERS."

After leaving the paper machines, some of the paper is run through these machines between alternate rollers of steel and compressed paper, with many tons' pressure, producing the surface known as "super." This makes a finish almost equal in luster to coated paper. We have 31 of these supercalenders in our plant.



HOW WE MAKE PAPER ROLLERS FOR SUPERCALENDERS.

The rolls which, by pressure, give the surface to supercalendered paper, are made from either cotton or paper, submitted to a pressure of 1,250,000 pounds (625 tons), applied to the end of the roll by the big hydraulic presses shown in the cut. We know of no other mill which makes its own rolls.

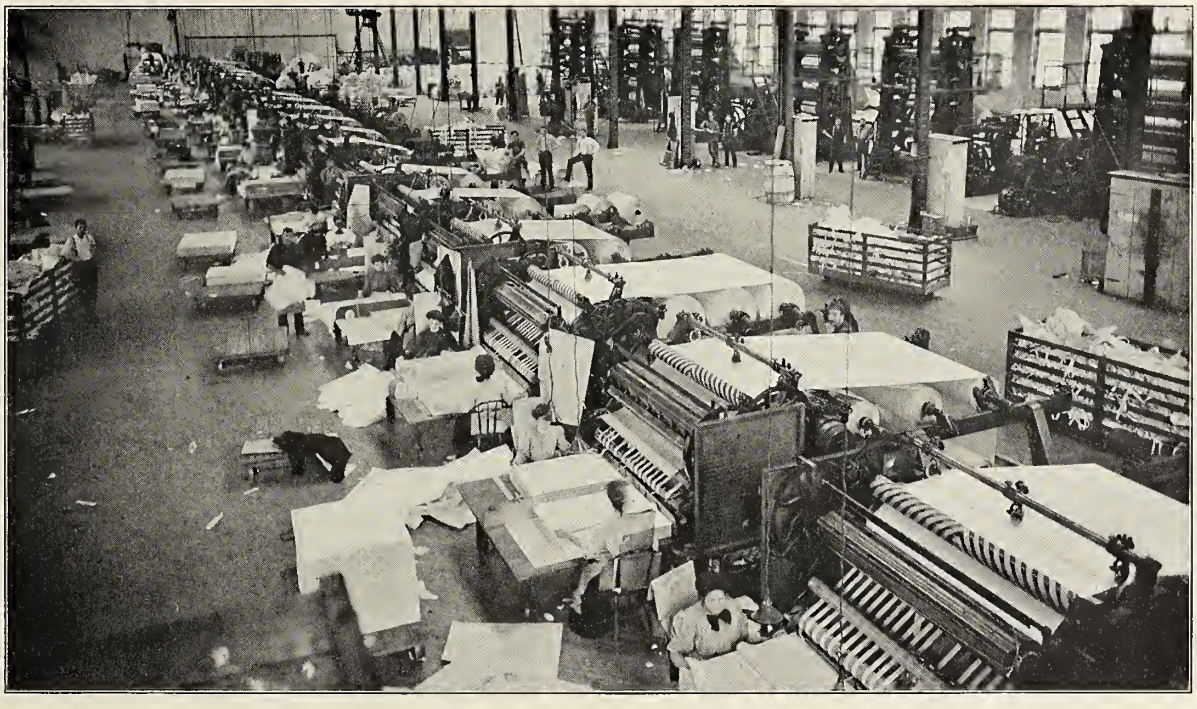
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Cutting and Sorting the Finished Paper



CUTTING "M. F.," "SUPER" AND "ENGLISH ART FINISH" INTO SHEETS.

After the paper leaves the paper machines or supercalenders, it is run through these 20 cutting machines, which trim the edges and cut the sheets to the desired size. We have installed twice the necessary number of these machines in order that all cutting and sorting may be done in the daytime.

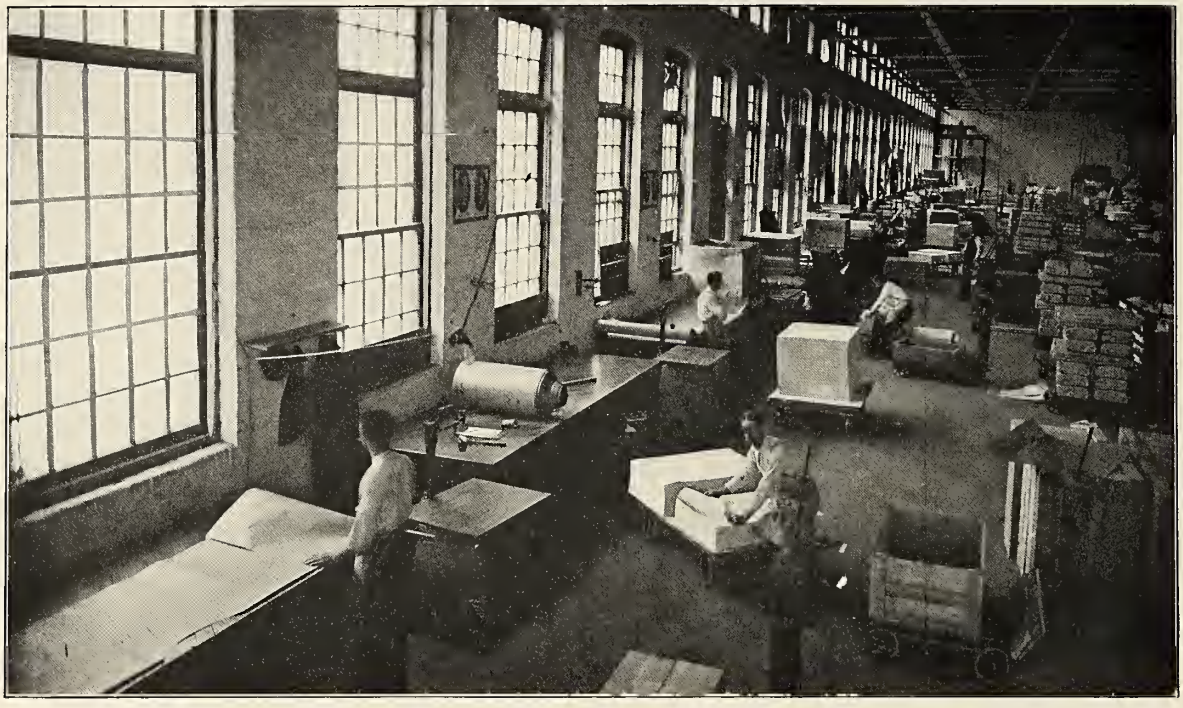


SORTING OUT DEFECTIVE SHEETS.

This shows the reverse side of the cutting machines with girls removing all sheets showing defects. These cutters hold eighty tons of paper when loaded with rolls.

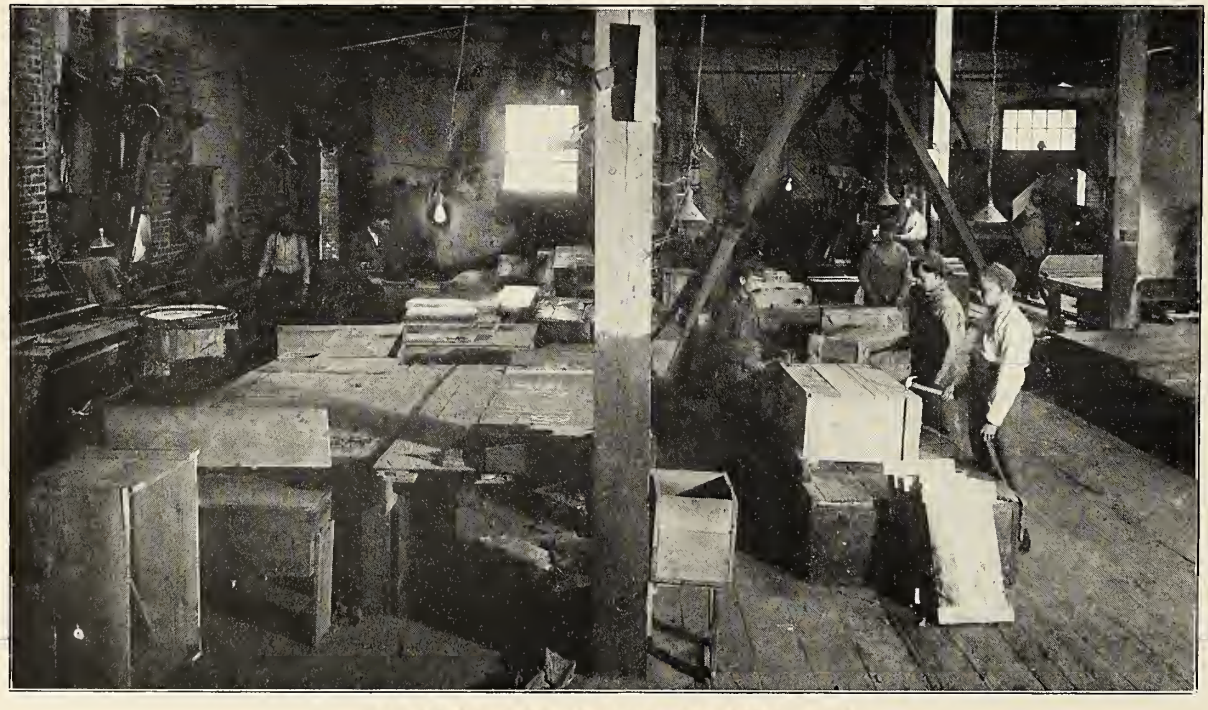
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Counting, Casing and Wrapping



COUNTING THE SHEETS AND PREPARING FOR SHIPMENT.

All of our paper is counted by hand; the men become so expert that they can count a ream of 500 sheets in about 20 seconds. We make all of our own wrapping-paper, waterproof case-lining and boxes.



MAKING THE CASES, FRAMES, ETC.

In this department there are 25 men continually employed. This work and the materials used cost the company over four hundred dollars daily. About 900 cases, etc., are produced every 24 hours.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Our—

Coating Mill Department

SHOWING THE MANUFACTURE OF

COATED PAPERS

OF ALL VARIETIES

Enameled Book
Coated Litho.
Coated Manila
Tinted Enameled Book

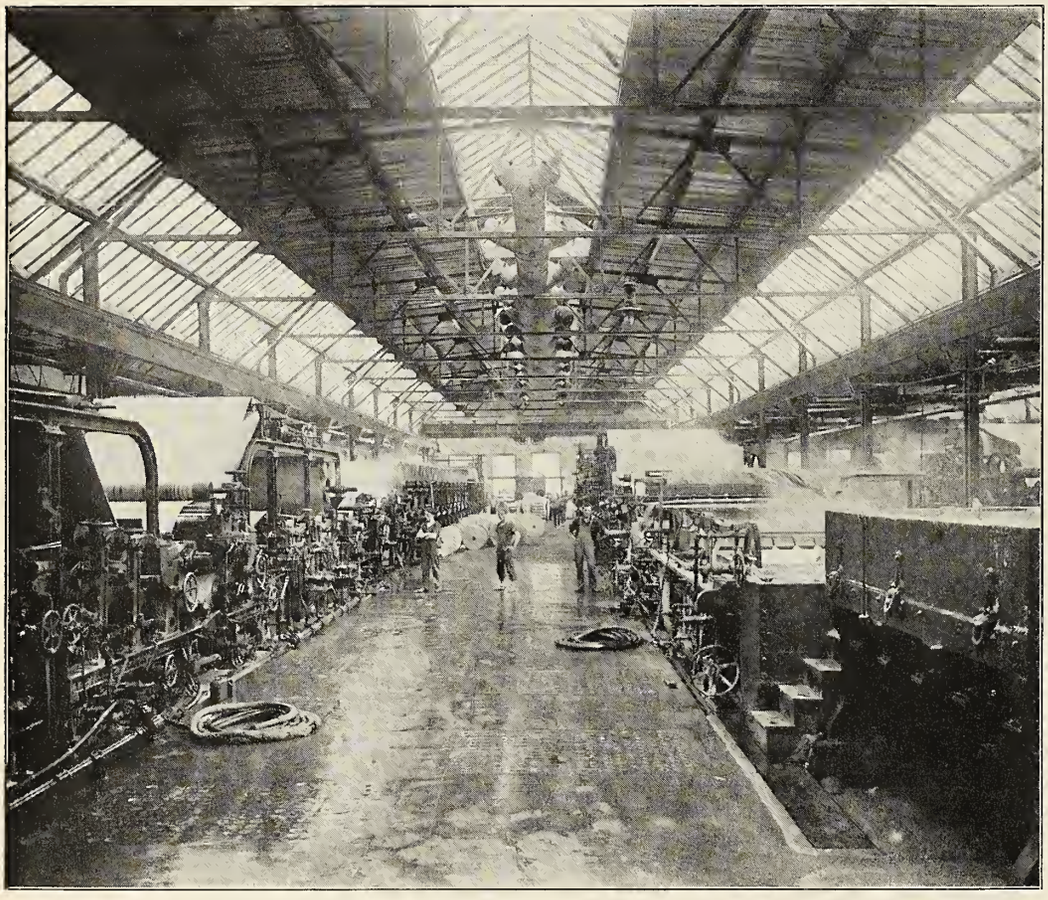
Coated Cover Papers
Litho. Coated Blanks
(Pasted and Non-pasted)
Coated Post Card
Railroads
Tough Check
Thick China
Show Card

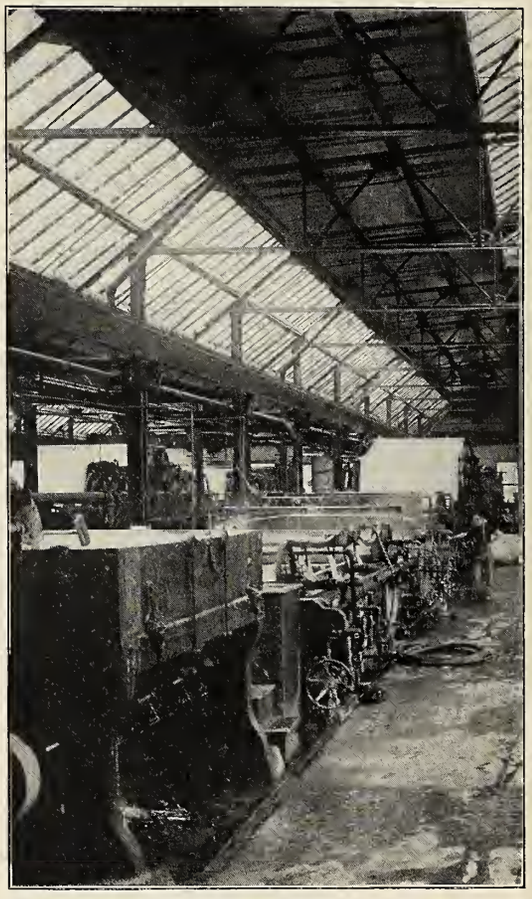
In short—

The *Largest Line* in the *Largest Mill!*

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Six Big Paper Mac





All these machines are manufacturing exclusively our paper for coating. They run day and night, except Sundays.

In the foreground are seen the large screens through which the paper stock is filtered to remove foreign substances. Next the "wet machines" where the water is drained and pressed from the stock and the moist paper is carried onto the great endless and seamless "felts," or belts of pure white wool 12 feet wide by 120 feet long, to the drying cylinders. These drying cylinders are best shown in the machine at the extreme left. There are thirty-six of these great cylinders, 138 inches long and 48 inches in diameter. They are hollow and heated with exhaust steam. The paper runs

Largest Book-Machine Room

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

hines in One Room





These photographs were taken while the machines were running at about 250 feet per minute.

round all these "dryers" like a belt until it reaches the end of the machine where it passes through the calenders and the slitting machines and is wound in great rolls.

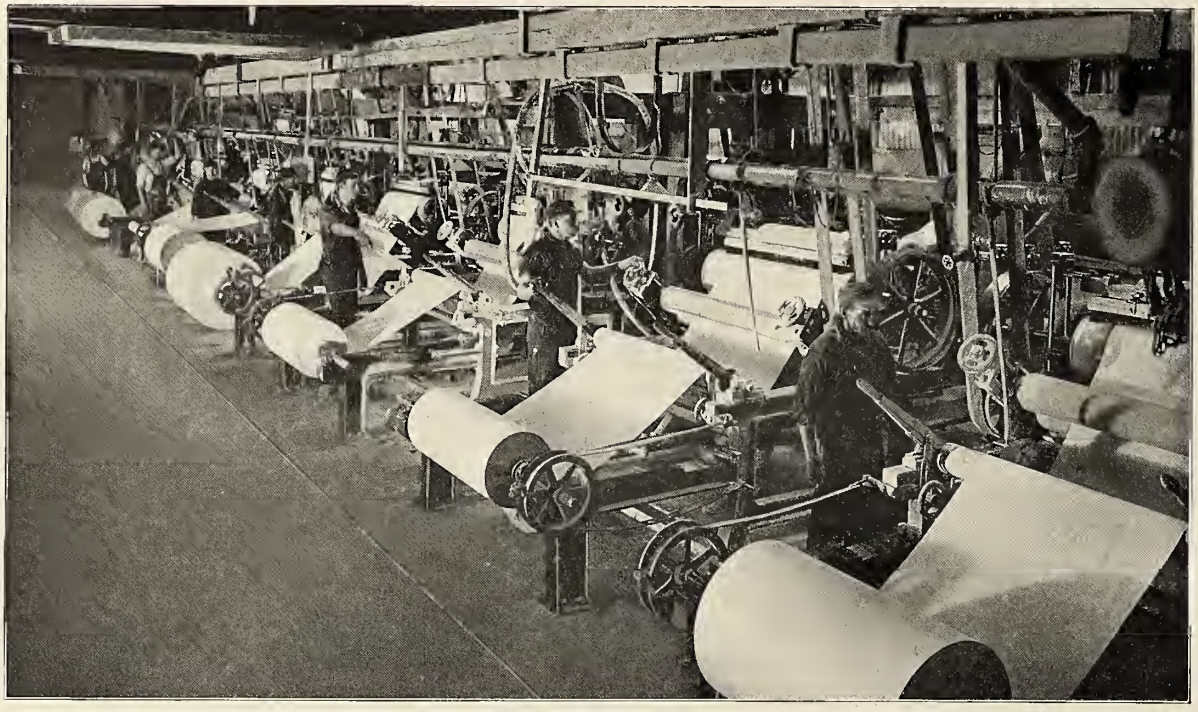
Each of these six machines is operated by a 300 horse-power engine underneath the floor, which is of reinforced concrete and impervious to the millions of gallons of water that run off these machines daily. The combined output of these six machines is 110 tons of paper daily.

in the World—217 x 186 feet

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

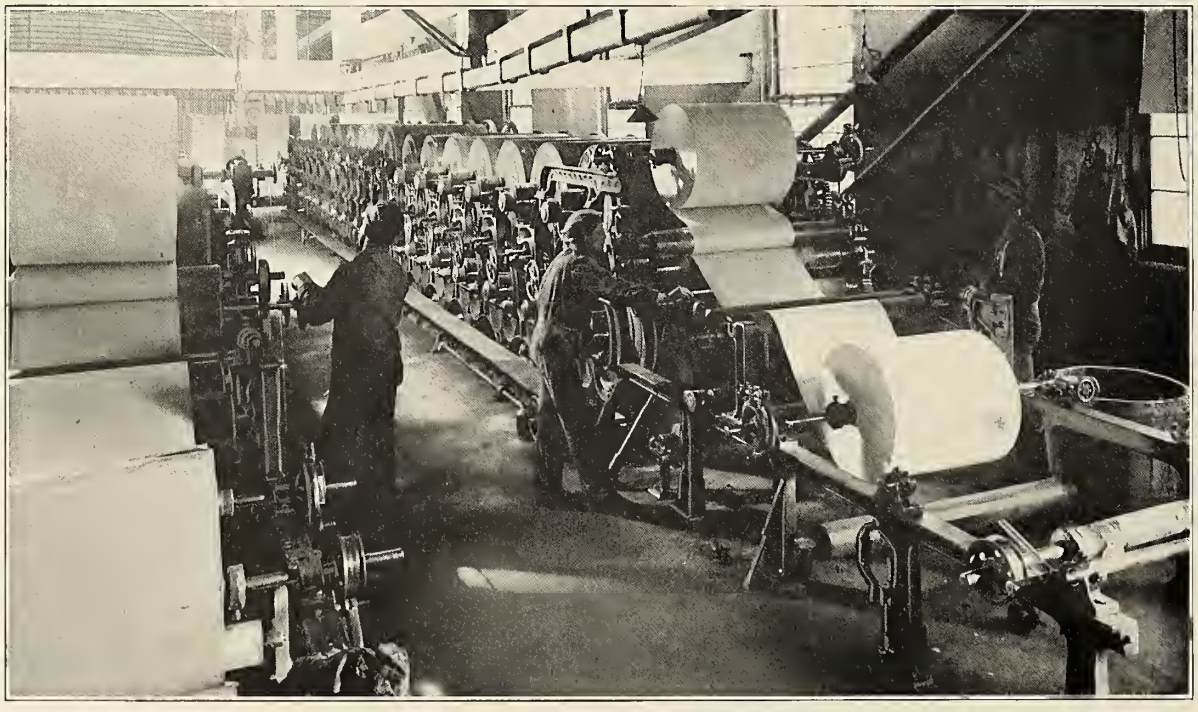
Coating "Champion" Papers

We have twenty-four Coating Machines operated day and night.



VIEW OF COATING MACHINES AT THE END OF ONE OF THE COATING-ROOMS.

After leaving the paper machines, the rolls of paper are taken by electric cranes to the coating machines, where the coating or enameling is applied and spread by soft brushes nearly five feet long — ten brushes to each machine. After coating, the paper is slowly dried by blasts of hot air while hanging on poles in a "loft" or warm room.

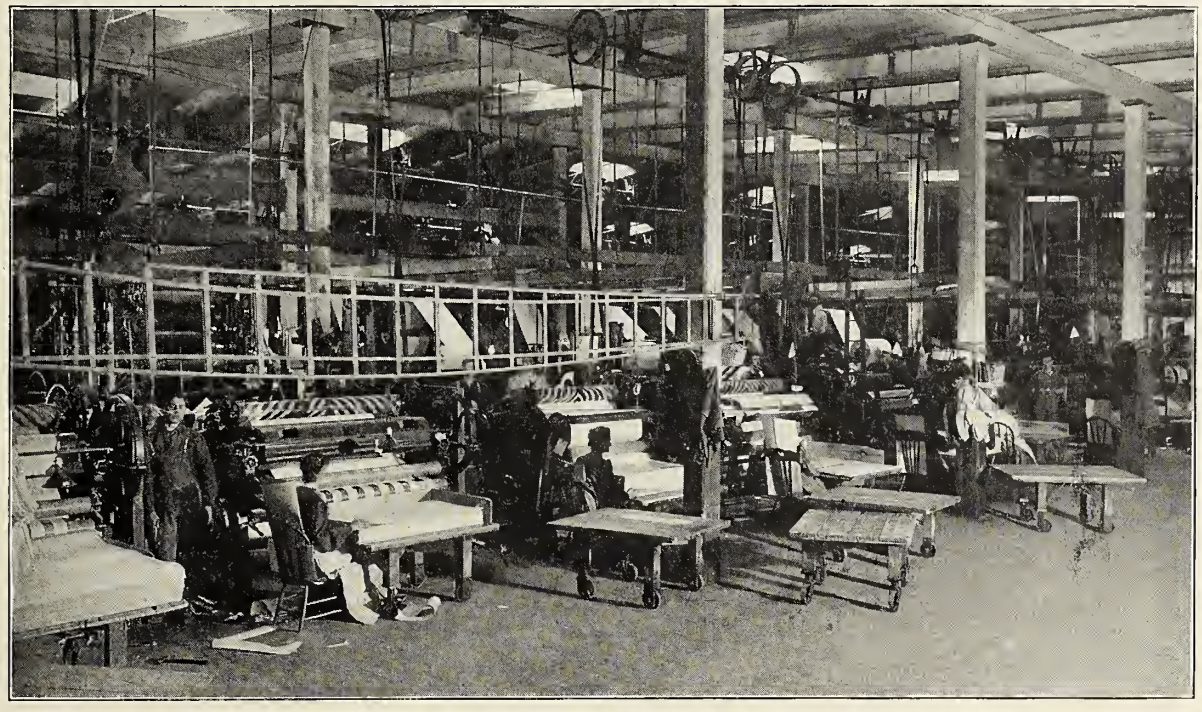


PASTING "CHAMPION" LITHOGRAPH BLANKS AND CARDBOARDS.

This is a most interesting operation, where several sheets are pasted together to form thicker sheets of the highest grades of cardboards.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Cutting and Sorting "Champion" Papers



CUTTING THE PAPERS INTO PROPER SIZES TO FILL ORDERS.

We have fifteen of these cutters, and they do not run at night, as all coated paper is separately sorted (see next cut).



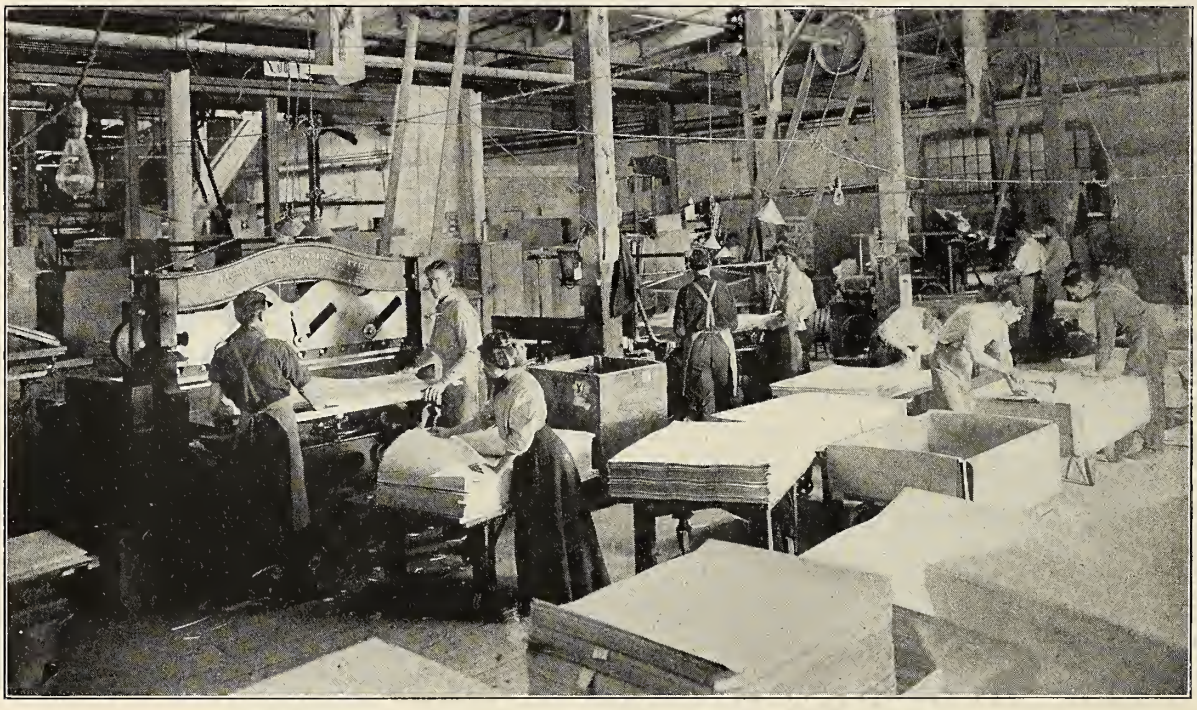
ONE HUNDRED AND TWENTY-FIVE GIRLS INSPECTING "CHAMPION" PAPERS.

In this large room, 275 x 240 feet — the largest finishing-room in the world — every sheet of "Champion" coated paper is inspected on both sides, and any defective sheets thrown aside. The finest writing-paper is not inspected more carefully. Each girl sorts about one ton daily.

5–10

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Trimming and Packing "Champion" Papers



TRIMMING, COUNTING AND PACKING THE SHEETS.

All "Champion" papers are carefully trimmed and counted before packing. We can only show a few of our counters and packers in the picture. All coated paper is packed in solid cases, lined with waterproof paper of our own make. Each ream is weighed separately.

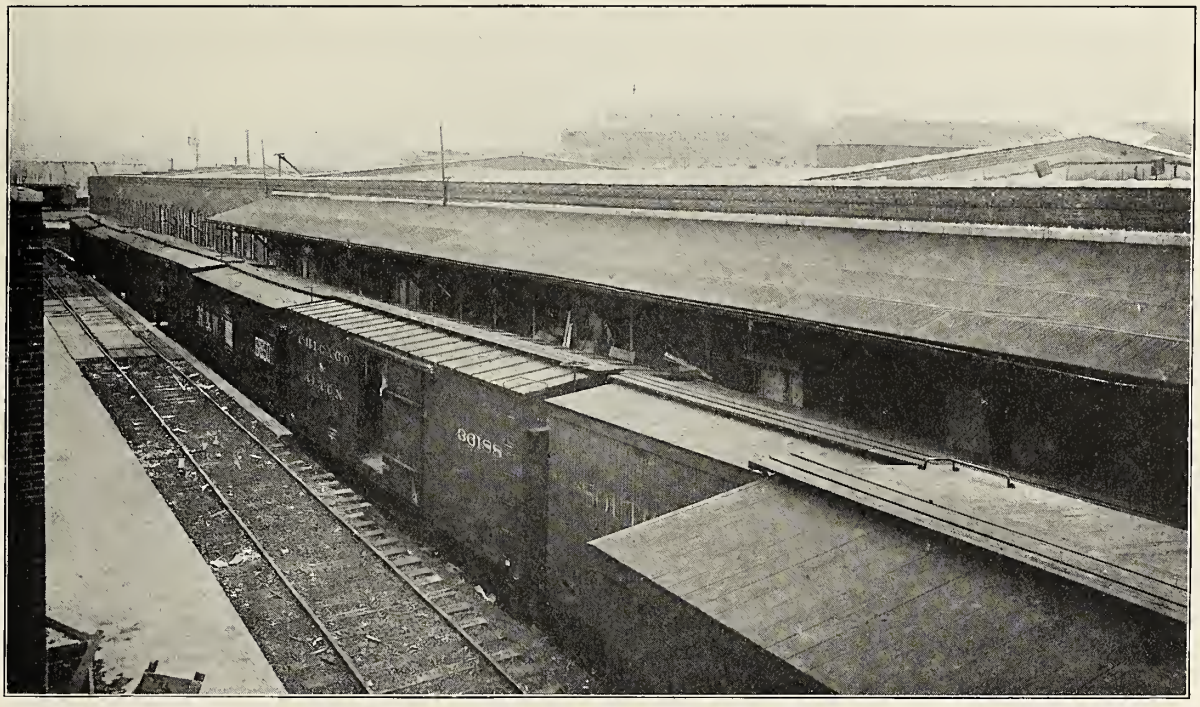


ASSEMBLING THE ORDERS.

This room shows how orders for various customers are assorted and assembled before shipping. As soon as the order is completed, immediate shipment is made.

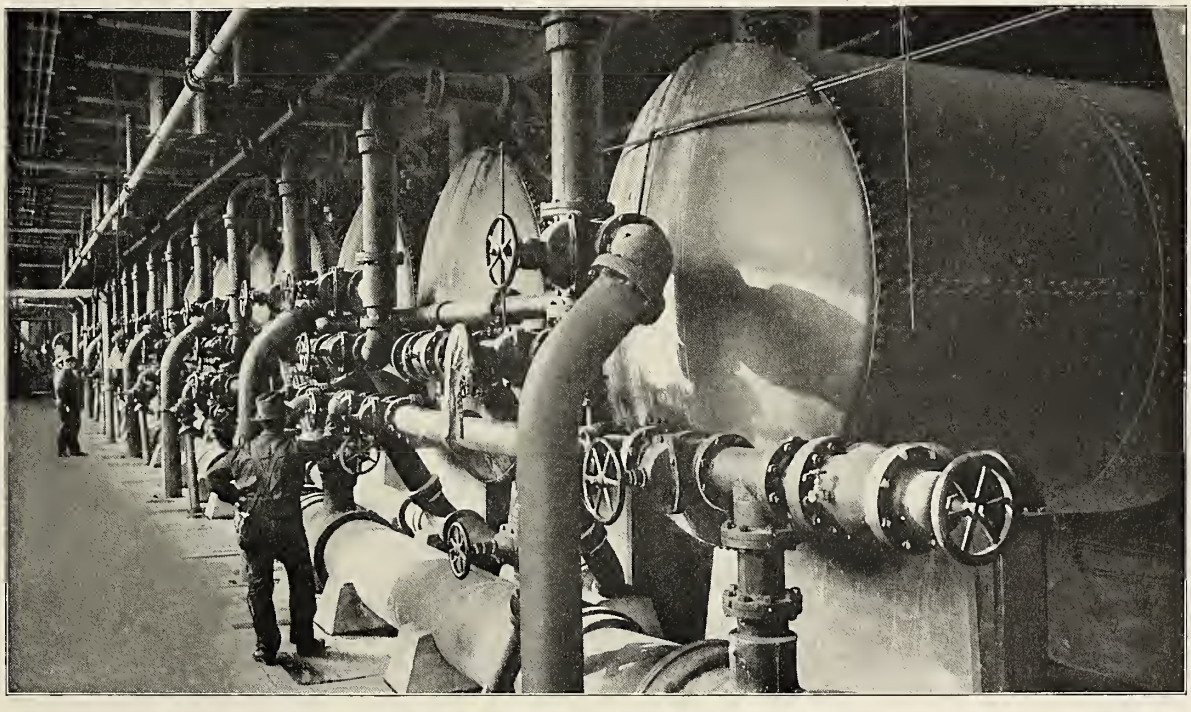
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Shipping "Champion" Coated Papers



VIEW OF A PORTION OF THE LOADING PLATFORM.

At this platform there can be loaded nine freight cars at once. They are kept constantly on the move and as soon as loaded they are started for their destination.

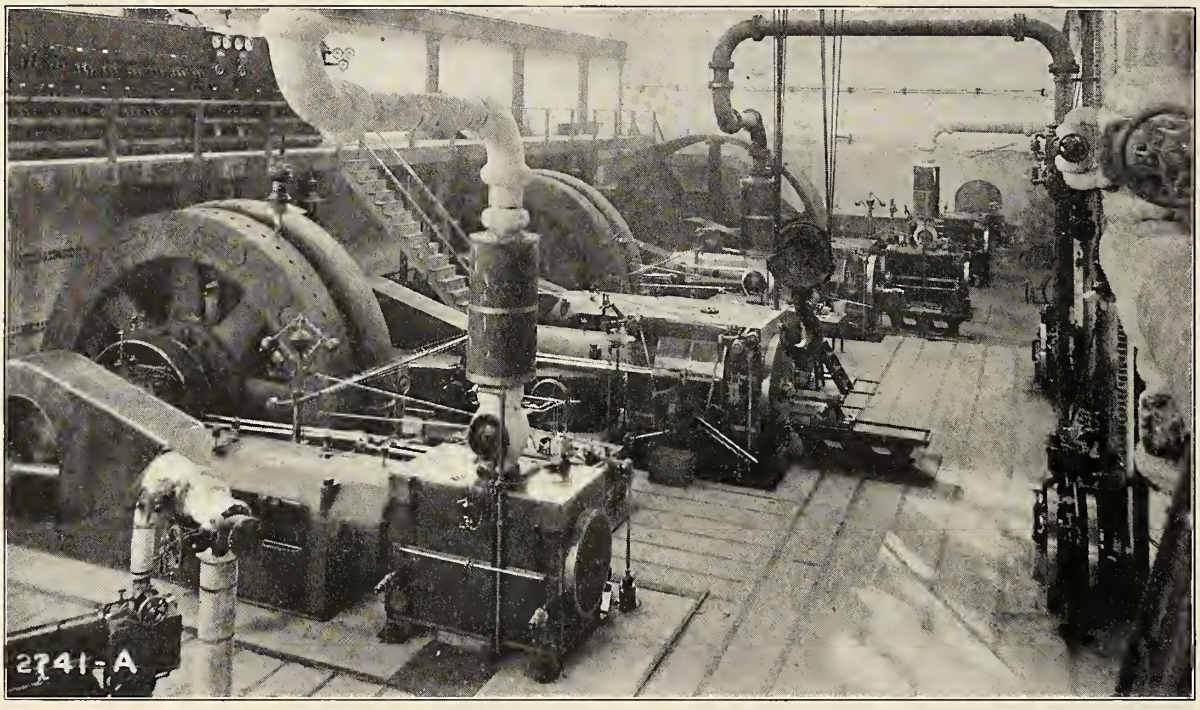


VIEW OF SIXTEEN PRESSURE FILTERS.

Every drop of water used in the manufacture of "Champion" paper is carefully purified before using.

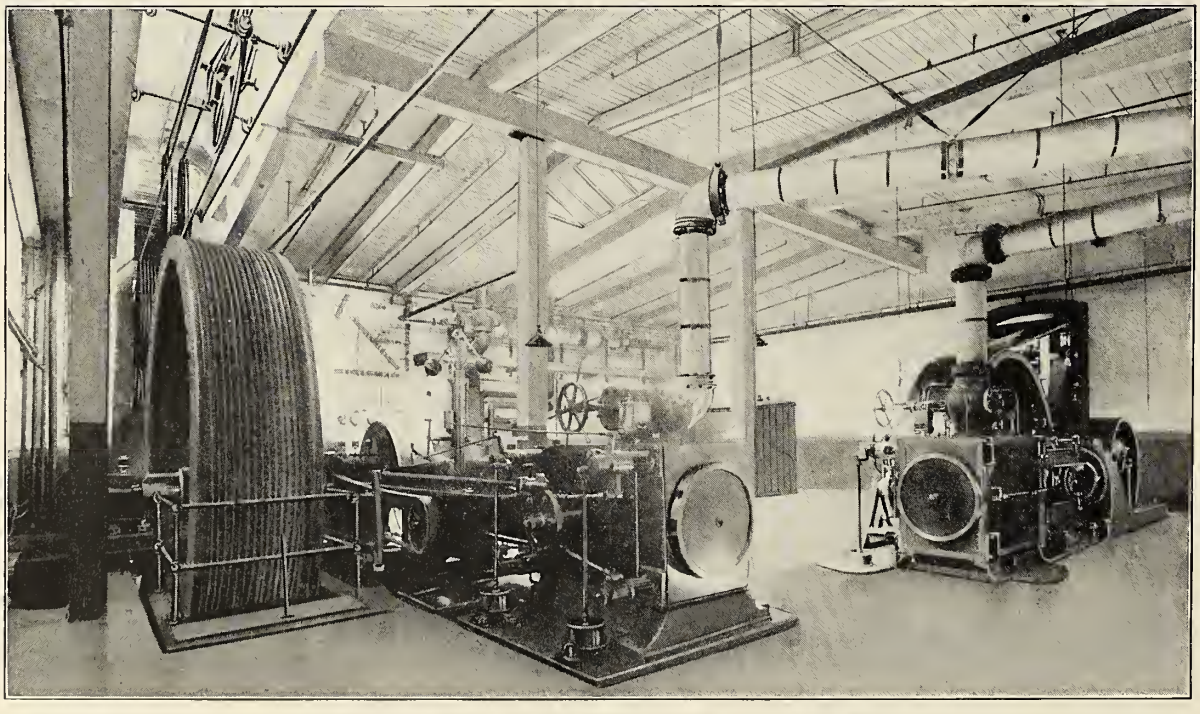
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Engine Rooms of the Largest Paper



GENERAL VIEW OF THE MAIN ENGINE-ROOM.

This room contains three cross-compound engines of 3,000 horse-power each; two of these are direct-connected to generators which run motors in all parts of the plant. There are, in all, 31 steam engines in our Hamilton plant.

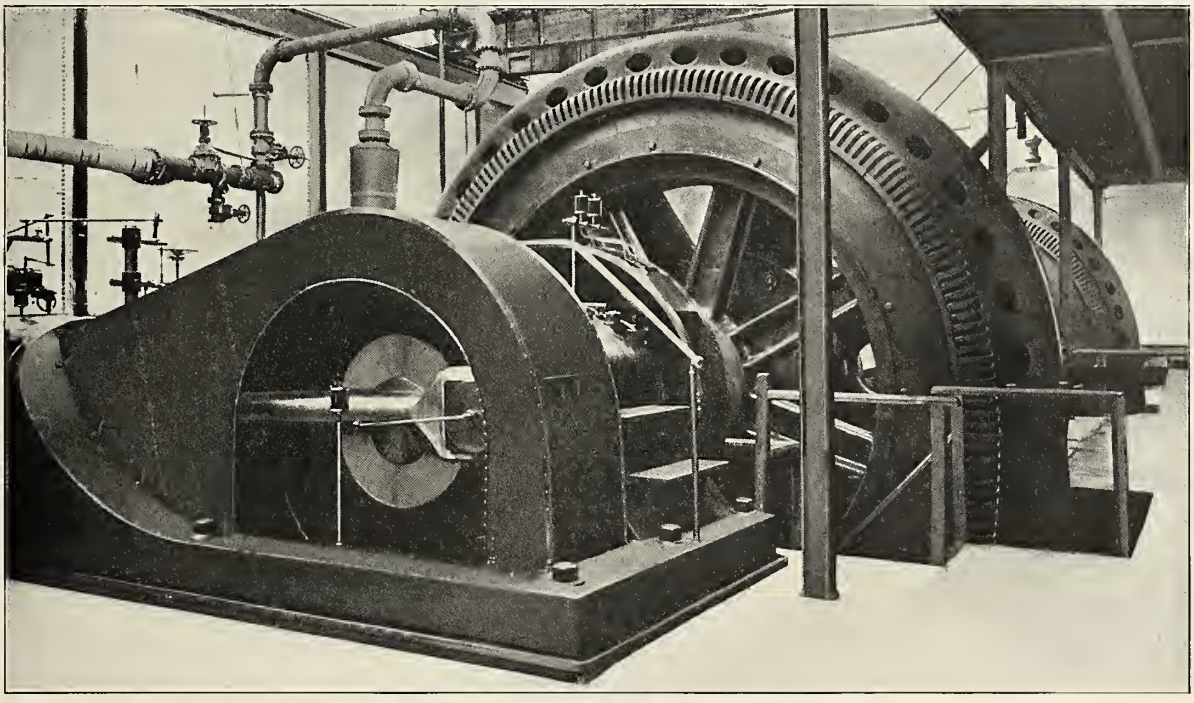


ADDITIONAL POWER PLANT IN COATING MILL.

These would be considered large engines in most plants; one is 1,000 horse-power, and the other 500 horse-power.

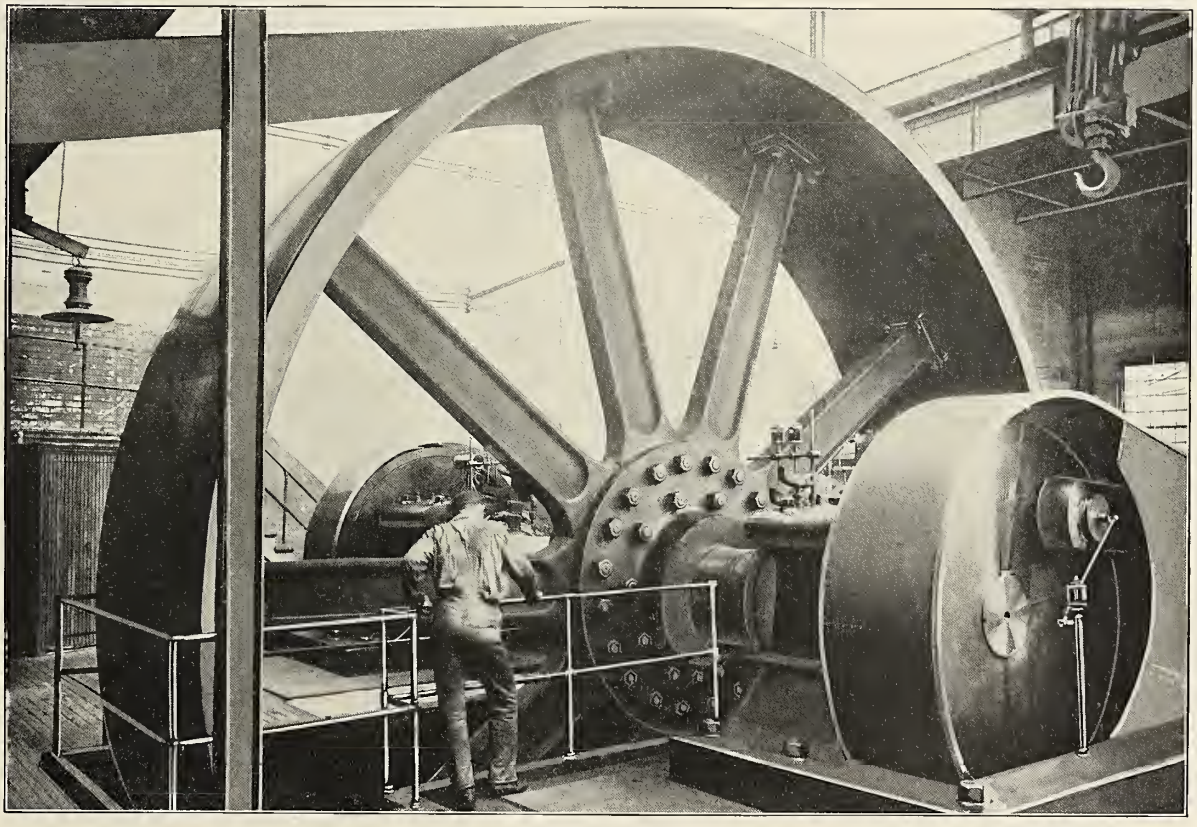
THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Manufacturing Plant in the World



ONE OF THE LARGE ELECTRIC GENERATORS.

These generators are directly connected to the large engines. Each fly-wheel weighs 150,000 pounds, and the revolving part of the generator weighs 70,000 pounds each. Imagine to yourself a weight equal to six car-loads of paper turning almost two revolutions a second.

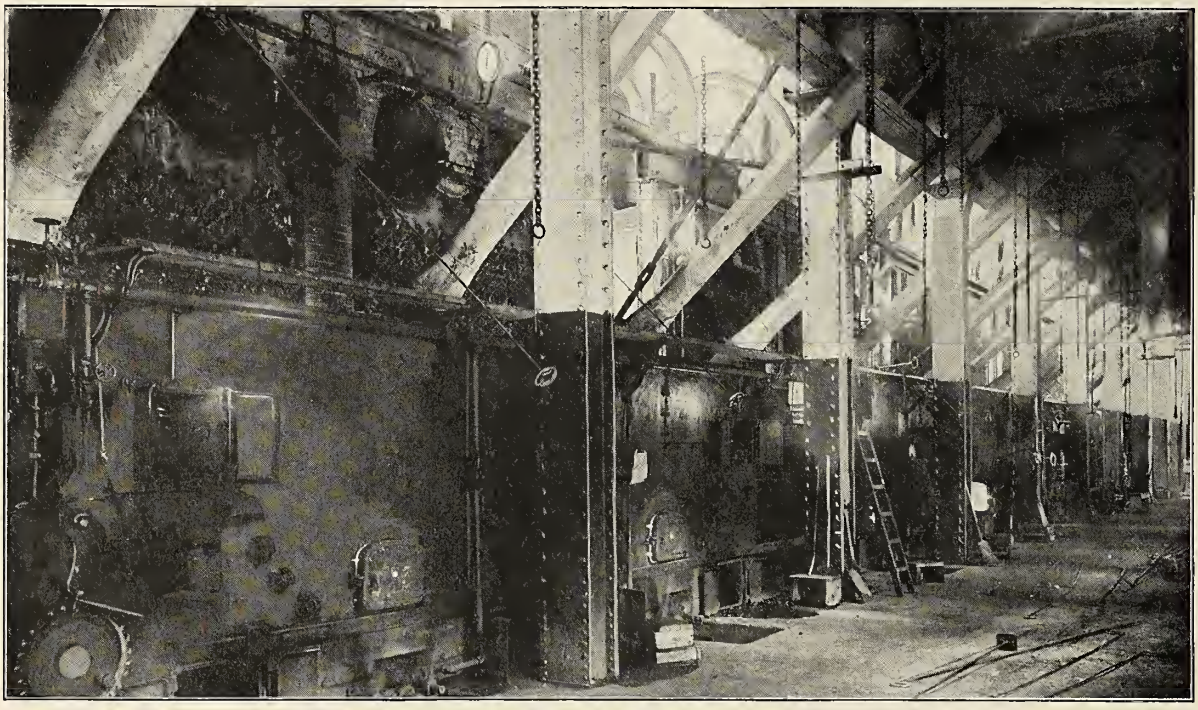


SHOWING FLY-WHEEL AND LEATHER BELT ON LARGE STEAM ENGINES.

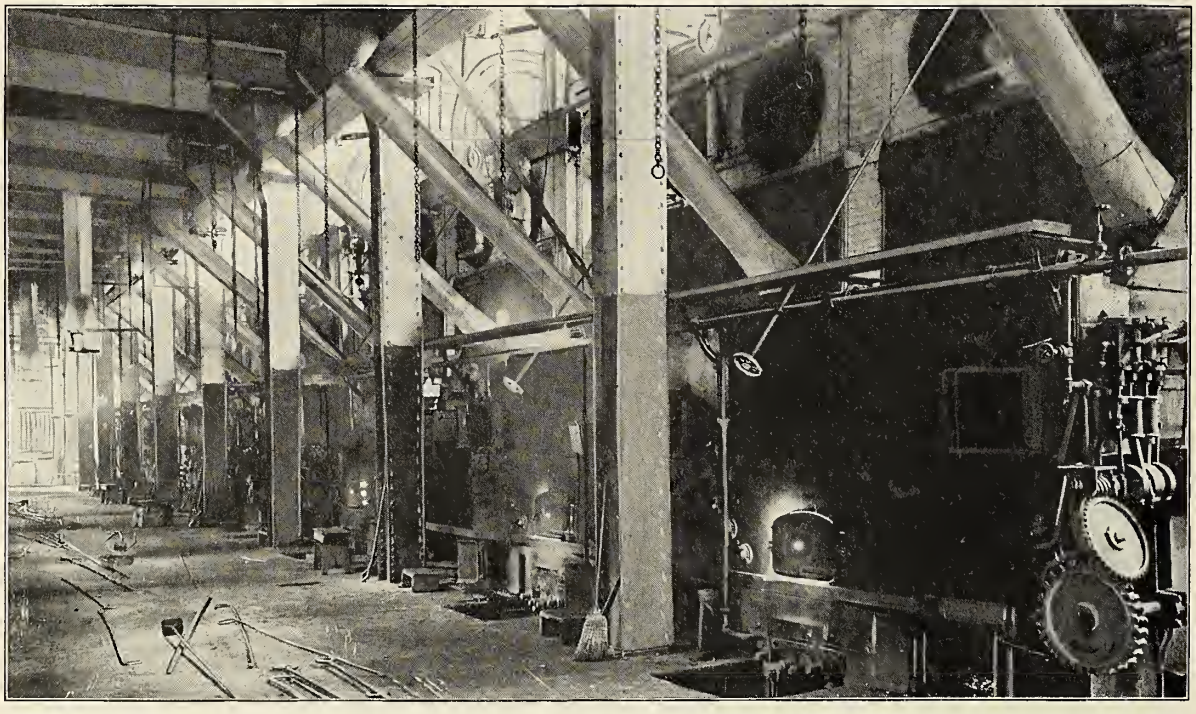
Twenty-four feet in diameter, and the enormous belt is 135 feet long, six feet wide and nearly one inch thick.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Boiler House of the "Champion" Mills



(LEFT SECTION OF BOILER HOUSE)



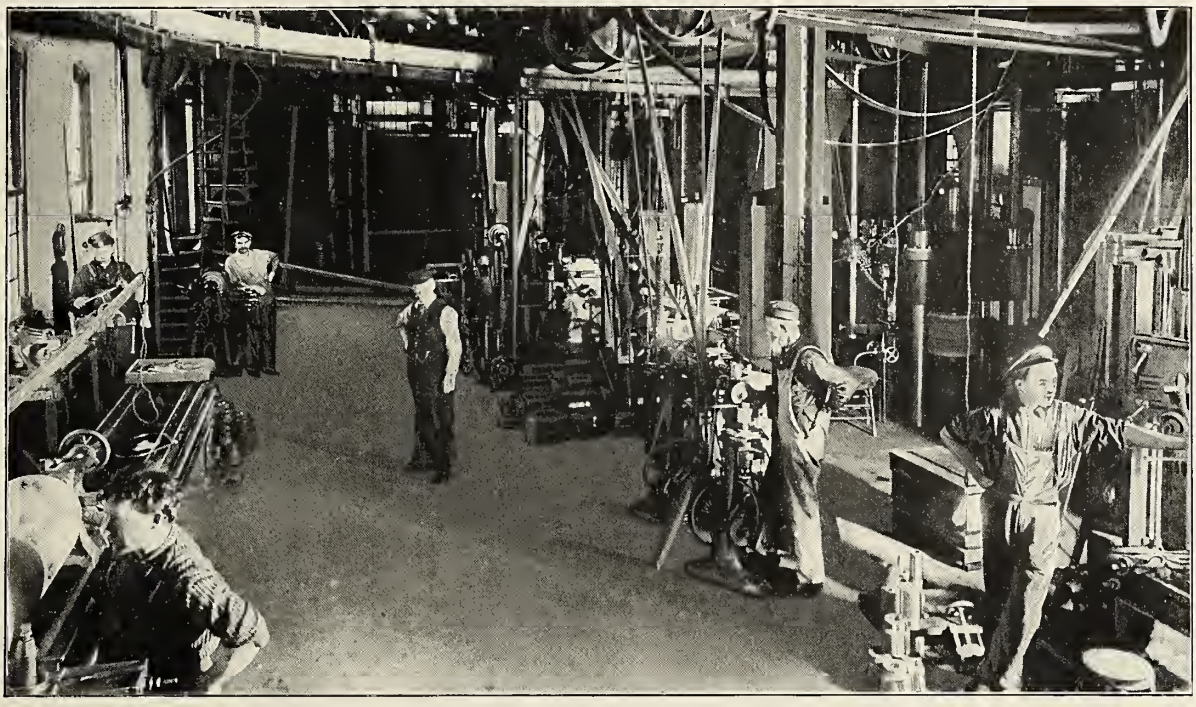
(RIGHT SECTION OF BOILER HOUSE)

WHERE THE STEAM IS GENERATED TO RUN THIS IMMENSE PLANT.

This boiler-house has a capacity of 8,000 boiler horse-power, yet the arrangements are so perfect that the entire battery of boilers is fired by four men. The coal is stored overhead in concrete bins of 4,000 tons capacity, the coal being fed to the mechanical stokers by gravity.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

System of Repair Shops



PART OF ONE OF OUR TWO MACHINE SHOPS.

These shops are fitted with all modern machinery, including the largest lathes and drill-presses, planers and shapers. All repair work and building of light machines for the company is done in our own shops.



THE BLACKSMITH SHOP.

It is also necessary to maintain not only large machine shops, but also a blacksmith shop, tin shop and complete hardware and supply departments. This last department is carefully systematized and contains usually about $17,000 worth of supplies.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

The "Champion" Fiber Plant



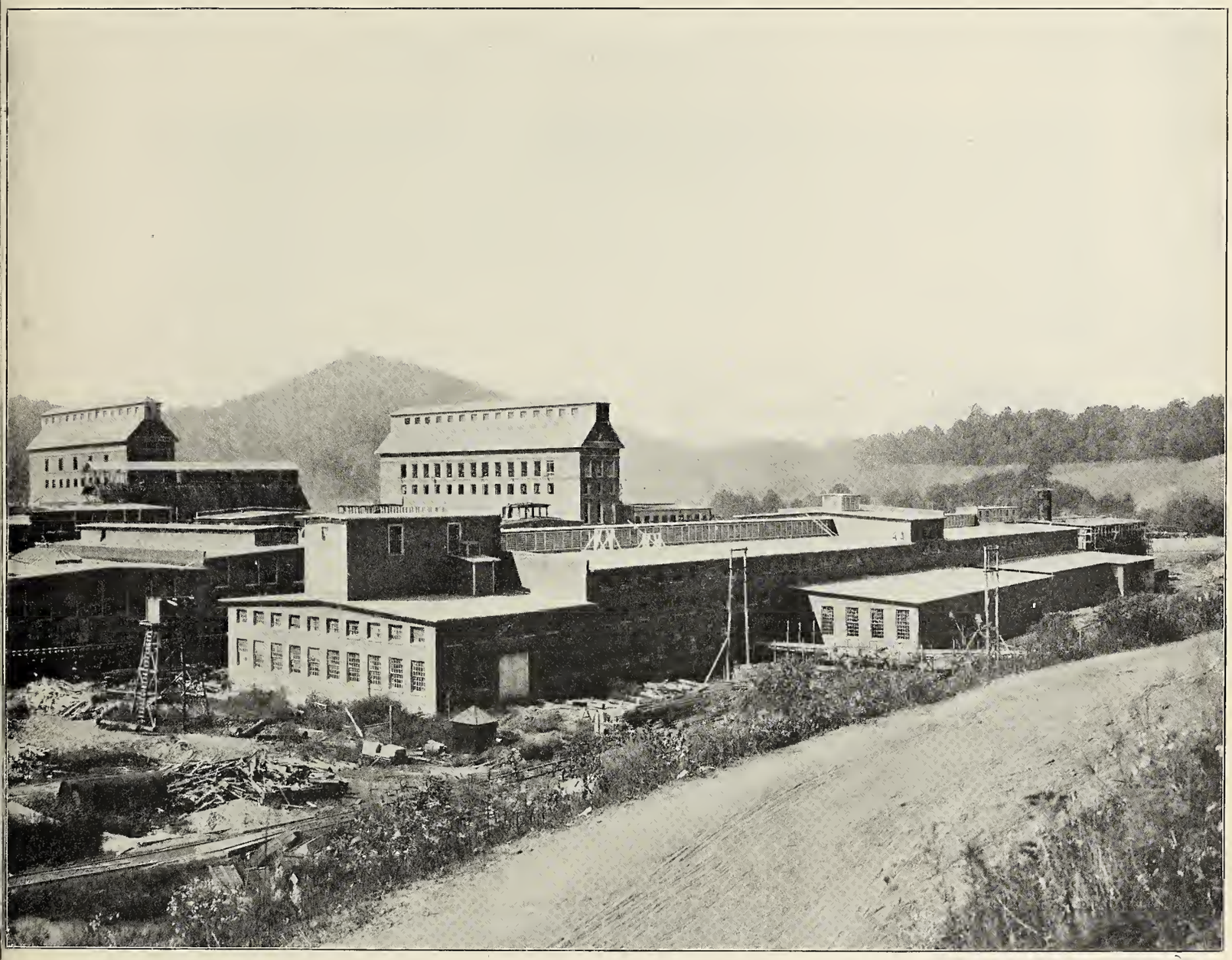
Length of buildings, 1,280 feet (nearly one-quarter of a mile).
Breadth of buildings, from 250 to 700 feet.

Daily capacity { 250,000 pounds soda fiber.
200,000 pounds sulphite fiber.
100,000 pounds tannic acid.

Where the Wood Pulp is Made for the Lar

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

at Canton, North Carolina



Twenty-eight boilers giving 11,000 horse-power.
Smokestack, 254 feet high; inside diameter, 15½ feet at the top.
Employs nine hundred men.

gest Paper Manufacturing Plant in the World

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

Largest, but Still Growing



The "Champion" Company have finished this new large coating room, 180 x 300 feet, and will at once install ten additional double coating machines which will add fifty tons to their daily capacity of coated paper. Now used as a temporary storehouse.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO

These Photographs have demonstrated

that The Champion Coated Paper Co. has unquestionably the largest paper manufacturing plant in the world.

Everything is absolutely modern and built as it should be to turn out a perfect product.

Every foot of piping used is galvanized inside and out, thus avoiding the possibility of iron getting into the paper.

As the "Champion" Co. sells only to jobbers, there is no selling expense to add to the cost of the paper; this and many other advantages are offered to the consumer, who receives better paper for the same money or the same grade for less money than can be secured elsewhere.

Carrying a large and varied line, the "Champion" Co. can fill up "combination" cars easier than other manufacturers, thus saving their customers largely on the item of freight.

The "Champion" mills are a pleasant place for its employees to work, being clean, well lighted and perfectly ventilated.

The employees work under a progressive wage scale, securing an increase of 5 per cent every five years over and above any other increases or promotions that may be received.

The Government Printing-office, at Washington, used last year over $400,000 worth of "Champion" paper, or almost a carload daily. This is the largest single contract for government paper of which we have any knowledge. What is good enough for "Uncle Sam" ought to be good enough for anybody.

THE CHAMPION COATED PAPER COMPANY, HAMILTON, OHIO



WE wish that every printer, advertiser or catalog user in the country could visit our plant personally and have opportunity to compare it with other mills. As this does not seem possible, we have issued this advertisement to describe our plant and product as fully as possible.

We desire to send samples of our various grades of paper to all responsible and interested parties who will write to us for them. We have just issued a most attractive portfolio of printed samples, which we will gladly send on request.

The Champion Coated Paper Co.
HAMILTON, OHIO

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

ISACSON'S TYPOGRAFI.

"Isacson's Typografi, 1908," a portfolio of choice specimens of printing from the house of Oscar Isacson, Goteborg, Sweden, is a most interesting exhibit. Numerous examples of high-class typography and presswork, artistically mounted on sheets of cover-paper stock, attest the superiority of the Isacson products. As is common in European printing, the geometric designs play an important part in this work, and the color combinations are very pleasing. The examples embrace a general line of commercial printing and form an interesting and instructive study.

BROWN FOLDING MACHINE COMPANY OLDEST ADVERTISER.

The Brown Folding Machine Company of Erie, Pennsylvania, has just signed its twenty-fourth annual contract for advertising in THE INLAND PRINTER.

The Brown Folding Machine Company is the oldest continuous advertiser on record, in their line. The manager, Mr. W. Downing, who has been with his company for twenty-five years, and has signed every advertising contract during that time, says that he is more than satisfied with the results obtained. He is also proud of being one of the very few who possess a complete set of THE INLAND PRINTER from the first volume to date.

THE NEW HANSEN CATALOGUE.

The catalogue of type and printing-office machinery and furniture recently issued by the H. C. Hansen Type Foundry, Boston and New York, is an interesting and comprehensive showing of utilities for the printer. Consisting of nearly four hundred pages, 9 by 12 inches in size, excellently printed and bound in a durable cloth binding, it presents the Hansen products in a forceful manner. Among the distinctive type-faces shown therein, the Puritan series perhaps stands out the most prominently. Pleasing in tone and possessing the graceful freedom of hand-lettering, it promises to be a popular letter with those who desire a refined and artistic type-face. The Lining Viking Old Style and the Hunnewell series are also very pleasing, the latter especially so in the capitals. A well-selected assortment of initial letters, borders and decorative bits adds not a little to the appearance of the catalogue.

ARRANGEMENT OF THE COMPOSING-ROOM.

The printer who is perplexed as to the best equipment and arrangement of his composing-room will find in "Composing Room Economy," a handsome booklet of thirty-two pages and cover, recently issued by The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, a solution of his problem. The pages, which are approximately 11 by 12 inches in size, contain complete diagrams of the arrangement and equipment of thirty-two composing-rooms in various parts of the country. From some of the largest composing-rooms down to the small two-jobber plant, the list of diagrams is complete, and will furnish suggestions for any size of office that may be under consideration. In addition to the diagrams, descriptions of the equipment of the various plants are given.

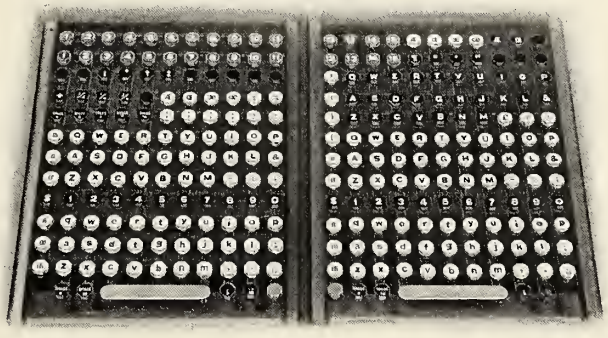
THE NEW MONOTYPE KEYBOARDS.

After three years of experimental work and the most exhaustive tests in newspaper and book and job offices on every variety of composition, the new Monotype "Style D" keyboard is now ready for delivery.

While this new keyboard is a radical departure in composing machinery, it is, nevertheless, a new application of a very old principle.

Heretofore, in all composing machinery, the location of the characters on the keyboard has been determined by the mechanical limitations of the machine.

Years ago the manufacturers of typewriters were confronted with the problem of keyboard arrangement, and



FIVE-ALPHABET ARRANGEMENT, "STYLE D" MONOTYPE KEYBOARD.

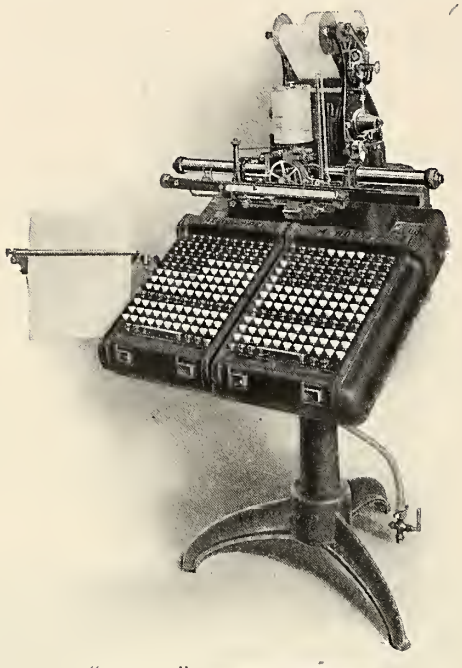
the present standard typewriter keyboard is a compromise between a number of different systems. It embodies the experience of thousands of operators, and for that reason may be said to be nearly perfect.

In the new Monotype keyboard the arrangement of keys is the same as that of the standard typewriter keyboard. The extra characters used by the printer are so placed that they do not destroy the symmetry of the typewriter arrangement. All five alphabets, roman caps, lower-case, small caps and italic caps and lower-case are the same, so that the operator has only one key arrangement to learn. For special work, where it is desirable to carry roman, italic and bold-face caps and lower-case, together with two different fonts of figures, the board may be arranged with six alphabets.

One of the greatest advantages of the Monotype is its flexible matrix system. As each matrix is a separate piece of metal, it is possible to combine matrices in the matrix case in many ways to suit the requirements of different kinds of work. For example, italic or an extended or a condensed bold-face may be used with the same set of roman matrices. A feature of the new Monotype keyboard that will appeal strongly to operators is that all changes in the matrix-case arrangement can be made without changing the arrangement of buttons at the keyboard, for it is a very simple matter to change the connections between the keys and the punches to suit different matrix-case combinations. Thus, when the italic is taken out of the matrix case and a bold-face substituted, the keyboard operator has only to lift off the right keybank and exchange

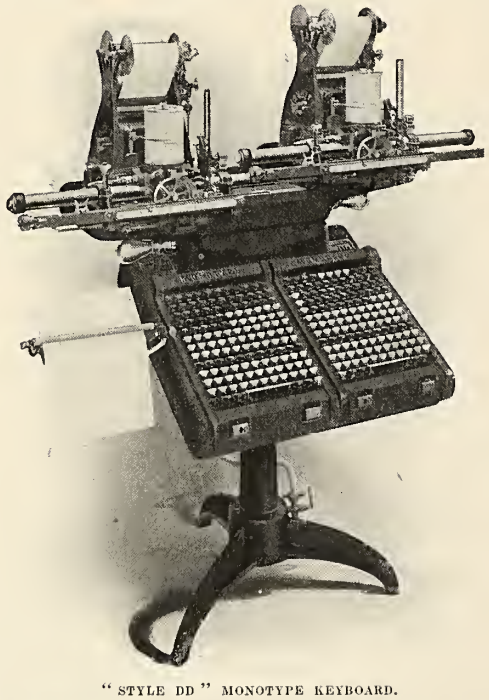
keybar frames; the keybar frames being the device for coupling the keys to the punches.

The " Style DD " keyboard introduces an entirely new process, by which the operator can simultaneously compose



" STYLE D " MONOTYPE KEYBOARD.

the same matter in two different type-sizes and measures. Thus, a story may be set for a magazine in ten-point, fifteen-ems measure, while at the same time the same matter is produced in twelve-point, twenty-two ems measure for publication in book form. The same key stroke that produces a lower-case " a," for example, in the ten-point produces the same character at the same time in the twelve-



" STYLE DD " MONOTYPE KEYBOARD.

point. It should be noted that there need be no relation of any kind between the two products of the machine. For instance, the ten-point matter can be very closely spaced while the twelve-point can be quite open.

To those who handle special work of this character, the new " Style DD " keyboard opens up many interesting possibilities. A more general use for this double board, however, will be in composing matter in two different sizes of type, for either paper tower may be instantly locked out at the will of the operator. Thus, he may compose on the left tower ten-point matter in roman, italic and bold-face caps and lower-case, while on the right he may use the same combination in eight-point for inserts or footnotes. This gives the operator, without leaving his seat, the control of twelve different alphabets.

The care and thought that have been put into this new keyboard is well illustrated by two points. When the Monotype Company found that they were unable to find in this country or in England an operator who was sufficiently fast to obtain the maximum result from the keyboard, a testing machine for operating the keys at the rate of twenty thousand ems an hour was devised, and even at this speed the escapement worked without a skip. The keyboard is adjustable for height like an office chair, so that the operator can not only arrange the board to suit his physical requirements, but he may also rotate it so as to get the best light.

The Monotype Company announces a liberal proposition to exchange its earlier style boards for this perfected keyboard.

BRASS RULES AND SPECIALTIES.

Barnhart Brothers & Spindler, 183 Monroe street, Chicago, have recently sent out to the trade two productions which are of unusual interest. One is a brass-rule book, which not only shows brass rule in widely varied style and form, but also shows a new line of brass borders, Linotype rule and other specialties. The other is known as the *Barnhart Flyer*, and suggests combinations of type for the improvement of country newspapers. The combinations are very pleasing and should prove of interest to the publisher.

A NEW COMPOSING-STICK.

H. B. Rouse & Co., 61 Ward street, Chicago, manufacturers of tools for printers, including the popular Rouse job stick, are introducing a new composing-stick which sets to picas only. As nearly all type-matter above thirteen ems is now set to some multiple of picas, the nonpareil measures on composing-sticks more than eight inches in length are seldom used. It is to be expected, therefore, that an accurate, well constructed composing-stick made on the lines indicated and selling at a moderate price, will meet with a ready sale. The new stick is simply the Rouse job stick, without the nonpareil adjustment, retaining all the other good features, and is guaranteed by the makers to be unsurpassed for accuracy, construction or finish. As it has the merit of cheapness in addition to the good qualities of the Rouse job stick, the manufacturers seem to be justified in anticipating a big demand for the new tool, an advertisement of which appears in this magazine.

IMPROVEMENT IN PEERLESS ROTARY PERFORATORS.

When a machine has been on the market for a quarter of a century and the users of it have found practically no cause for criticism in its construction or operation, the manufacturers deserve congratulation. A. G. Burton's Son, 133 South Clinton street, Chicago, manufacturer of the Peerless Rotary Perforator, says that no complaint on the working of this machine has ever been made with the exception that the cutters left a slight burr, not more than that left by any perforator which actually removed a particle of paper, but sufficient to cause slight annoy-

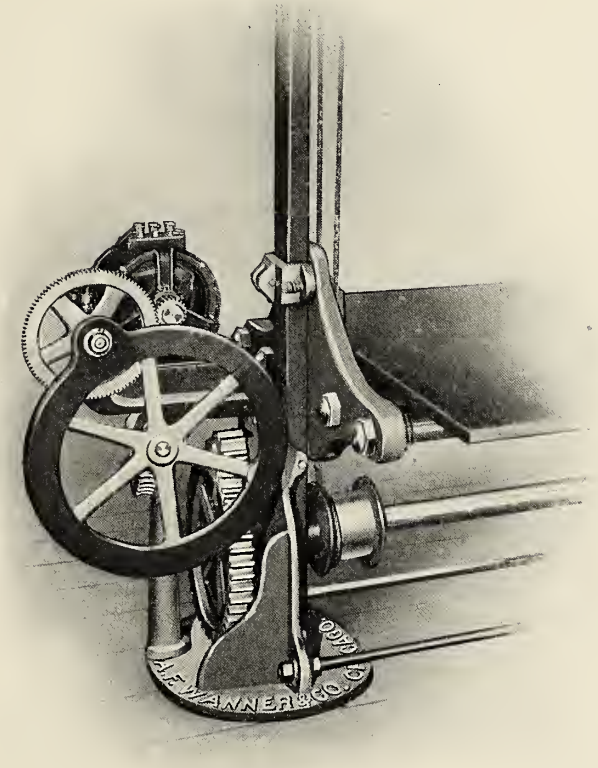
ance when the paper was being assembled for binding, especially in the lighter weights of stock.

This fault, trifling as it appeared to many, caused the manufacturer to produce a remedy in the "burr-flattener," with which all Peerless perforators will be equipped in future. This attachment, fully described elsewhere in this issue, does not interfere in any way with the capacity of the machine, its speed being limited only by the ability of the operator. Each line of perforation has an independent flattener, so mounted that it can be easily and quickly adjusted to any location on the machine, and it effectively removes the burr.

Another commendable feature of the machine is a style of cutter for producing a slit perforation mechanically. This perforation is made by a mechanism operating like a rotary shear, excepting that the male cutter is notched so as to slit any desired number of perforations. Any one who has used a slitting cutter will readily appreciate the advantages of this arrangement. The cutters are interchangeable with the regular Peerless cutters, so that either or both styles of perforation may be made with the machine.

ELECTRIC EQUIPMENT FOR HAMMER PAPER LIFT.

The Hammer Paper Lift, which has formerly been operated by hand only, can now be operated by means of electric power. A. F. Wanner & Co., 340-342 Dearborn street, Chicago, who are manufacturing this machine, have experimented for several months in an effort to secure a motor and attachment that would have all of the necessary qualifications for this class of work. They have finally devised



HAMMER PAPER LIFT, WITH ELECTRIC EQUIPMENT.

a motor attachment, which is operating very successfully in several plants. The illustration herewith shows a section of the machine with motor attached. This new equipment is a valuable addition to the Hammer Paper Lift, and will make the machine more useful than ever.

CHAMPION COATED PAPER COMPANY.

The thirty-page advertisement of the Champion Coated Paper Company, in this issue, is probably the largest single advertisement ever printed. It tells the story photographically of how paper is made in "the largest paper manufacturing plant in the world," from the time the wood-pulp and rags are received until the finished product is ready for shipment. The buildings comprising this plant cover more than eleven acres, and the daily capacity of the establishment is five hundred and twenty-five thousand pounds of finished paper — fifteen carloads. The Champion Coated Paper Company say that they were the first to produce a coated paper at a low price, thus making it possible for every catalogue user to specify "coated paper" in his order. They are in a position to guarantee uniform product, as their machines run continuously, day and night, on the same grades of paper, and a uniform product is possible only under these conditions. The Champion Coated Paper Company have just prepared an attractive portfolio of printed samples, including not only coated papers, but also their full line of "supers" and "M. F's," which they will gladly send on request to printers and other buyers of paper.

DANIELS COLOR-MATCHING SYSTEM.

The color-matching system originated by Ralph Daniels, 1820-24 Blake street, Denver, Colorado, is a very practical means for the printer to secure a large variety of shades and colors of ink without the necessity of keeping stocked up with inks that may be seldom used. With this color-matching system the printer may, with its formulæ, match precisely any tint, shade or color in the color books which are furnished with the plan. These color books cover a wide range of standard colors, together with a variety of tints and shades.

The plan does not embody any expensive equipment; a cheap scale may be used for weighing when working from the various formulæ. A $25 order secures twenty pounds of the highest grade ink of various colors. These inks are in concentrated form and may be used to produce less expensive grades by combining with an ink base and reducers which are furnished therewith. The formulæ which are provided free with the inks enable the pressman to make three hundred shades and tints of colors, which he may again reproduce at any time, owing to the simple formulæ employed. The fundamental principle of the plan is simplicity itself.

IMPROVEMENTS IN THE CANADIAN-AMERICAN LINOTYPE.

The difficulty heretofore experienced in using both large and small matrices in the same Linotype appears to have been entirely overcome, judging by the improvements just announced by the Canadian-American Linotype Corporation, 70-72 York street, Toronto, Canada. The changes made have entailed a large expenditure of money in tools and machinery, but the manufacturers find the outlay amply justified by the results.

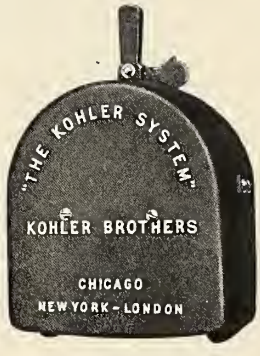
In the double-magazine machine, Model No. 6, the spacing of the magazine entrance has been altered so as to allow space proportionate to the thickness of each matrix, and yet retain enough clearance on each of the matrices as they drop from the distributor bar. This unequal spacing of the entrances requires that the distributor bar, as well as the grooves in the magazine, be cut with corresponding variations. The front guides on the assembler entrance have been located to suit. The advantages of this unevenly spaced distributor entrance

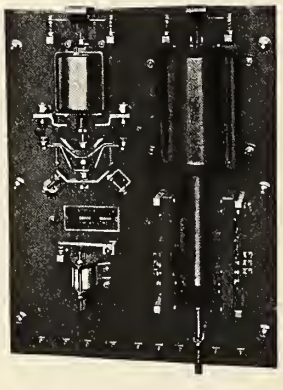
are obvious, and practical men will perceive them at once. The chances of a distributor stopping are reduced to a minimum and the life of the matrix is lengthened considerably, because the new distributing mechanism allows for much more wear of the combinations. The screws and other parts of the distributor and magazine remain as before.

KOHLER SYSTEM OF SPEED CONTROL FOR PRESSES.

The multiple push-button automatic speed control for the electrical operation of flat-bed printing-presses and other machinery is of such importance in the economics of the pressroom that it deserves the attention of every pressman and owner of printing machinery. Three of the controllers which may be regarded as typical of the entire series are illustrated herewith. The system is automatic in its operations, and ignorance or inattention on the part of the operator can not affect the result. Therefore, since the operator must always do the right thing, and can never







do the wrong thing, the machinery will produce a greater output than was possible before its application.

Kohler Brothers, the manufacturers, whose principal offices are at 277 Dearborn street, Chicago, furnish the following detailed information respecting the type "R. F." controller, which operates flat-bed presses at any speed desired by the superintendent, who, by means of a locking device provided with the controller, sets the speed for a given product per hour: One operating station is located at the feeder board, and consists of a lever switch. Throwing the lever in one direction starts the press and automatically increases the speed to the point at which the superintendent has locked the controller. Throwing the lever back to the middle position automatically stops the press. Throwing the lever in the opposite direction automatically reverses the rotation of the press, but when reversed the press can only operate at very slow speed. It is impossible to reverse the direction of the motor until the press has first come to a stop.

The second station is placed at the delivery end of the press, and contains two push-buttons — one marked "on" and one marked "stop." The "stop" button is also a "safe" button. The purpose of this auxiliary station is to enable the superintendent to stop the press and again start it from that point without reference to the fact that the lever station is in the full operating position. From this auxiliary station the press can be stopped, and can again be started and brought to the predetermined speed set by the superintendent if the lever switch is set for the forward direction, or it can be started and operated at minimum speed in the reverse direction if the lever switch is set for the reverse direction.

When the lever switch is in the "off" position the press can not be started from the auxiliary station. When the "stop" button on the auxiliary station is closed the press can not be started from the lever switch. Protection against injury from the accidental starting of the press is thus afforded the pressman while working in the machinery.

The press can not be started with a jar or jerk, as the control of the motor is automatic and can only be accomplished through the medium of the stations, so that the controller, motor and press can only be operated in the right way. The effect of carelessness on the part of an operator is thus eliminated from the system.

The bed of the press can be brought to any desired position from any station, thus gaining much valuable time in making up the press, setting off the rollers, and for other purposes.

The controller is equipped with a "no-voltage" device, so that in the event of failure of current the motor can not be started until the controller has returned to the full "off" position. By this system any undue load on the machine, caused by hot boxes, friction, or other mechanical troubles, shall cause the machine to stop automatically, when the controller will return to the full "off" position, the overload device will be automatically released, and the controller is again ready for operation.

The time required to bring the press from standstill to maximum speed, or from maximum speed to standstill, can be adjusted to suit the requirements. The press can be stopped from either station while operating at any speed. The graduated increase of speed saves power, as there are no sudden rushes of current.

A SATISFACTORY GOLD INK.

To the printer who has made unsuccessful efforts to obtain satisfactory results from the use of gold ink, the latest product of the Canadian Bronze Powder Works will be very welcome. "Orotyp," as the new ink is called, gives an excellent approximation of gold bronze, and works perfectly on disk and rollers. It does not cause trouble by drying on the rollers, a disadvantage common with gold inks.

Orotyp is made in four shades: light gold, deep gold, aluminum and copper. It is very uniform, and the work remains the same throughout the entire run. James H. Furman, 36 La Salle street, Chicago, Illinois, is the distributing agent.

"BOUNCE."

Whenever some discouraging circumstance throws you down into the depths of despair, bound up higher and stronger than ever, with the determination to make a stronger effort next time.

THE WAITE DIE PRINTING AND PLATE PRESS.

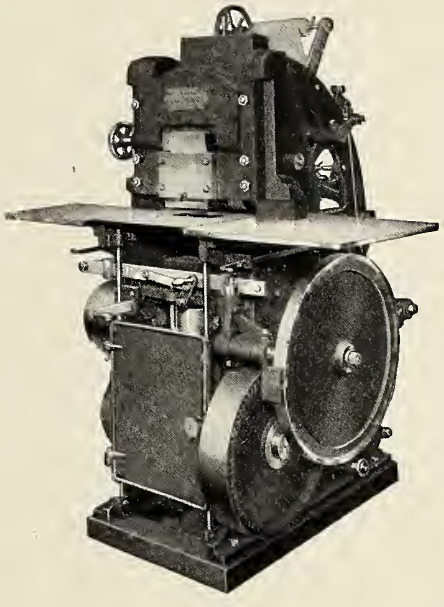
The following are a few of the advantages embraced in the Waite Die Press:

Inks, wipes, polishes and prints at one operation.

Speed, 1,500 to 2,000 perfect impressions per hour.

The Pressure is applied by a novel yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the cross-head controls the pressure wedge and allows the pressure to be regulated to the utmost nicety.

The Ink.— Special attention has been given to the inking, and in addition to the roller revolving in the fountain, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin. Work can be commenced with one to two pounds of ink in the fountain.



The Wiper is *perfection*, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping-paper, and wipe the thinnest layer of ink, effecting a large saving in ink and wiping-paper per year, against competitive presses.

It is the shape, and *compounded movement* imparted to it while in contact with the die, which effects this result. It is entirely self-adjusting, and so simple that it can not get out of order. The wiping-paper feed is easily adjusted to the length of the die.

The Waite Die Press is the only die-printing press that can use a wiping-paper only forty pounds to the ream, basis 24 by 36. All other makes of die-printing presses have to use from sixty to eighty pound wiping-paper. This looks a small item on its face, but it really means a saving on wiping-paper by using the Waite press of from $200 to $400 per year. Taking into consideration that the Waite press runs faster and does better work than any other die press, and its great saving in wiping-paper, the Waite is the only die press that a die-press printer can afford to use.

A Throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly. The color and wipe also can be thrown off in the same way. One or all of these movements can be checked or operated while the machine is running.

The Register is perfect, as the bed is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

Thickness of Dies.— One fixed thickness of dies or plates is not an essential in this press, as any thickness of a steel die or plate from 3-16 inch up to ⅞ inch thick may be used. Steel packing-plates are provided for use under dies to make up the height, and narrow steel strips to make up the width.

Two separate dies can be used at the same time.

The Speed.— We make no special claim as to production, recognizing that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out 1,500 to 2,000 perfect impressions per hour, according to the size of the press.

A Two-color Fountain to enable two colors of ink being used at one impression, can be supplied at an extra charge.

Plain Stamping may be done as fast as the operator can feed in the paper or cardboard. The wiping-paper and ink-feeds can be easily thrown off when doing this class of work.

To Christmas and Fancy Card Manufacturers.— This machine is also recommended to the notice of Christmas and fancy card manufacturers as being a valuable adjunct to their plant. It is especially adapted for printing or embossing photo mounts.

The Printing.— The impression on the sheet is made by pressure and not by a blow as on other presses. The bed containing the die rises through the feed-board against the counter, which is stationary, and as it descends the sheet is stripped automatically, which enables fast and clean work.

In the case of all other presses, without exception, the counter descends to make the impression and the sheet has to be lifted from the die by hand with great risk of smearing or feathering the work; and if speed is attempted, this can not be avoided.

The Construction.— We have taken special care to put upon the market a machine *free from complications;* all parts can be quite readily got at, and the force being obtained by *pressure*, and not by a *blow*, it can not be racked in any way, thus greatly increasing its life.

All the gearing and heavy working parts being near the base, and the gearing being *machine* cut throughout, it runs practically noiselessly.

Size of Dies.—Any size of die may be used, from one inch square up to the maximum size, with perfect success.

The Waite Die Press will print a die or plate the full limit of the stated size. Thus, a 4 by 8 press will print a die or plate 4 inches by 8 inches in size.

Steel Plate Printing.—A special base is supplied with the 8 by 4 press for mounting steel plates of 3-16 to ¼ inch thickness.

The Waite Press will print from the most delicate and fine line engraved plates equally as well as it will do ordinary relief stamping.

The Ink-fountain can be removed and replaced by one containing another color in less than one minute.

Extra Counter Blocks are furnished with the presses. Thus long-run jobs can be taken off and put on again without delay. Counters are made the same as on a hand machine or on a platen press.

Made in Three Sizes.		PER HOUR.	PRICE.
Size...4 inch by 8 inch	Speed....	1,500	$1,750
" ...3 inch by 5 inch	"	1,800	1,300
" ...3 inch by 1¾ inch	"	2,000	825

These prices are boxed f.o.b. New York.

The Operator.— If possible, one should be chosen who has had some experience in relief stamping, as the knowledge thus gained would be helpful; failing this advantage, the intending operator will find his pathway eased by a careful perusal of the following notes:

Dies.— The dies should be ⅞ inch high, and should be fixed in center of die box. For this purpose the steel packing-plates for going under the die to make up the height, and the narrow strips to go at the side of die to make up the width, should be used; care should be taken to screw up the dies tightly with the socket wrench, and occasionally during the run of a job the screws should be tested to see that they are secure, and thus avoid possible trouble caused by the die shifting.

If, however, the matter to be printed is materially heavier on one side of the center of the die, set the die in the box so as to equalize, as much as possible, the pressure on the counter.

Should the die or plate be too thin to be locked up by the use of the screws, it should be fixed on a steel mount. First, clean both die and mount; then make both very hot. Afterward place a layer of gutta-percha about 1-48 inch thick between die and mount; the heat from the die will be sufficient to warm the gutta-percha; the mount and die should now be quickly placed in the die box, wiping pad and inking roller thrown off, and pressure applied a few times to the die, and then allowed to get set; if done properly the die will hold firmly for a long run.

The gutta-percha should never be used over again, as it is unreliable; the sheet gutta-percha is preferable to the thick, lumpy kind, as, whether in covering a counter or sticking on a die, it can be more evenly applied. When washing a die never let turpentine get near the gutta-percha.

Making the Counter.— To avoid "jamming" the machine, the hand wheel on left side of the cross-head, which regulates the pressure, should be turned back, so that the pressure wedge touches the side. [NOTE.— The pressure should be off, but the impression throw-off should be in.] A card the required size should now be cut; it should be of medium substance, not too hard, or it will give to the fine work of the die, and not too soft, or it will not stand the wear. Two pieces of calender board, 24-ply, or trunk board, will be found thick enough for the average work. The counter should be made up to about 3-16 inch.

Fasten the card to the counter-block with good paste, and it will stick quite well enough for the purpose required; paste should be used in preference to gum or fish-glue, as it is more readily cleaned off the plate when preparing for another job. Having pasted the card, it should be placed on the die, paste upward, and the pressure wheel should now be gradually turned, so as to allow of the counter being beaten up. Should there be any part of the die which is thought will require extra pressure, such as a large number of small letters, pieces of paper should be pasted on the places noted; this done, the counter should be so hard that no "give" will occur during the running of a job.

This instruction should be faithfully followed out, many operators only partially beating up their counter, the result being that continual trimming of the counter is necessary during the run of a job.

When the counter is well beaten up, it should be colored by printing an impression on it. This will facilitate trimming, which should be well done, all excess of the counter being cut away, leaving only a margin of about 1-16 or ⅛ inch beyond the engraved part. This cutting away of superfluous parts helps to reduce "bruising," and also assists in producing a good effect, and less resistance being offered to the surface of the plate, it allows full pressure to be applied to the engraved parts of the plate.

Card should be used in preference to the old-fashioned way of using leather, the former being cheaper, and in many cases lasting longer. It is a good plan where a fairly hard counter is required to put on as a final covering a piece of hard, strong manila paper, or if a still harder counter is required, a thin coating consisting of plaster of paris, and thin gum, well mixed, should be spread over the counter, placing a piece of tissue-paper over all, so that it should not stick to the die; beat it up two or three times, and let it rest a few minutes to get set. The plaster of paris should be first passed through a piece of muslin to clear it of all grit.

Occasionally it is required to print only a portion of a large die. Where this happens to be at one end of the die, it is liable to make an uneven pressure. Sometimes this can be prevented by leaving a piece of the blank counter at the opposite end of the die, in such a place that it does not come on the sheet to be embossed.

For covering of the counter, use a layer of rubber cloth or gutta-percha. If using the latter, it should be slightly warmed, and then pressed to the counter with the fingers after they have been moistened with a little water; this facilitates handling, and prevents the fingers sticking to the gutta-percha. Having placed it evenly all over the counter, and getting it well warmed, it should be covered with a piece of tissue-paper, and pressure applied once or twice, and then allowed to cool.

Wiping Pad.— This should be covered with two pieces of fairly thick felt — for warped dies, three pieces may be required. When the outer piece is too old, a new piece should be put on. It is desirable to have on hand several widths of outer blankets, as a long run with a short die would wear a groove in a wide blanket and make it more difficult to use the same blanket on a long die. It takes but a few minutes to change the blankets.

A learner should get into the habit of putting his pad wedges full height at the commencement of a job, gradually lowering them as required. Where possible, he should always work with his pad resting on the wedges, so as to prevent undue wearing of die. Should he have a full-size die, he will generally find that he will get all the pressure he requires, and the best result, by lowering his wedges so as just to see daylight between the pad and the top of the wedges. Generally speaking, the nuts at the top of the pad-adjusting rod at the side of the machine should not be touched, because if they are set right there is little need to alter them. The operator should, however, be conversant with the use of this means of adjustment, so that he can use it if need be. For instance, if the die is left a little soiled toward the edge nearest the operator while the other portion is clean, by screwing both nuts down a trifle the wipe will probably be perfect. If the reverse — that is, if the front portion of the die is clean and the rear portion (that nearest the ink-fountain) is badly wiped — both nuts should be screwed up a little.

Very little adjustment of these nuts affects an alteration to the wipe, and before altering these from the position in

which they are set up by the makers, it would be as well to mark the thread with a file, so that if no improvement is affected by altering the nuts, they can be put back to their original position. If a full-sized die is wiped equally all over, the nuts are in correct position.

Wiping-paper. — The travel of the wiping-paper should be regulated to suit the width of the die. It is a good plan after doing the first few hundreds of a job to see if less wiping-paper can be used, the smallest possible working space being left between each length of wipe.

Two grades should be stocked. For general purposes, a paper of absorbent properties, possessing a slightly rough but not harsh surface, should be used; but for fine work, a slightly glazed surface can be used to advantage, as this prevents "wiping" out of fine, delicate engraving.

Composition Rollers.—At least two should be kept in stock, one hard and one soft, the latter being used when it is desirable to get plenty of ink in the die; and the hard roller when but little is required, such as when running on very thin papers. Wash rollers with kerosene, not turpentine; it is cheaper and also keeps rollers in better condition.

Brush Roller.— With this a large amount of ink can be carried, and is useful for printing cards, parchment, or any job that requires plenty of ink on the die.

Ink-fountains. — Where a large variety of colors are continually being used, it is economy of time and ink to have extra ink-fountains.

Ink reservoirs should be kept free from grit or fluff. When cleaning them, avoid using cotton waste or any material which gives off these substances.

Starting Machine.— If the machine has been resting some time, it should be started slowly, as the used wiping-paper may have stuck, and if so, it should be eased with a little turpentine.

Inks.— The ink should be given out to the operator already mixed, as it is essential for good work that it should be well ground and blended, for although the operator could be given dry colors and allowed to mix them, he is seldom, if ever, successful in doing it to perfection, and it is more economical to procure the ink already mixed, as it saves the operator's time and better work is the result. The proper consistency of the ink can only be determined by experience, the quality of paper to be stamped being the deciding factor, while the variation of temperature also affects the color.

It is sometimes found to be an advantage if working in a damp or cold shop in winter to have a small gas-jet fixed underneath the ink-fountain — say two or three inches away — so as to allow of the ink being warmed. This facilitates the wiping, and allows the ink to be worked thicker, better work being the result.

The varnish should be the usual relief stamper's, or copal varnish, which, if too tacky, may be thinned with a little turpentine to assist wiping off. It should be used sparingly, or the gloss will be impaired, and the ink made to look too "washy."

When inking a die, the roller should only go over the engraved part, leaving as much uncolored margin as possible at top and bottom of die, the inclines at the side of die box being used to effect this purpose. The advantage of this is that the minimum of wiping-paper is used.

"Feathering" or "Spurting."— These are the names generally used when the ink "runs." This feathering must be carefully studied and prevented at all costs. An effort should be made to direct the customer's choice, so as to select papers that give the best results; when this is unsuccessful, get the best results possible. Extremely thin papers generally cause trouble in this matter; often it will be found that an ink a trifle thicker than the average is an advantage, but not always so.

If feathering occurs after the ink is right, it may be caused either by excess of pressure or by excess of ink. First, the excess of ink in the die can to an extent be stopped by using the hard composition roller and the smooth or hardest of the two wiping-papers, as this lifts off rather than forces the ink along. It is taken for granted that the flow of ink from the fountain is reduced to the lowest minimum. Finally, a hard counter is required. After beating this up, as previously mentioned, shift the die about 1-16 inch to either side of die box, then again beat up. This method helps to keep the counter flat to the engraving. Result: spurting is prevented to a degree.

The covering over the counter should be rubber cloth, but not gutta-percha, the latter being a frequent cause of feathering. If, after doing a few hundreds of the job, spurting recommences, it is a good plan to again shift the die sideways — a fraction this time in the opposite direction. This will again flatten the counter and relieve the pressure. Occasionally the face of the counter can be scraped away where the spurting is.

Briefly, to prevent feathering:

Use hard counter.

Use hard covering.

Use ink fairly thick, and if in winter, warm it rather than thin with varnish.

Use hard composition roller. Deepen the die if the part that is causing the trouble is broad but shallow.

Use the slightly glazed wiping-paper.

Ink Dragging Out of Die.— This is generally caused by the ink being too thin. Sometimes it can be stopped by altering the die pad and using more of the heel of the pad (the heel of the pad is the nearest to the ink-fountain). Occasionally it can be stopped by working with a hard pad, using only one piece of felt instead of two. If still unsuccessful, put the front, or nose of the pad, hard on die, and use the absorbent wipe; this latter method has the effect not of preventing the drag out, but if the ink has dragged out it wipes the drag out clean off the die before the die has left the pad.

Engraving Near Edge of Die.— Sometimes the engraving is very close to the top edge of the die, causing the ink from edge of the die to mark the sheet. To remedy this, allow the composition roller to go over the top edge of the die, and do not use the incline till the roller has traveled a little beyond the die. This will help to keep the surplus ink well down on the top edge of the die, and a clean job will be the result.

Pieces on Impression.— This is not always caused by bad ink or faulty wiping-paper, but is occasionally the result of certain rough places or burrs on the die, due to a rough finish. A gentle rubbing with fine emery-powder (not emery-cloth) and oil over the faulty parts, will often be effective in removing the trouble.

Engraving of Dies.— Dies should always be made from ½-inch or ⅝-inch steel, as there is less likelihood of them getting warped when being hardened. Dies to be used for long runs should be hardened. On the Waite Die Press, because of the lightness and perfect movement of the "wipe," the average die need not be hardened for runs of five thousand or less. Where no fine lines occur, even larger runs may be made with an unhardened die. Brass should never be used, as it is soon worn, and in some cases causes discoloration.

The Impression Throw-off.— To avoid "jamming" the machine, the impression throw-off should always be pulled

out before stopping the machine. Should it, however, be left in, and the machine get "jammed," it should be relieved without damage by reversing the fly-wheel and giving it a jerk; this is the safe way. Do not do as some have been known to do, get a crowbar and try to force the pressure wedges apart; remember always to reverse the fly-wheel. In extreme cases, saw the counter away by using a hand-saw between the die and counter-plate.

Feeding.— The feed-table should be slightly higher than the top of the die. When doing small cards or small sheets of paper, it is best to do them two or four on, cutting them after they are embossed. It is a good rule to feed with the left hand and lay out with the right.

Register.— When doing a job that requires a perfect on the machine, the best results and the largest output are used for the bottom of the sheet, a point only should be used for the side. This will allow for the variation in cutting, and yet insure a true guide.

Speed.— If a large number of small runs are to be done on the machine, the best results and the largest output is obtained by running the machine at a moderate speed. The fastest speed should only be used for long runs or plain embossing, this latter depending only on how fast the feeder can put the work up to his guide.

The Waite Die Press is used by all the leading die-press printers of Europe, Australia and India, and is fast becoming known in the United States.

Note the following letters from concerns who are using the Waite Die Press:

JAMES A. MACAULAY,
Steel and Copper Plate Engraver,
Plate Printer and Stamper.
88 Maiden Lane,
New York, April 9, 1907.

American Falcon Printing Press Company, New York Life Building, New York city:

Gentlemen,— When any one tells you, as I've sometimes been told, that a power Die Press will not print fine hair-lines, just show them the above heading, which proves that it can be done — if they use a "Waite."

I engraved this plate nearly twenty years ago, never expecting to use it on a power press, but find now that I can get results that compare favorably with those of a hand machine, not only with this, but other plates as well.

The 4 by 8 Waite Die Press I installed a year ago has given me infinite satisfaction on all classes of work, and as soon as I get moved, I want to talk to you about installing another, as I am thoroughly satisfied that yours is the best made. Very truly yours,

James A. Macaulay.

NATIONAL STEEL PLATE ENGRAVING COMPANY,
104-106 Sixth Avenue,
New York, April 2, 1907.

American Falcon Printing Press Company, 346 Broadway, New York:

Gentlemen,— Please enter our order for another 3 by 5 Waite Die Press, for which you are to charge us $1,300.

This is four of your machines of various sizes that we have ordered in the past four months, and we wish to say that, from our experience, the "Waite Press" outclasses any other Die Press on the market, in workmanship, production and economy of operation.

If our work continues to increase as it is now doing, we shall need more "Waites." Yours very truly,

National Steel Plate Engraving Company,
G. H. Hyman, President.

CUSHING ENGRAVING COMPANY.
225 Fourth Avenue,
New York, April 2, 1907.

Messrs. American Falcon Printing Press Company, 346 Broadway, New York city:

Gentlemen,— Our order for a second Waite Die Press was placed with you because the first press installed was thoroughly satisfactory. The second press (4 by 8) has been running smoothly on large dies and plates at 1620 impressions per hour and doing work that can not be equaled by any other press. The "Baby" Waite is running at two thousand and more per hour.

We find a great saving is effected by our being able to use a forty-pound wiping-paper on these presses.

Very truly yours,
Cushing Engraving Company,
A. J. Cushing, President.

CAMERON & BULKLEY,
Artistic Stationery.
13 East 30th Street,
New York, April 8, 1907.

American Falcon Printing Press Company, New York Life Building, New York city:

Gentlemen,— Kindly quote us price and let us know when you could deliver a Waite Die Press, 3 by 1¾ inches.

The 4 by 8 Die Press, the first power press installed by us, has exceeded our expectations regarding the speed and quality of work. During the past nine days the operator (a girl) has averaged, including changes, over eleven thousand impressions per day. We have found it equally good for small dies as for large work, but think we should like to have a small machine also. Yours very truly,

Cameron & Bulkley.

AUTOMATIC FALCON PLATEN PRESS
Automatic Feed—Automatic Delivery
Speed, 3500 per hour

FALCON SAFETY PLATEN PRESS
Five Sizes
Hand Feed—Automatic Delivery
Speed, 3000 per hour

CAP FALCON PLATEN PRESS
Size 9 x 13
Also fitted with Special Gauges for printing flat envelope forms—Automatic Delivery

WAITE DIE AND PLATE PRESS

FINE ART FALCON PLATEN PRESS
Sizes, 12 x 18 and 14 x 22
Cylinder Distribution—Automatic Delivery
For Half-Tone and Color Work and Embossing

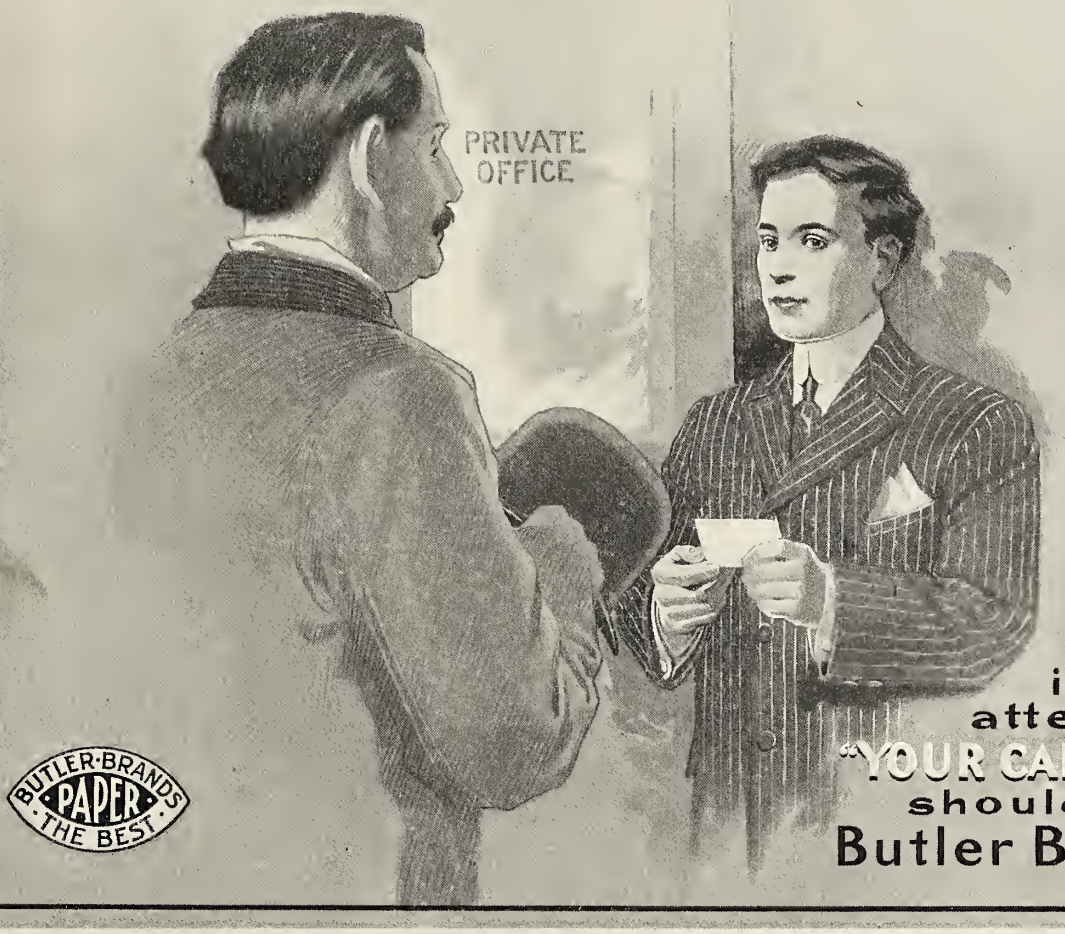
EXPRESS FALCON PLATEN PRESS
Size 7 x 10
With Automatic Envelope Feed Attachment. Handles 45,000 envelopes per hour. Easily changed to hand sheet feed. Flat forms only.

American Falcon Printing Press Company
PATENTEES AND MANUFACTURERS
NEW YORK LIFE BUILDING, 346 BROADWAY, NEW YORK

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CUT CARDS

THE MARKET AFFORDS



BUTLER·BRANDS PAPER THE BEST

To gain instant attention "YOUR CARD, SIR" should be a Butler Brand

Our Cards are made ROUND AND SQUARE CORNER, accurately die-cut, and packed in neatly labeled presentable packages. Splendid value in all qualities. If you want cards which will satisfy and make customers for you, we want your request for samples.

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CHICAGO

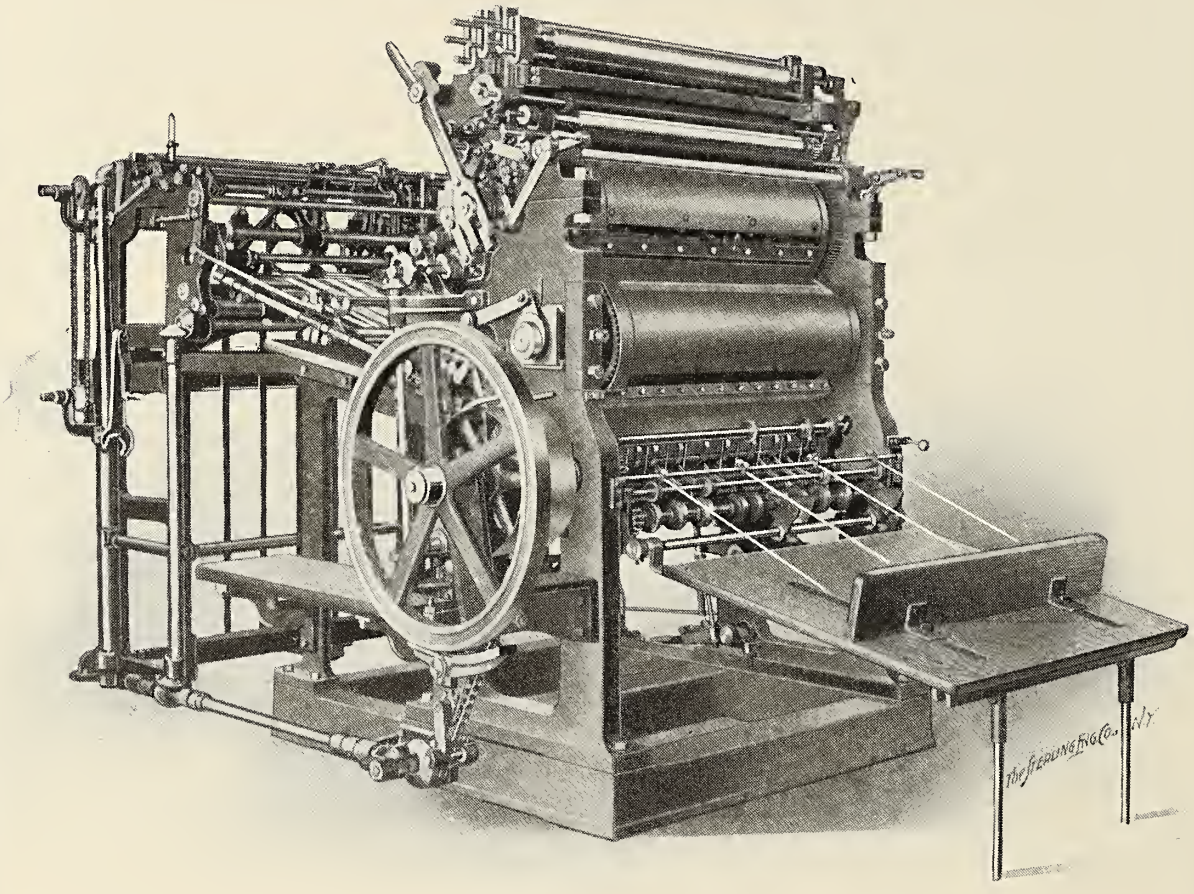
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SUPPLIES for LITHOGRAPHERS AND PRINTERS

OWNERS OF
Emmerich & Vonderlehr Machinery

RUTHERFORD HIGH-SPEED LITHO. PRESS
(ROTARY OFFSET PRESS)



NUMBER TWO

Size of Paper	28 x 34 inches.	Height, over all	6 ft. 10 in.
Size of Design	27½ x 33½ "	Net Weight with feeder	9,600 lbs.
Size of Plate	31½ x 35 "	Shipping Weight with feeder	11,000 lbs.
Floor Space, over all	7 ft. 4 in. x 13 ft.	Net Weight without feeder	7,300 lbs.

Speed for Accurate Register, maximum, . . . 3,500 sheets per hour.
Speed for General Commercial Work, maximum, 5,000 sheets per hour.

FEATURES

Simplicity of design.
Strength of construction.
Easy access to all adjustments.
Ink distribution while rollers are raised from printing plate.
Water distribution while damping rollers are raised from printing plate.
Flow of water stopped instantly by turning a lever.
Inking stopped instantly by turning a lever.
Water supply regulated by hand screw.
Ink supply regulated by hand screw.
Free access to plate cylinder.
Free access to blanket cylinder.
Simplicity of plate clamps.
Clamps very rigid.
Plates can be changed in shortest possible time.
Extra wide distribution of inking rollers.
Hand feed or automatic feed.
Automatic feed tapes easily turned back when hand feeding.
For hand feed, foot trip is furnished.
Automatic trip when fed with automatic feeder.
Feeder trips automatically when two or more sheets are fed.
Feeder trips automatically when sheet is not up to guides, thus insuring register.
Stack feeder requiring no attendant.

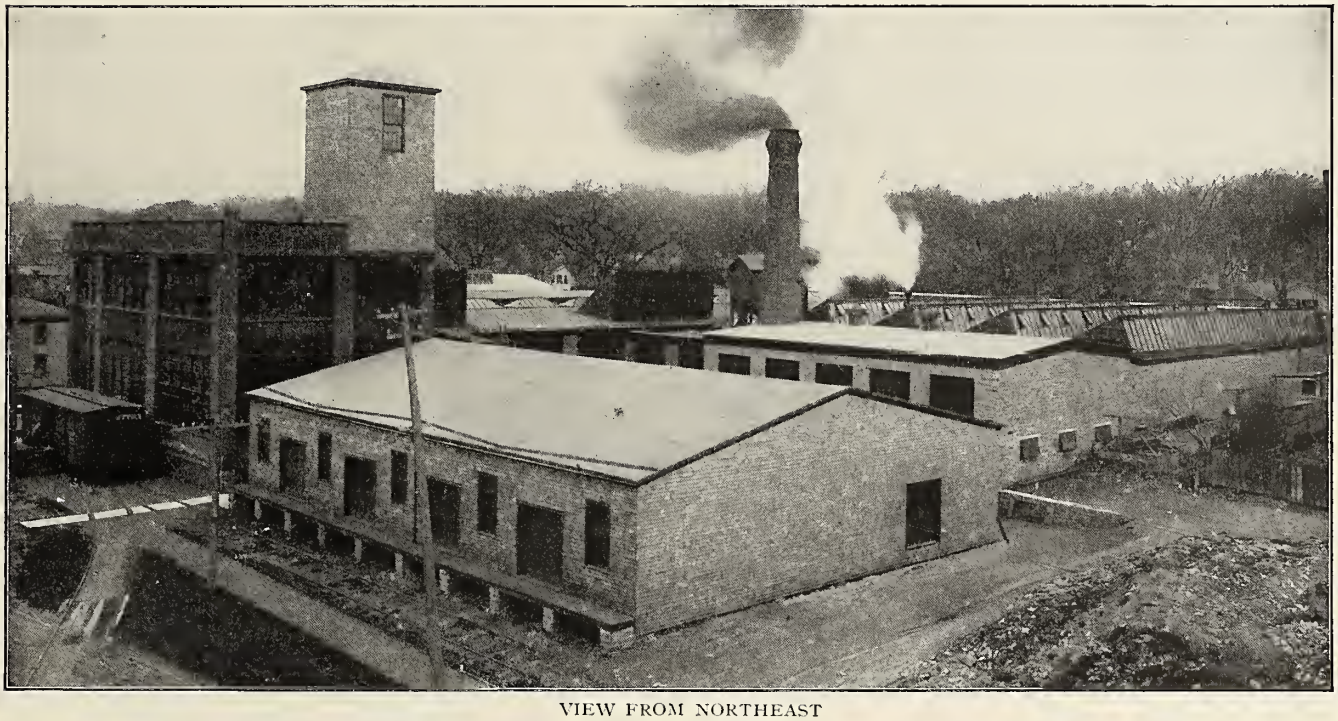
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Paper Rolls

NOTHING



VIEW FROM SOUTHEAST

BUT



VIEW FROM NORTHEAST

CUTTERS

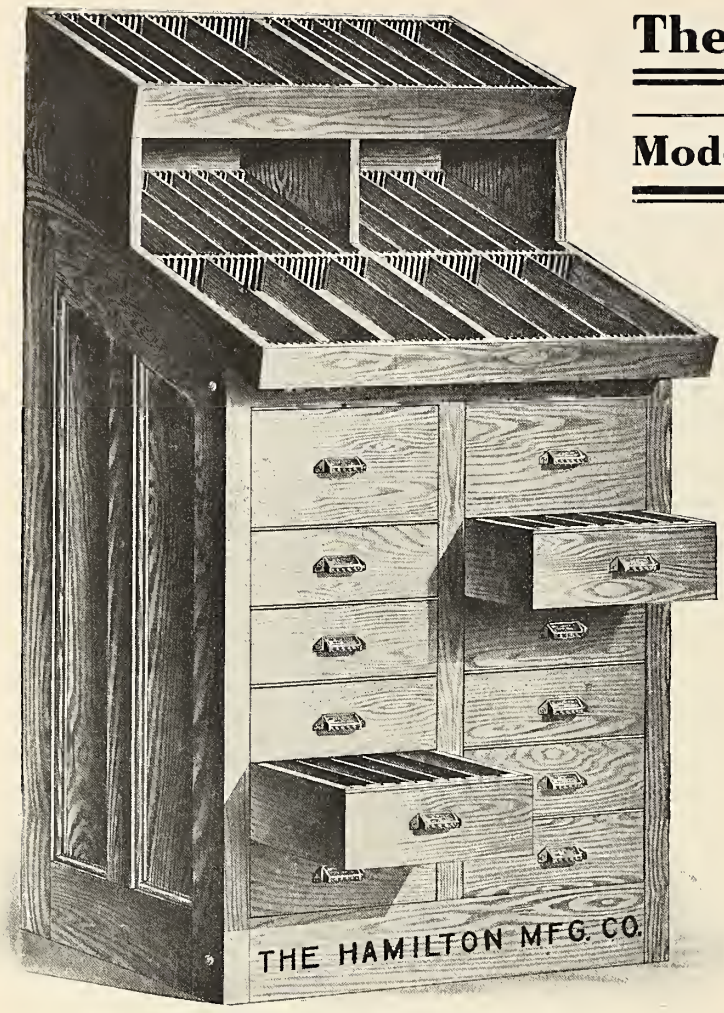
Ninety sizes and styles of the ONTARIO, BROWN & CARVER and OSWEGO Cutting Machines are made. One of these is exactly adapted to your especial needs. Each one has several improvements on no other. You get the advantage of over a third of a century's specialization on this one line of cutting machinery.

OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, JR., PROPRIETOR.

NEW YORK OFFICE, 150 Nassau St.—WALTER S. TIMMIS, *Manager*. CHICAGO OFFICE, 347 Dearborn St.—J. M. IVES, *Manager*.

The HAMILTON
LINE OF
Modern Printing-Office Furniture



FURNEAUX STORAGE CABINET.

The rapid development of the appliances used and the methods applied in modern printing has taxed the ingenuity of every concern catering to the printing trades, in the effort to maintain the required standard of perfection. But few concerns in any one line have successfully survived the fierce competition in quality.

In the furniture line the name of HAMILTON stands alone, without the semblance of a rival. There must be a reason—that reason is QUALITY.

The Hamilton line of modernized printing-office furniture leads but is never complete—it's always developing.

Something new next month—watch for it.

Furneaux Storage Cabinet

For Leads and Slugs and Metal Furniture.

There has always existed a lack of storage room for leads and slugs, metal furniture, etc. Likewise the line of modernized Printing-office Furniture has lacked a convenient Lead and Slug Bank of large capacity. Both of these wants are supplied in the Furneaux Lead and Slug Bank and Storage Cabinet.

The original cabinet, built along these lines, was installed in the office of the Henry O. Shepard Co., of Chicago, publishers of *The Inland Printer*, where a six-foot cabinet, equaling a capacity of two such cabinets as here illustrated and described, was required, and the idea was first suggested by Mr. George A. Furneaux, superintendent.

This equipment has given such great satisfaction and has proven its economical value so thoroughly, that we have decided to offer this cabinet as a standard article to our customers. This cabinet has an enormous storage capacity and is most substantially constructed to support the great load of metal which it will accommodate.

DIMENSIONS—Occupies floor space, 36 x 26 inches; Height at the front, 45 inches; Height at back, 70 inches.

The lower Lead and Slug Bank is 2 inches deep inside and divided into two sections, each section measuring 14¼ inches from front to back.

The upper Lead and Slug Bank is 3¼ inches deep inside, and measures 13½ inches from front to back.

These Lead and Slug Banks are adjustable by picas, and the divisions can be arranged to accommodate any desired lengths.

The body of the Cabinet is fitted with 12 storage drawers, all 18 inches long from front to back, and 13 inches wide, inside measure. The two upper drawers are 8 inches deep inside and the ten lower drawers are 5 inches deep inside. All these drawers have removable partitions, adjustable by inches, running from front to back.

Cabinet is fitted with heavy flat steel runs, capable of sustaining any load which can be stored in the drawers.

Weight of Cabinet, crated for shipment, 500 pounds.

List price, $80—Less usual discount.

CHICAGO, ILL., February 3, 1909.

The Hamilton Manufacturing Company, Two Rivers, Wisconsin:

GENTLEMEN,—The fact that from time to time you have accepted and manufactured from the proved ideas of practical printers, assures the trade that in purchasing goods of your house they are purchasing the best result of ripened experience.

The double-decked Metal Furniture Cabinet, with Lead and Slug Bank, designed by our Mr. George A. Furneaux, is especially useful. It occupies about one-tenth of the space that would be required to handle the same amount of material on old-fashioned furniture racks and lead and slug banks.

The compactness and thorough workmanship of this furniture makes it a valuable time-saver, while the handsome design and finish adds greatly to the appearance and gives a businesslike air to the room.

Printers are perhaps prone to overlook the aid which modern composing-room furniture has given in developing the craft by the saving of time and space—costly elements of production.

Yours very truly,
THE H. O. SHEPARD COMPANY.

WOOD TYPE

Perfection in the height of Wood Type has at last been obtained. We absolutely GUARANTEE our type to be satisfactory in this respect—WITHOUT RESERVE. These two unsolicited letters tell the story:

ORANGE, N. J., January 4, 1909.

The Hamilton Manufacturing Company, Two Rivers, Wisconsin:

GENTLEMEN,—The new Wood Type, bought about six months ago through a New York salesman, is just type-high, and works with metal to our entire satisfaction. Yours truly, WILLIAM FORCE.
Care Orange Publishing Company, Orange, New Jersey.

SANFORD, ME., January 9, 1909.

The Hamilton Manufacturing Company, Two Rivers, Wisconsin:

GENTLEMEN,—We have a few fonts of Wood Type which we purchased from a competing house, but which have caused us a great deal of trouble, as they were not type-high. We do not feel like throwing them away. If you could refinish them and make them type-high, we would like to have you do so, provided the cost would not be too great. Will you please advise us. Yours very truly, AVERILL PRESS.

If you want to know more about the experience of these printers, write them. ☞ SEND FOR WOOD-TYPE CATALOG.



THE MARK OF QUALITY

You find it on every piece of Hamilton Furniture.

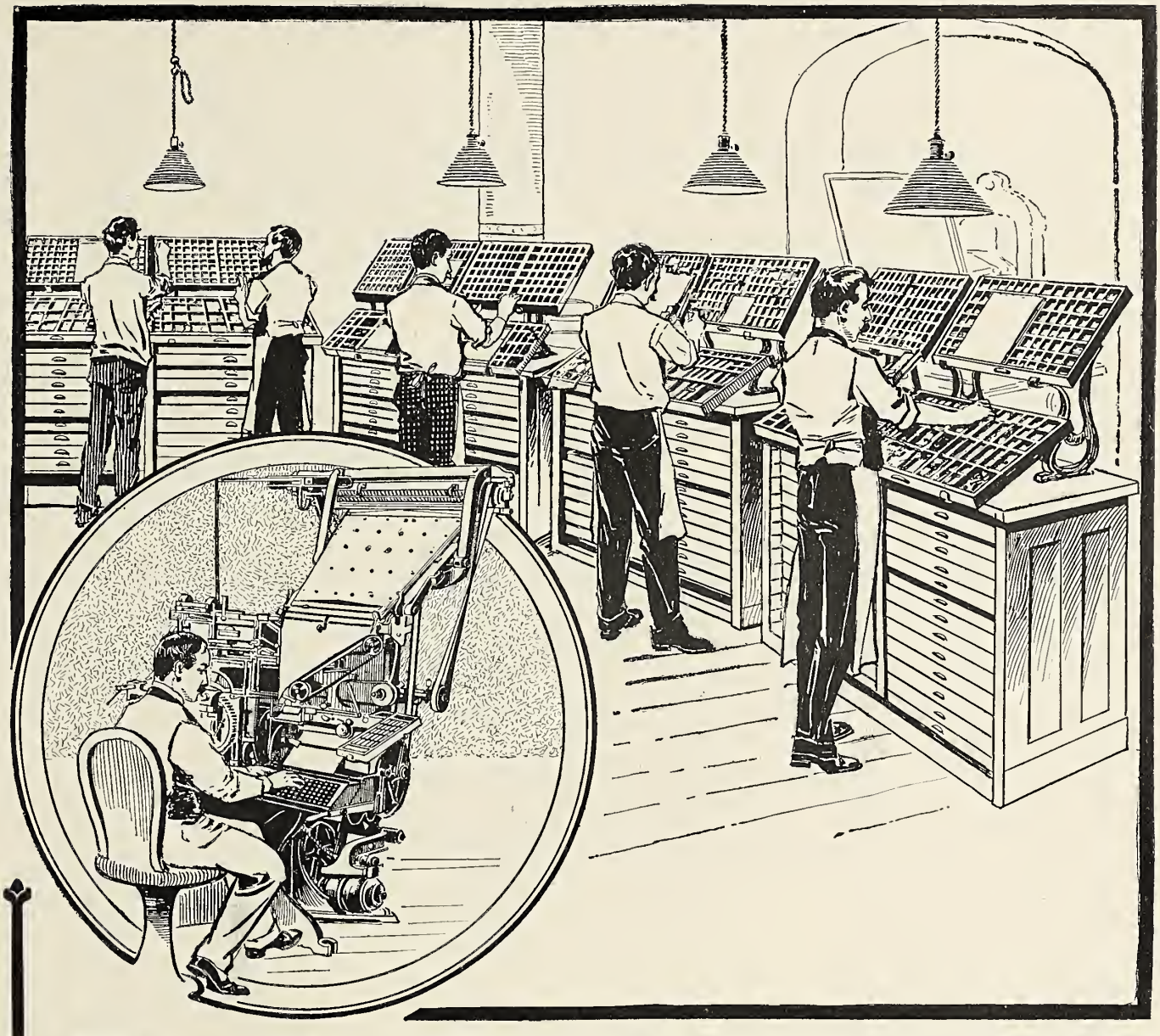
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ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



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A tale without words for the publisher of a daily paper or for the manager of a job printing plant who in these enlightened days continues to hand-set all of his copy. Figure it out for yourself, or ask the users of

13,000 Linotypes

SEARS, ROEBUCK & CO., Chicago, for instance, have found that

"The Linotype way is the only way"

to set intricate mail-order catalogues.

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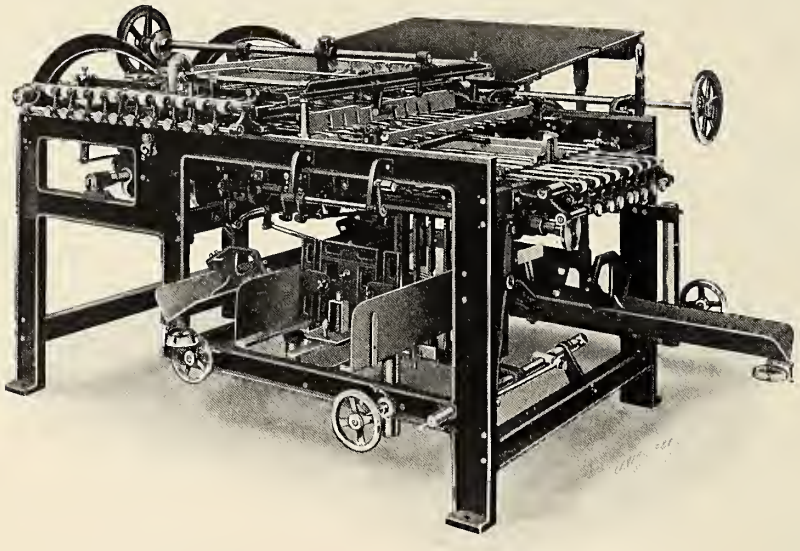
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When you have been sufficiently ***misled,*** by buying imitations of our product, drop us a line.

Established **27** years ago.



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Made by

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38 Park Row

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Chas. A. Sturtevant & Co.
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Peerless
BLACK
THE PEERLESS CARBON BLACK COMPANY
The best black for making the best Printing Inks. This publication is printed with ink made from *Peerless*
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As easy to learn, as easy to operate as a Universal Keyboard Typewriter; the simplest, fastest, and most flexible composing machine.

The Low-Quad Mold

Casts any size type (5 to 14 point, inclusive) in justified lines with quads and spaces (both justifying and fixed size), either high or low, as required.

These improvements have been made so that they can be applied to any Monotype—just as new units are added to sectional filing cabinets.
The owner of the Monctype, instead of charging off a large amount each year for depreciation, at small expense adds our new units and keeps his equipment up to date.

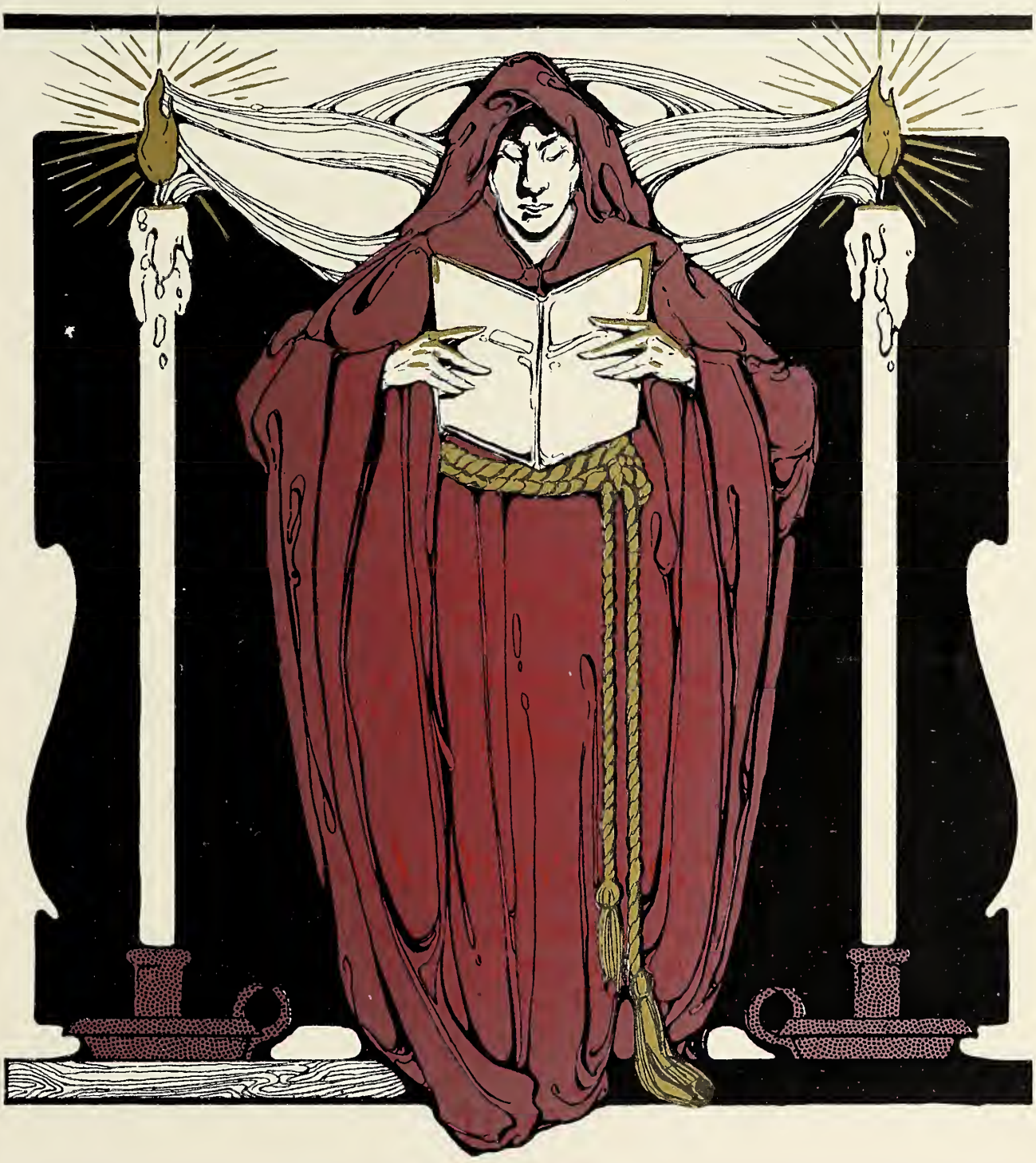
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INK MAKERS PROUD OF THEIR PRODUCT

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THE ADDITION OF INKEEZE TO PRINTING INK GIVES PRESSMEN . . . . THE OPPORTUNITY TO CONTROL DRYING QUALITIES . . BODY . . TACK, ETC.

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QUEEN CITY LIQUID TINT BASE AND QUEEN CITY INKS

UNCLE SAM'S GREEN BACKS ARE NEVER USED

TO PAY FOR BETTER INKS THAN THOSE MANUFACTURED

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THE QUEEN CITY PRINTING INK COMPANY

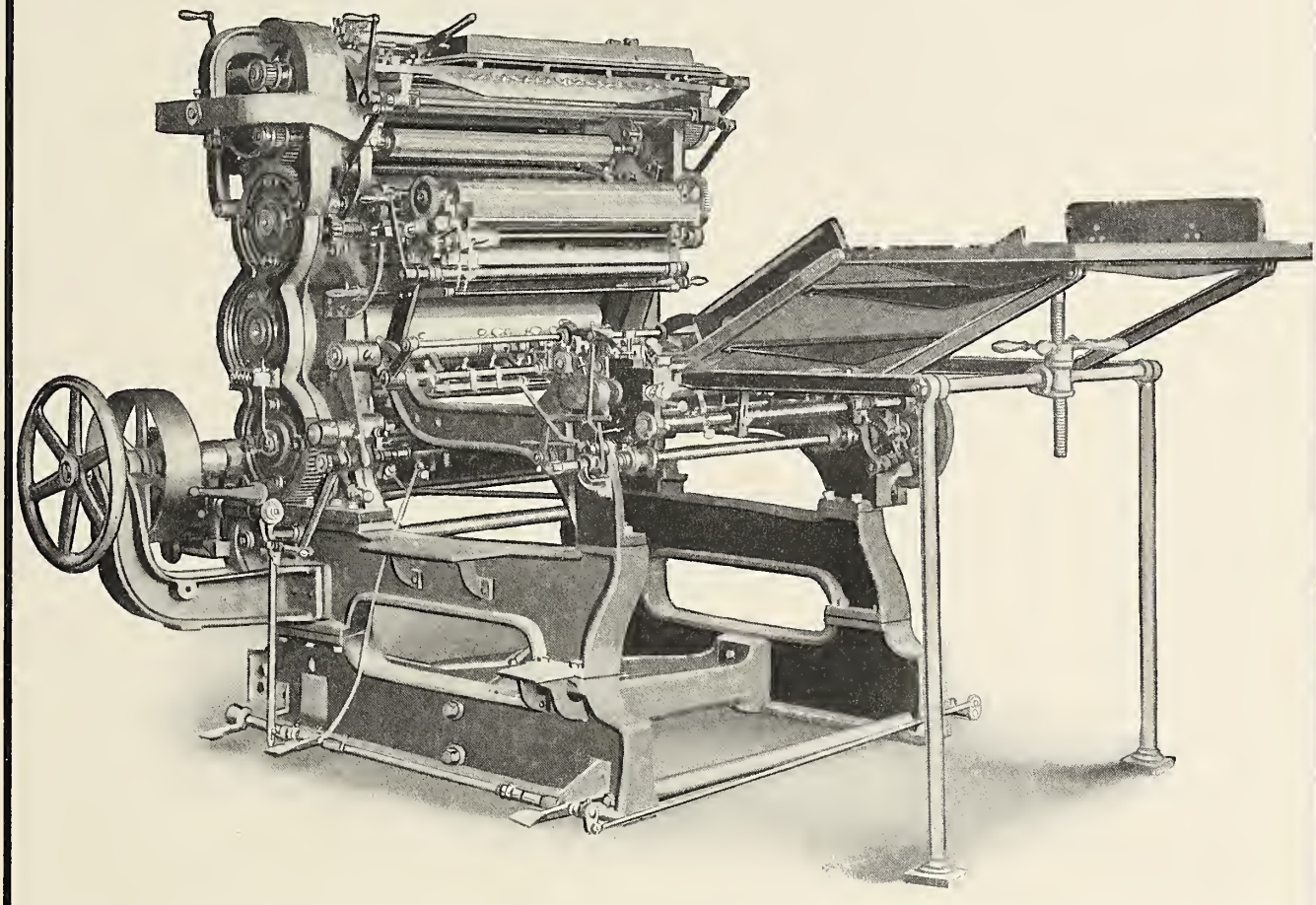
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PHILADELPHIA KANSAS CITY

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EXCLUSIVE OF 100 LITHOGRAPHERS

USING HARRIS AUTOMATIC OFFSET PRESSES



THIS fact conclusively proves the adaptability of THE HARRIS AUTOMATIC ROTARY OFFSET LITHOGRAPHIC PRESS to the requirements of typographic printers. Don't buy any more Presses until you fully investigate what this machine can and will do for you. The work is SUPERIOR and the output GREATER than other Presses. All make-ready is eliminated.

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Lustro Coated Book

Its use does not add materially to the total cost, but very materially to the results obtained.

The production of a coated paper of superfine quality at a moderate cost to the consumer has been the aim of the manufacturer, and **Lustro Coated Book** is the result of this endeavor and represents—

First—The product of Cumberland Mills, the **oldest in the business** of manufacturing coated paper, with twenty-seven years' cumulative experience.

Second—The product of a mill **modernly equipped,** where cost is reduced to a minimum.

Third—An efficient organization insuring **careful attention** to the selection of body stock and coating material, to color, finish, sorting and packing.

Fourth—The **lowest price** for the given quality.

In perfecting **Lustro Coated Book** the manufacturers had constantly in mind the needs of the advertiser, and are now in a position to furnish a paper suitable for the most exacting requirements of half-tone printing in one or more colors. Exhibit sheets have been prepared showing the value of this paper for commercial catalogues and booklets where quality at a moderate cost is a consideration.

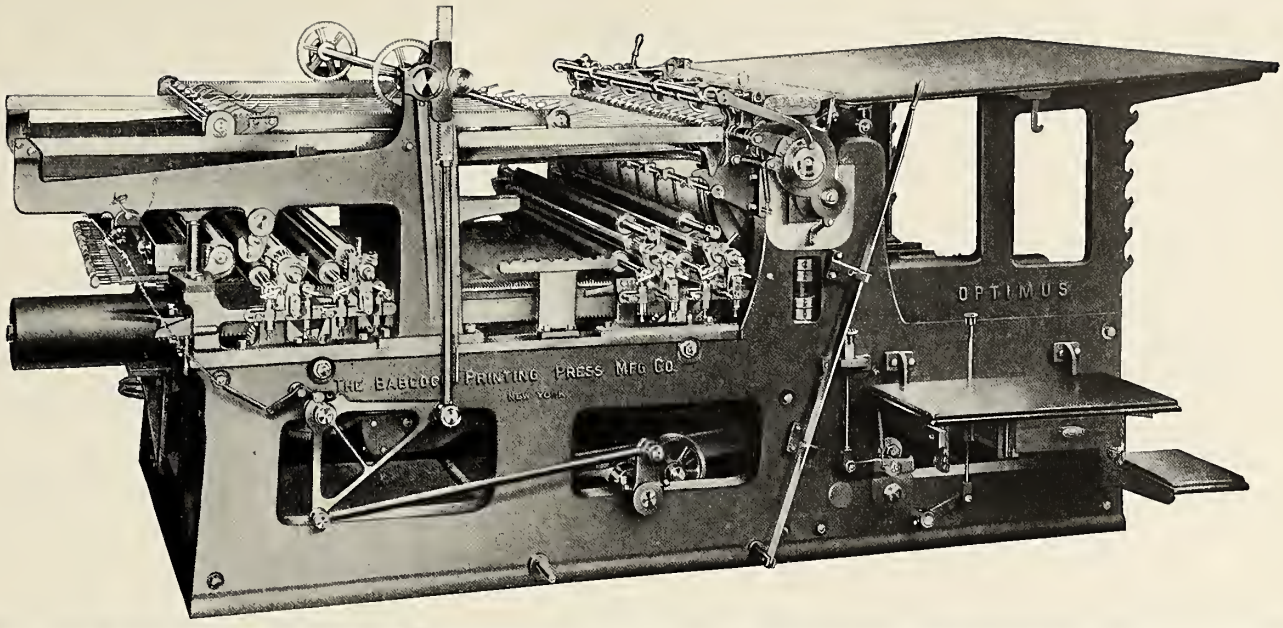
Write for Exhibit Sheets and Prices

S. D. WARREN & COMPANY

BOSTON, MASS.

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Chicago, Ill.	J. W. Butler Paper Co., 212-218 Monroe st.
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Houston, Texas	Southwestern Paper Co.
Kansas City, Mo.	Benedict Paper Co.
Los Angeles, Cal.	Blake, Moffitt & Towne.
Los Angeles, Cal.	Sierra Paper Co.
Milwaukee, Wis.	Standard Paper Co.
Oakland, Cal.	Oakland Paper Co.
New York City and vicinity	Henry Lindenmeyr & Sons (Sole Agents), 32 Bleecker st.
Philadelphia, Pa.	Margarge & Green Co.
Pittsburg, Pa.	The Alling & Cory Co.
Portland, Me.	C. M. Rice Paper Co.
Rochester, N. Y.	The Alling & Cory Co.
San Francisco, Cal.	Blake, Moffitt & Towne.
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THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents London. Miller & Richard, Canadian Agents, Toronto Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus
The Babcock Optimus

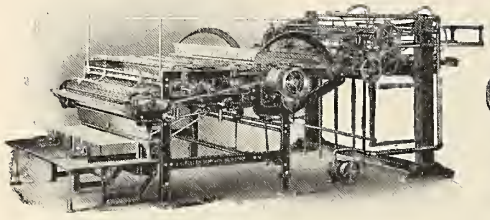
We take you into partnership on the proposition that the Optimus will better satisfy you than will any other two-revolution, no matter what your work. You will find it no less than claimed. No matter what we promised the performance will equal it. In fact, you will find the press more, and will delight in the pleasures of discovery.

If our claims are unknown to you they will be furnished promptly. We assume all responsibility for them. The heaviest forms, the work that others cannot do as well, are easily within Optimus capacity. The highest speed is backed by every quality essential to make it fully effective. It remains a good press after many years of hard work, during which not a dollar has been expended for repairs, and no time lost through fault of the press itself.

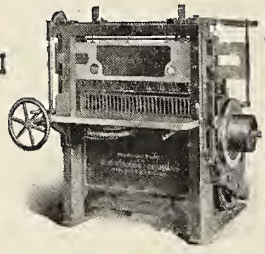
The Babcock Optimus

SET IN AUTHORS ROMAN ITALIC.

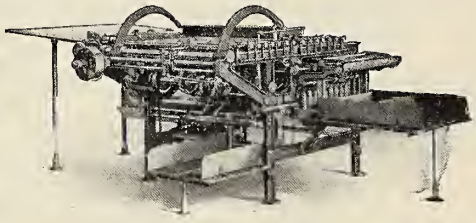
Fuller Manufacturing Company's Specialties



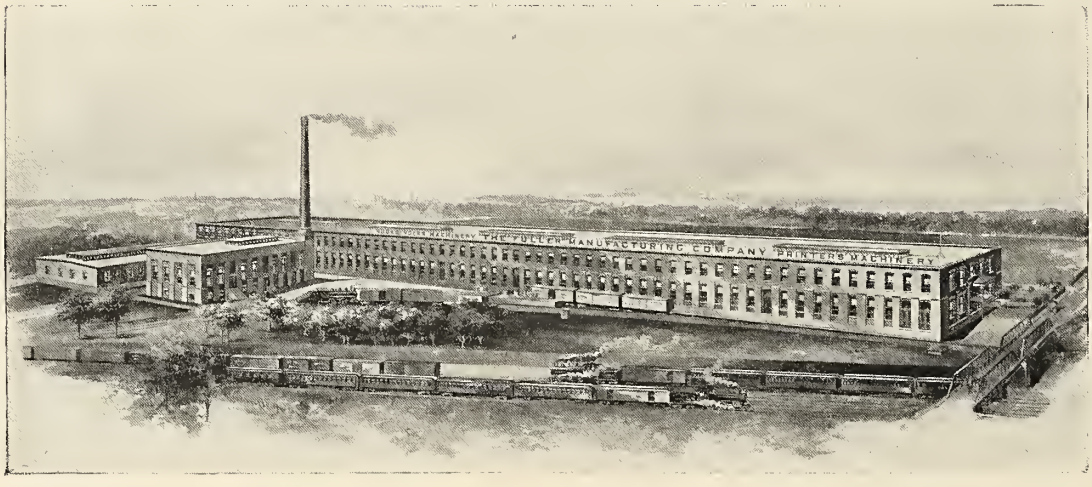
FULLER MULTIPLEX FOLDER



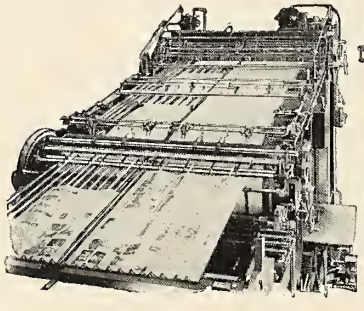
WHITE PAPER CUTTER



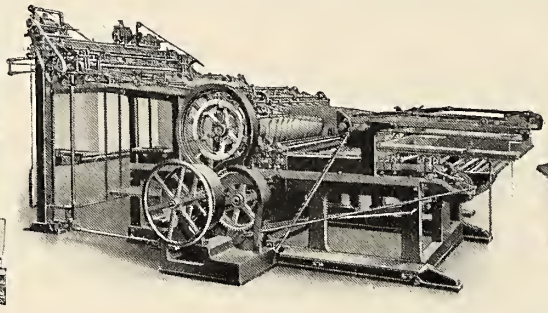
FULLER JOBBING BOOK FOLDER



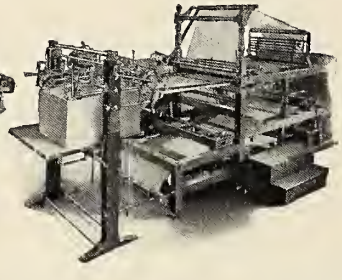
WORKS OF THE FULLER MANUFACTURING COMPANY
NEW HAVEN, CONN.



FULLER COMBINATION FEEDER



FULLER PRINTING PRESS FEEDER



FULLER RULING MACHINE FEEDER

THE **largest** and **best equipped** Plant in the World for the manufacture of **Automatic Feeders, Folding Machinery** and **Cutters.** Thousands in daily operation.

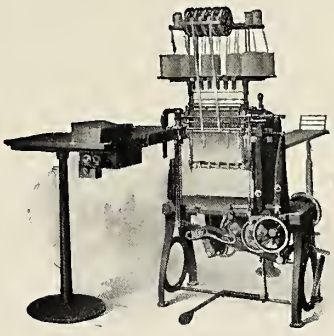
Write for descriptive catalogue

E. C. FULLER COMPANY

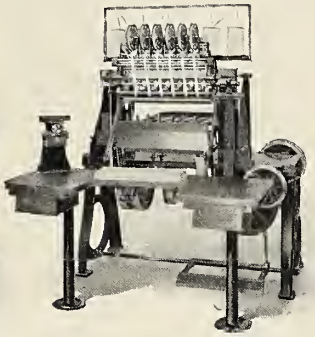
SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

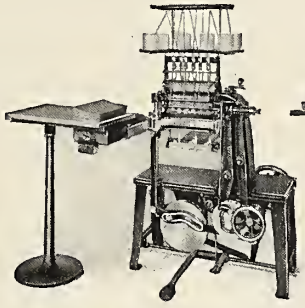
Smyth Manufacturing Company's Specialties



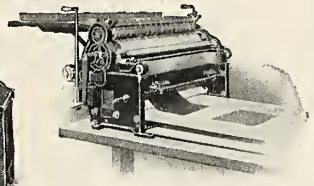
No. 3 SEWING MACHINE



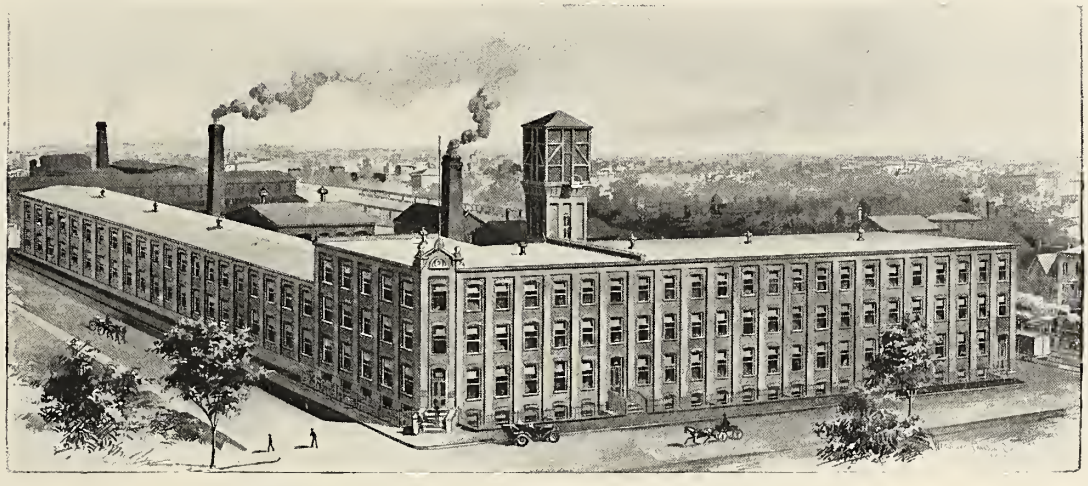
No. 4 SEWING MACHINE



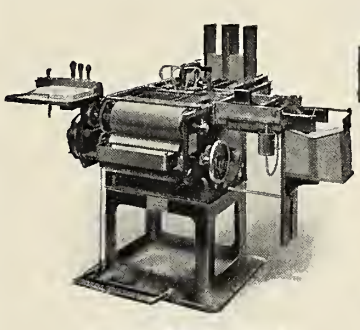
No. 7 SEWING MACHINE



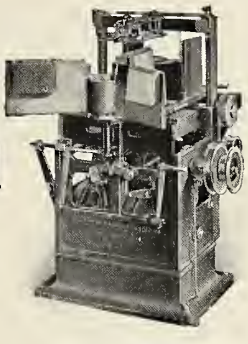
GLUING MACHINE



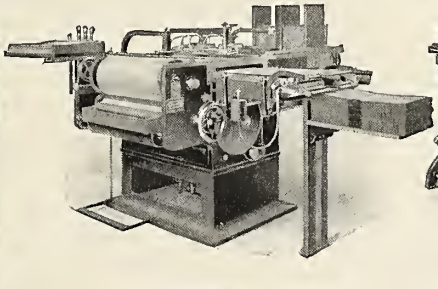
WORKS OF THE SMYTH MANUFACTURING COMPANY
HARTFORD, CONN.



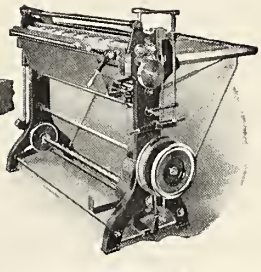
No. 1 CASE MACHINE



CASING-IN MACHINE



No. 2 CASE MACHINE



CLOTH-CUTTING MACHINE

THE **best constructed,** the **most satisfactory** and the **most profitable** machines for the purposes for which they are designed.

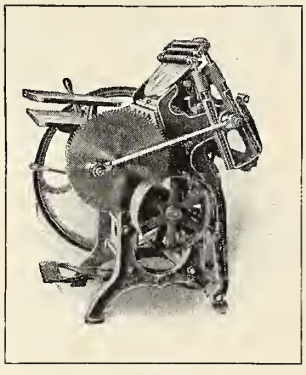
Write for descriptive catalogue

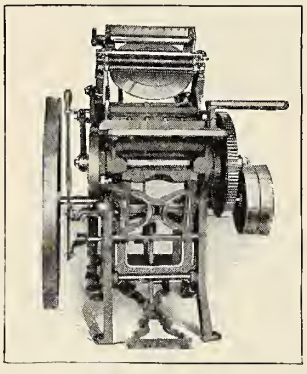
E. C. FULLER COMPANY

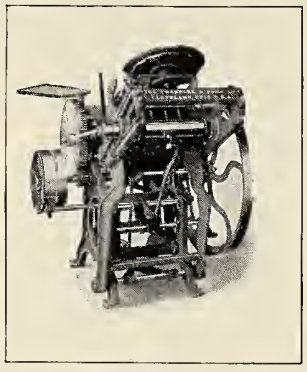
SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

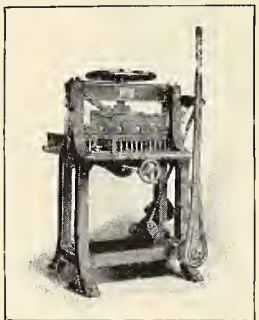
The MOST POPULAR PRINTING MACHINERY MADE







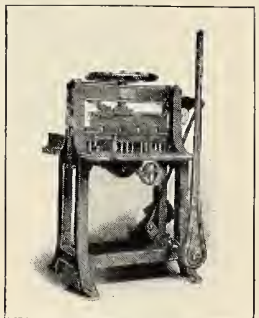
THE CHANDLER & PRICE PRESS, BUILT IN SIX SIZES



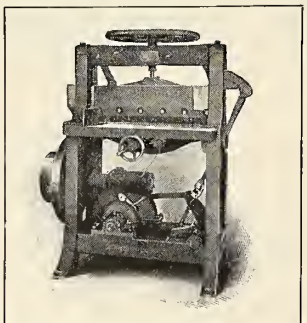
THREE SIZES
23 inches, 26 inches and 30 inches



OFFICE AND WORKS OF THE CHANDLER & PRICE CO.
Two and one half acres of floor space



THREE SIZES
23 inches, 26 inches and 30 inches

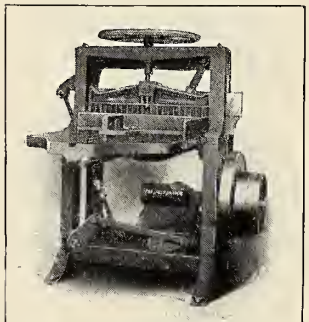


THREE SIZES
30 inches, 32 inches and 34 inches

THE CHANDLER & PRICE CO.

MAKERS

CLEVELAND - - - - OHIO
U. S. A.

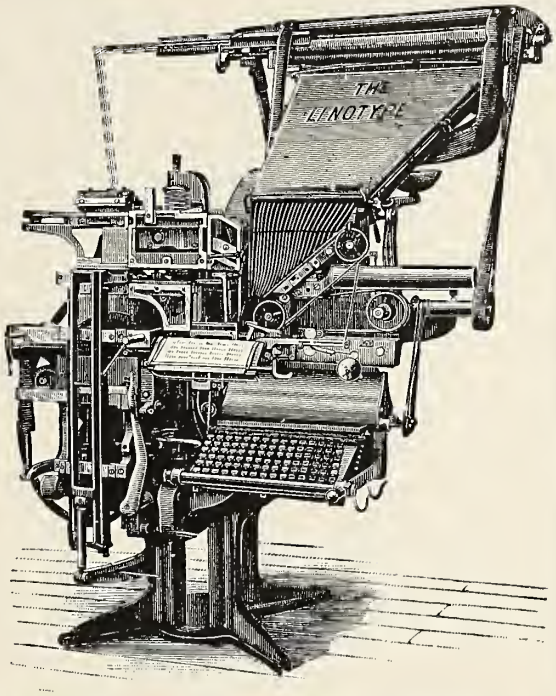


THREE SIZES
30 inches, 32 inches and 34 inches

IT IS IN THE MAKE

Rebuilt Linotypes

Model 1, *Two-letter* Linotypes.
All worn parts replaced by new.
Guaranteed to produce as good a slug
as from a new machine.



Price, $2,000, f. o. b. Chicago. Easy terms.

Prompt delivery. All machines sold with new matrices and new spacebands. ¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery. ¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines. ¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. ¶ If you want other model Linotypes, write us.

We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25c.
We Guarantee All Our Work.

We are now prepared to accept orders for repairing Linotype machines or complete Linotype plants.

If you have a Linotype to sell
If you wish to buy a rebuilt Linotype } ***WRITE US***

Gutenberg Machine Company

WILL S. MENAMIN,
President and General Manager.

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there is always a happy medium between necessity and luxury—a common ground on which intrinsic value and reasonable cost meet and shake hands. In business stationery that happy medium is

Worthmore Bond

(it has the crackle)

The best-known business paper
for every known business need.

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THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY
BOSTON, MASS., AND NEW YORK, N. Y.

You Must Have the Face

that will appeal to him. The banker or merchant who has always clung to lithographed work can be reached by the printer if the right face is shown him. Try one of these:

Bold Litho

Litho Roman Condensed Litho

TITLE LITHO ROMAN

SEND FOR SPECIMENS

INLAND TYPE FOUNDRY

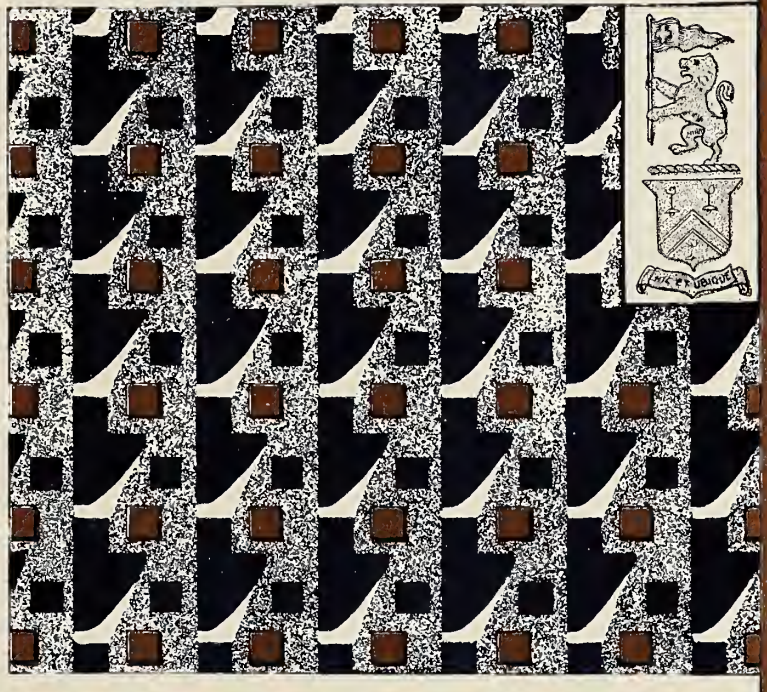
Saint Louis Chicago New York

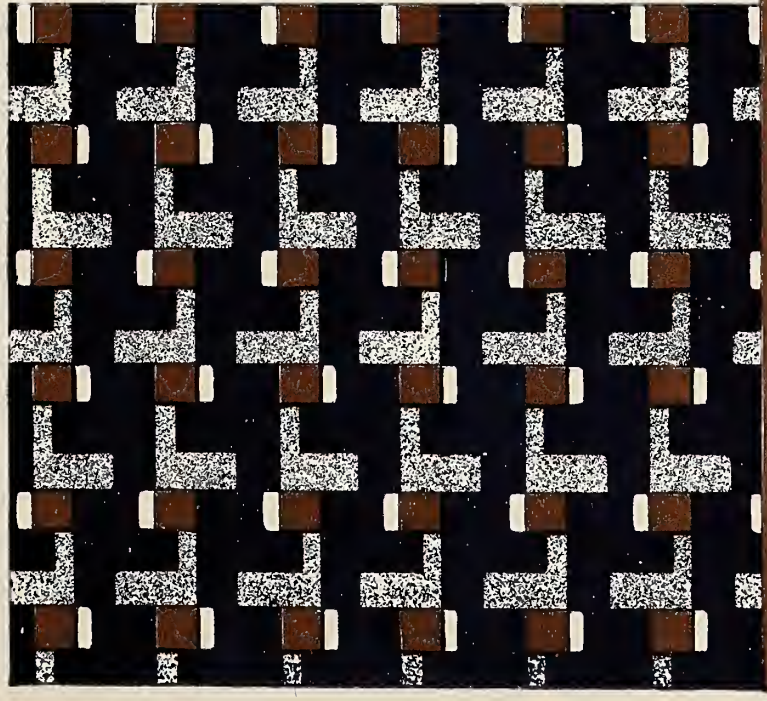
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Manufacturers of

Letterpress and Lithographic Printing Inks

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ART GREEN, 949-05.

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Our system of controllers is manufactured for flat bed and other printing presses, is strictly reliable, responds instantly and accurately to the touch of the button.

"The Kohler System," To Install, Is By No Means Expensive

Can you imagine its wonderful saving of time, saving the press from wear and tear, increased protection to men, increased production?

Write for our bulletins, and at the same time tell us what kind of machinery you have, its make and size, the voltage of your power circuit and the speed of your driving shaft, and we will supply you with full information.

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KOHLER BROTHERS

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Reliable Printers' Rollers

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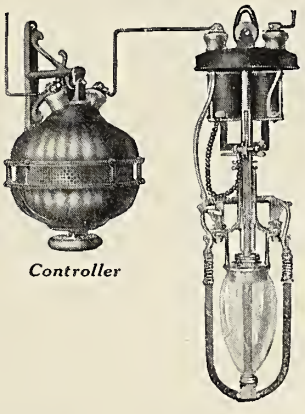
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TIME
PROFIT



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QUALITY means more business.

TIME-SAVING means a larger output.

QUALITY and TIME-SAVING at lower cost of production mean PROFIT.

These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.

Write for BULLETINS and further information.

The Adams-Bagnall Electric Co.
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Known for *letter-heads*

"Go to So-and-so for catalogs." "Go to Blank & Co. for labels." Such expressions are common.

When a printer does a line of work *better* than any other house business men are not slow to find it out. Use

SWAN LINEN
(WATER-MARK)

the paper for distinctive stationery

and *you* will be known for *fine letter-heads.*

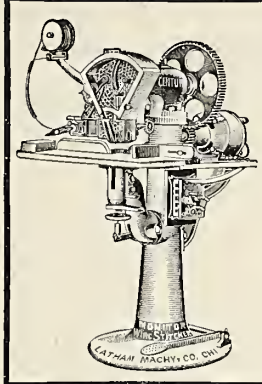
With it you do *better printing.* Its unequaled *clearness, smoothness* and *whiteness* display the heading to the best advantage.

In it you give the *best* paper, *stronger* even than paper costing *2 to 5 cents a pound more* — paper whose very *feel* and *crinkle* denotes *superiority.*

The *combination* of high-grade *stock* and high-grade *printing* makes the *quality* which gives *reputation.*

Prove our claims yourself. *Test* Swan Linen. *Print* on it. *Sample sheets free* with our portfolio of prize letter-heads full of suggestions to printers. Write *to-day.*

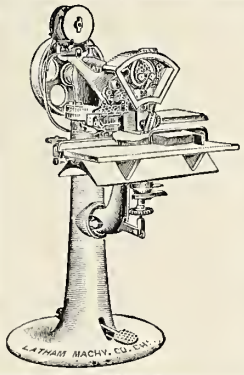
The Central Ohio Paper Company
74 Gay Street, Columbus, Ohio



Latham Machinery Co.

A
Line of

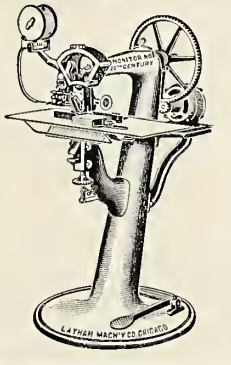
MONITOR 20th CENTURY WIRE STITCHER
No. 000—Capacity, ⅜ inch to 2 inches.
The Thickest Stitch in the World.



Monitor Punching Machines

Monitor

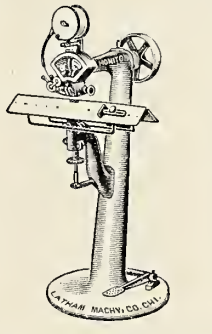
MONITOR 20th CENTURY WIRE STITCHER
No. 00—Capacity, 2 sheets to 1⅜ inches.
No. 0 —Capacity, ¼ inch to 1⅝ inches.



Monitor Paging and Numbering Machines

Wire

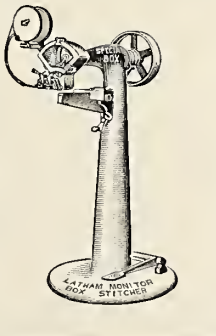
MONITOR 20th CENTURY WIRE STITCHER
No. 1 —Capacity, 2 sheets to ⅞ inch.
No. 1½—Capacity, 2 sheets to ⅝ inch.
No. 1¾—Capacity, 2 sheets to ½ inch.



Monitor Round-Hole Perforators

Stitchers

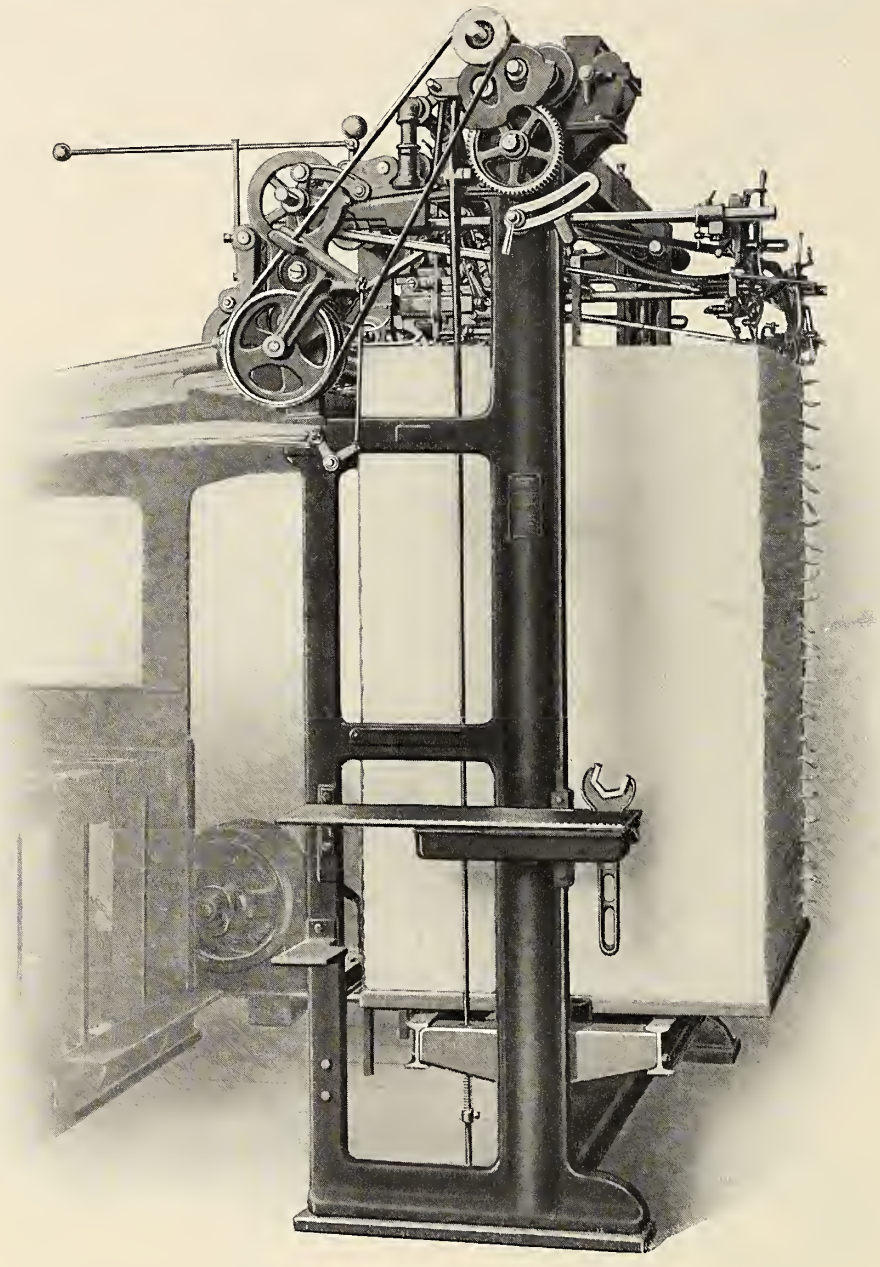
MONITOR ROLL-FEED WIRE STITCHER
No. 2 —Capacity, 2 sheets to ⅜ inch.
No. 2½—Capacity, 2 sheets to ¼ inch.



Latham Machinery Co.
Full line of Bookbinders' Machinery
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MONITOR SPECIAL BOX-MAKERS' WIRE STITCHER
Seven different Sizes and Styles.
For No. 25 Round Wire.
For 20 x 25 Flat Wire.
For Special Wide Flat Wire.

Dexter Feeding Machines



A DEXTER PILE-FEEDER

LOADED FOR A FULL DAY'S RUN

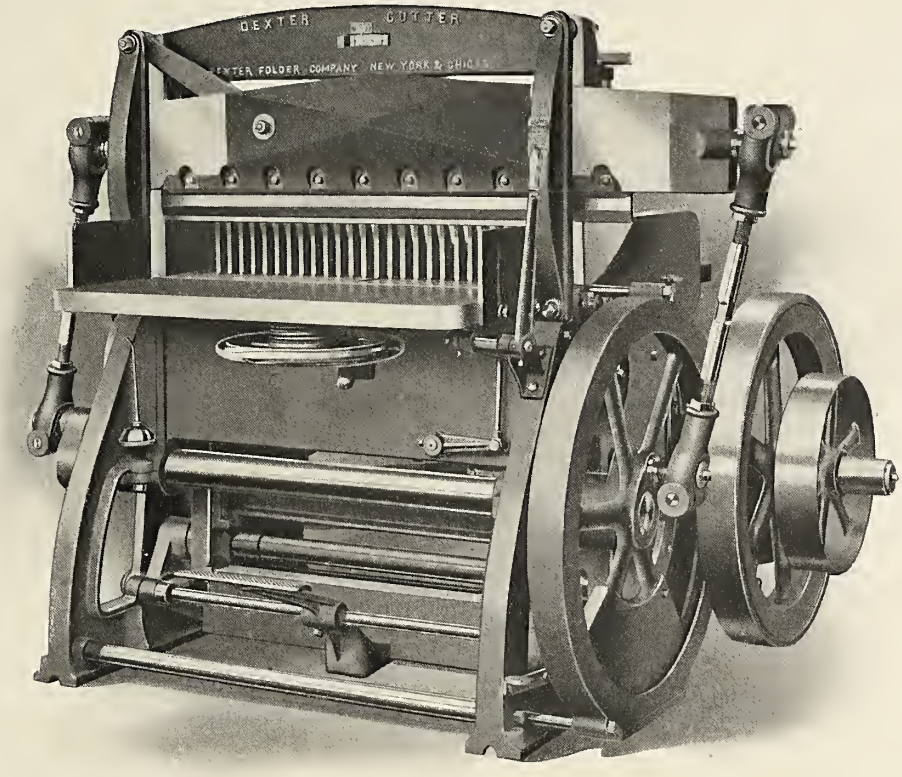
WITH THE TRUCK-LOADING SYSTEM

Practically no time is lost in loading

Over 2,000 of these Feeders in constant operation

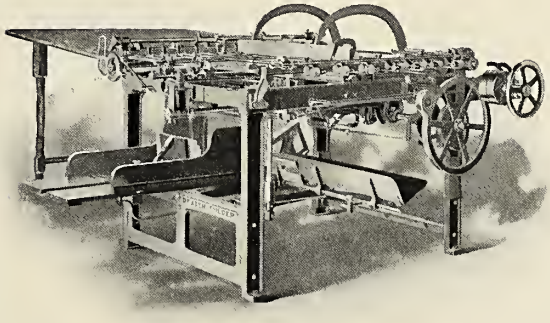
DEXTER FOLDER COMPANY

Dexter Folders *and* Cutters



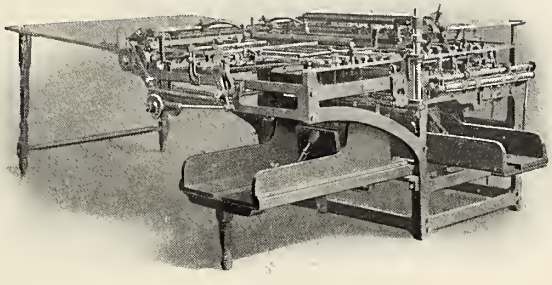
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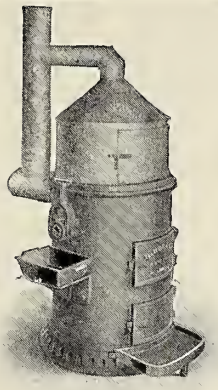
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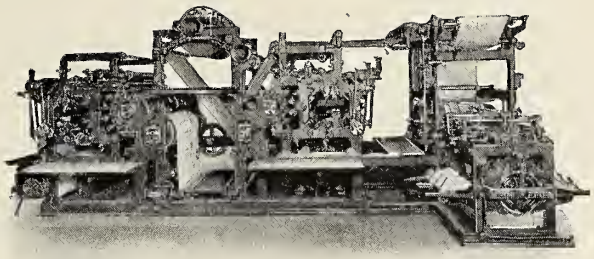
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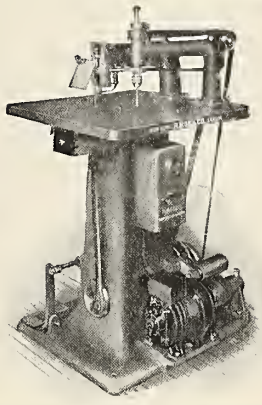
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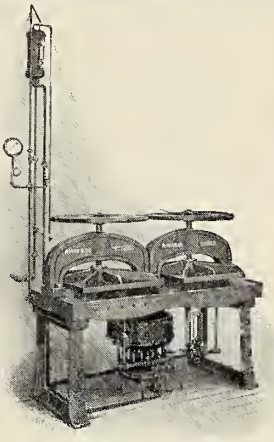
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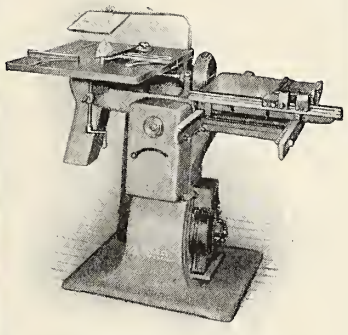
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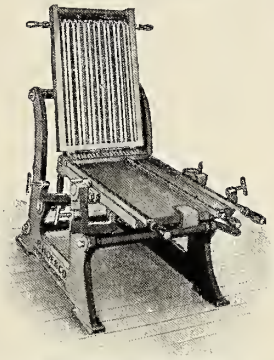
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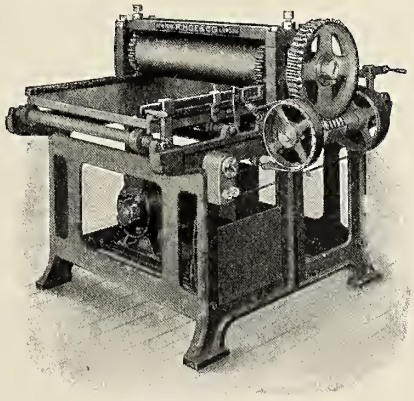
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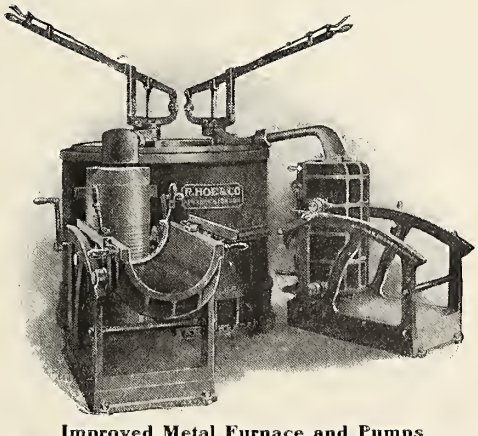


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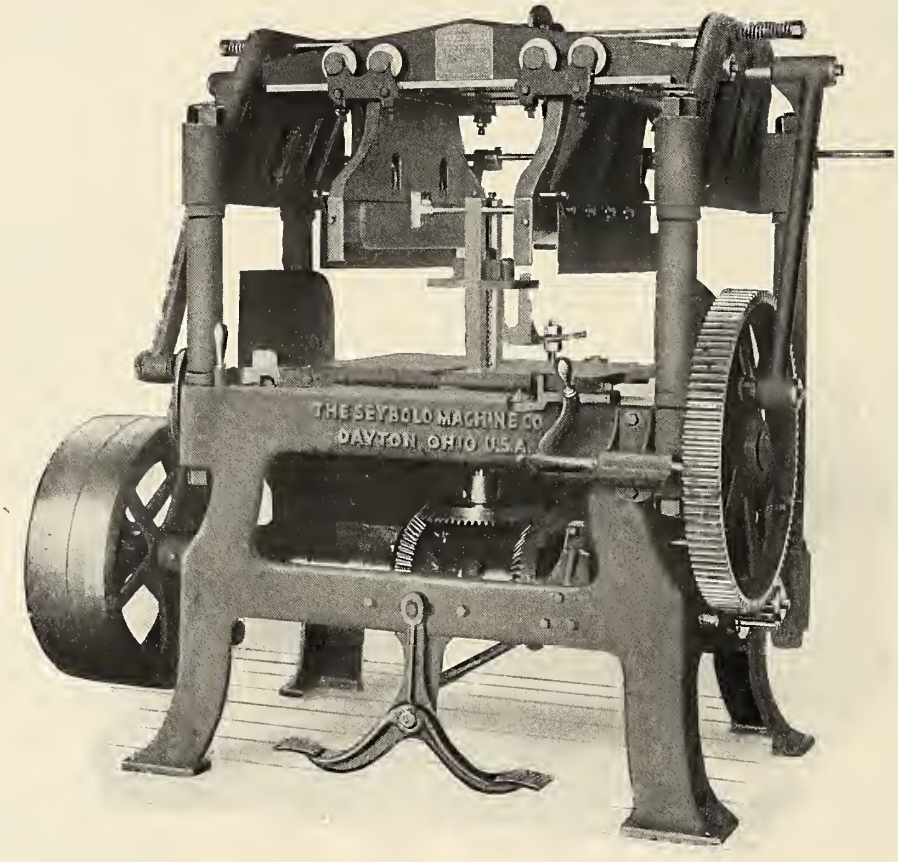
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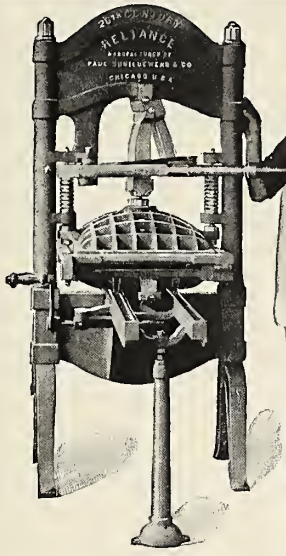
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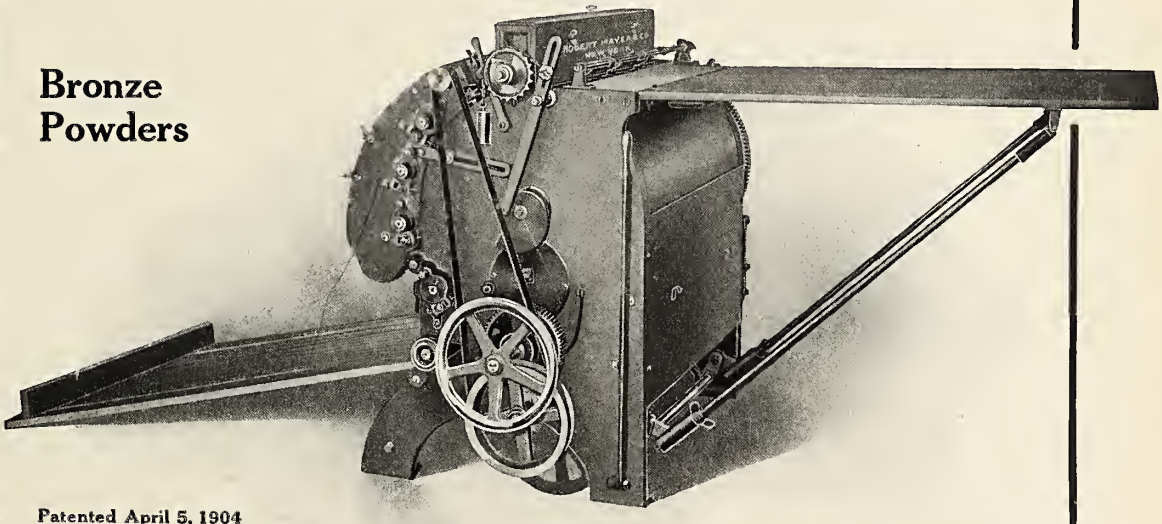
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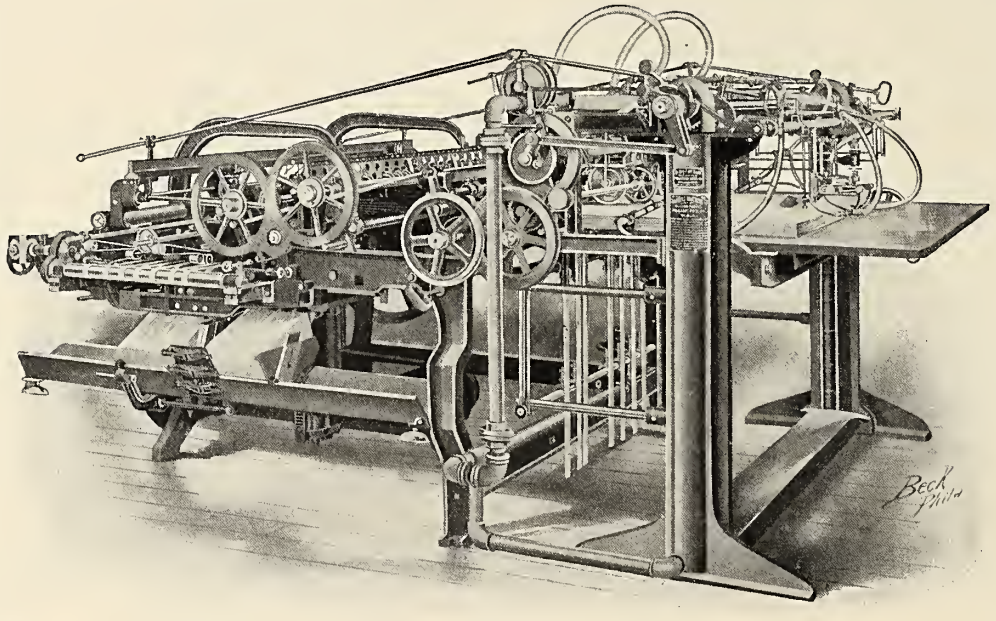
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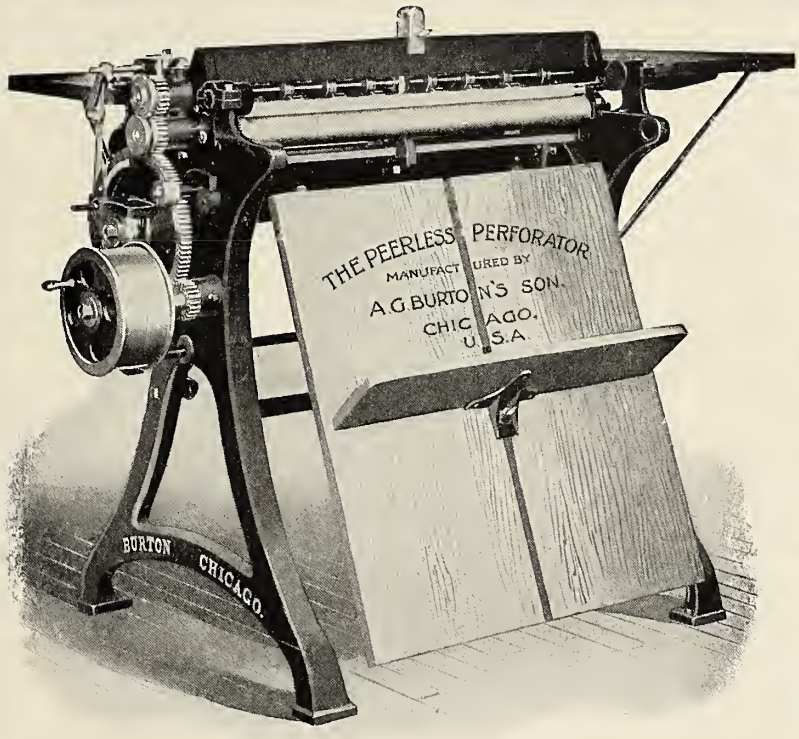
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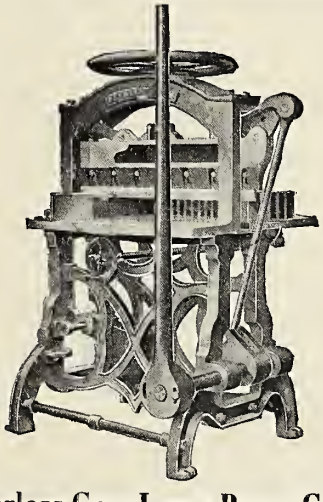
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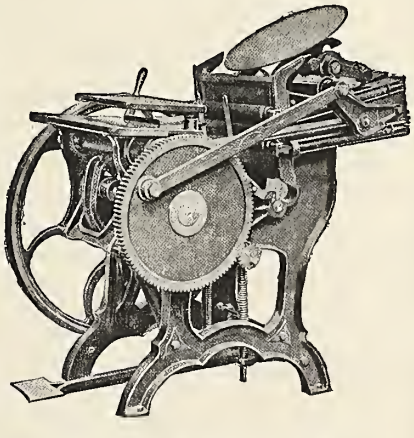
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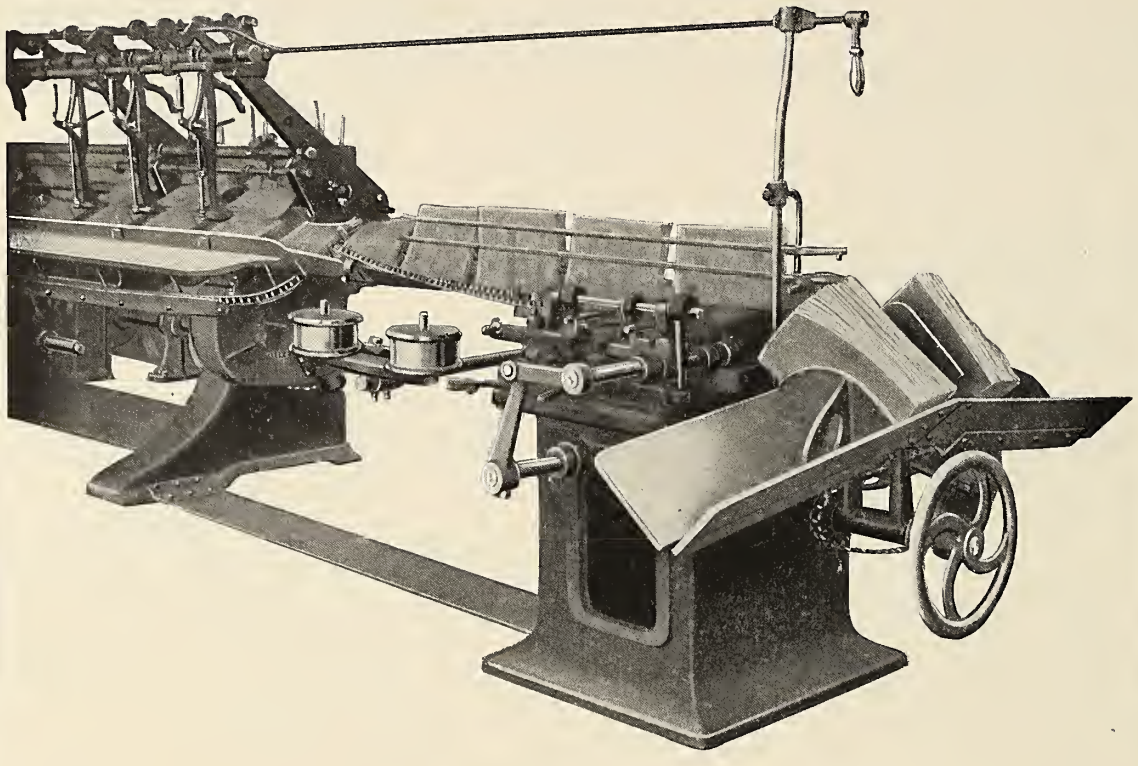
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Four operations at one and the same time, consequently great saving of time and labor

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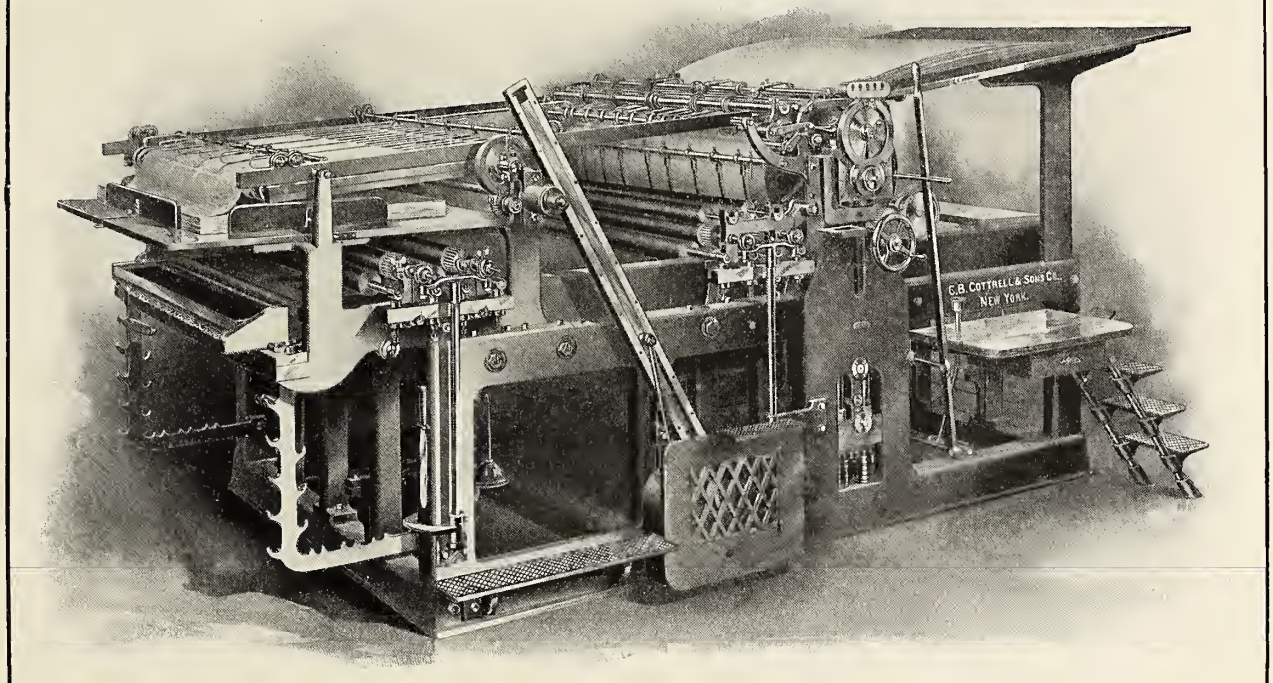
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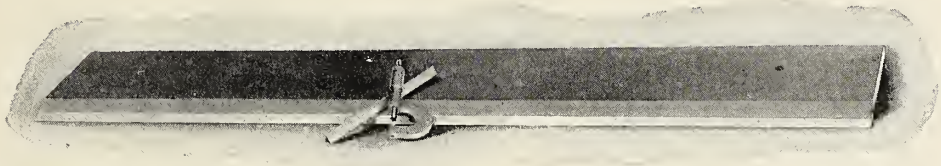
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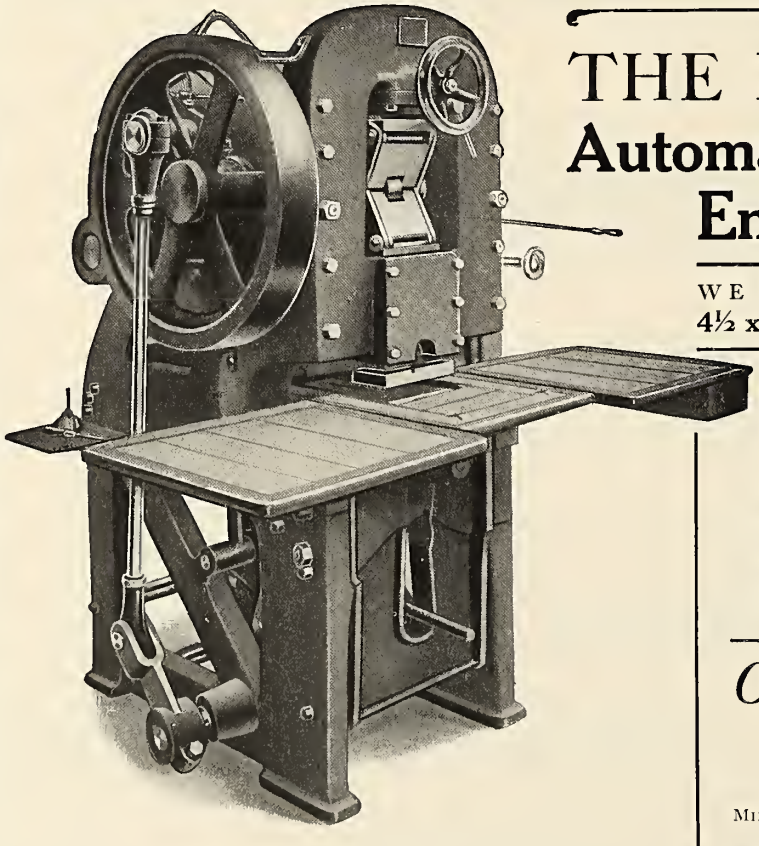
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Automatic Stamping and Embossing Press

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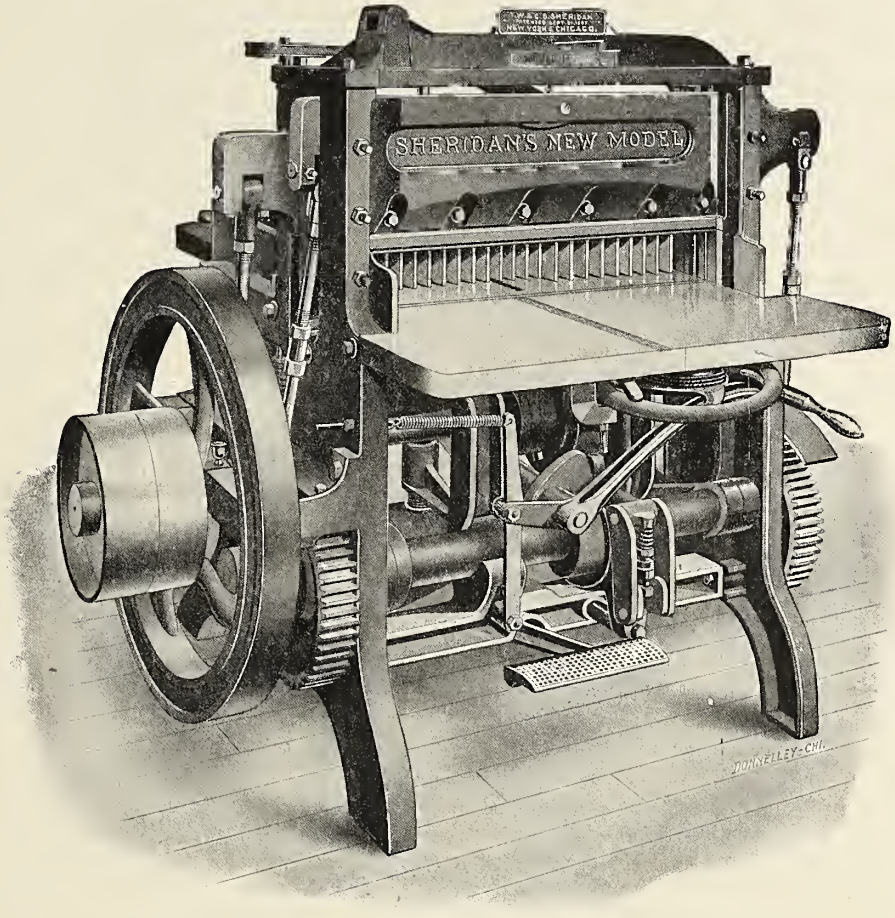
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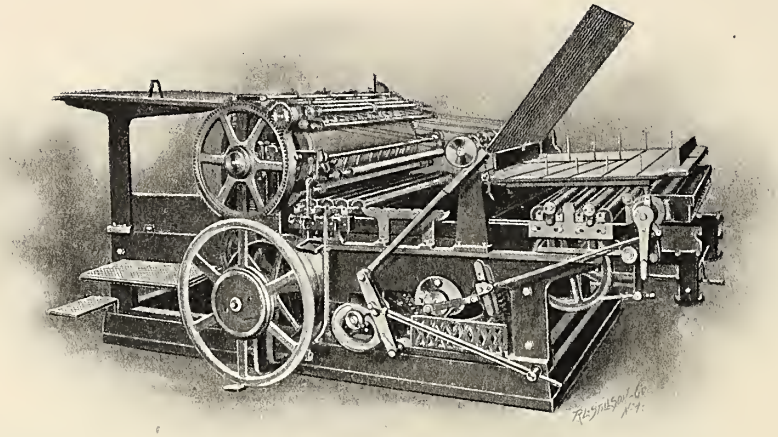
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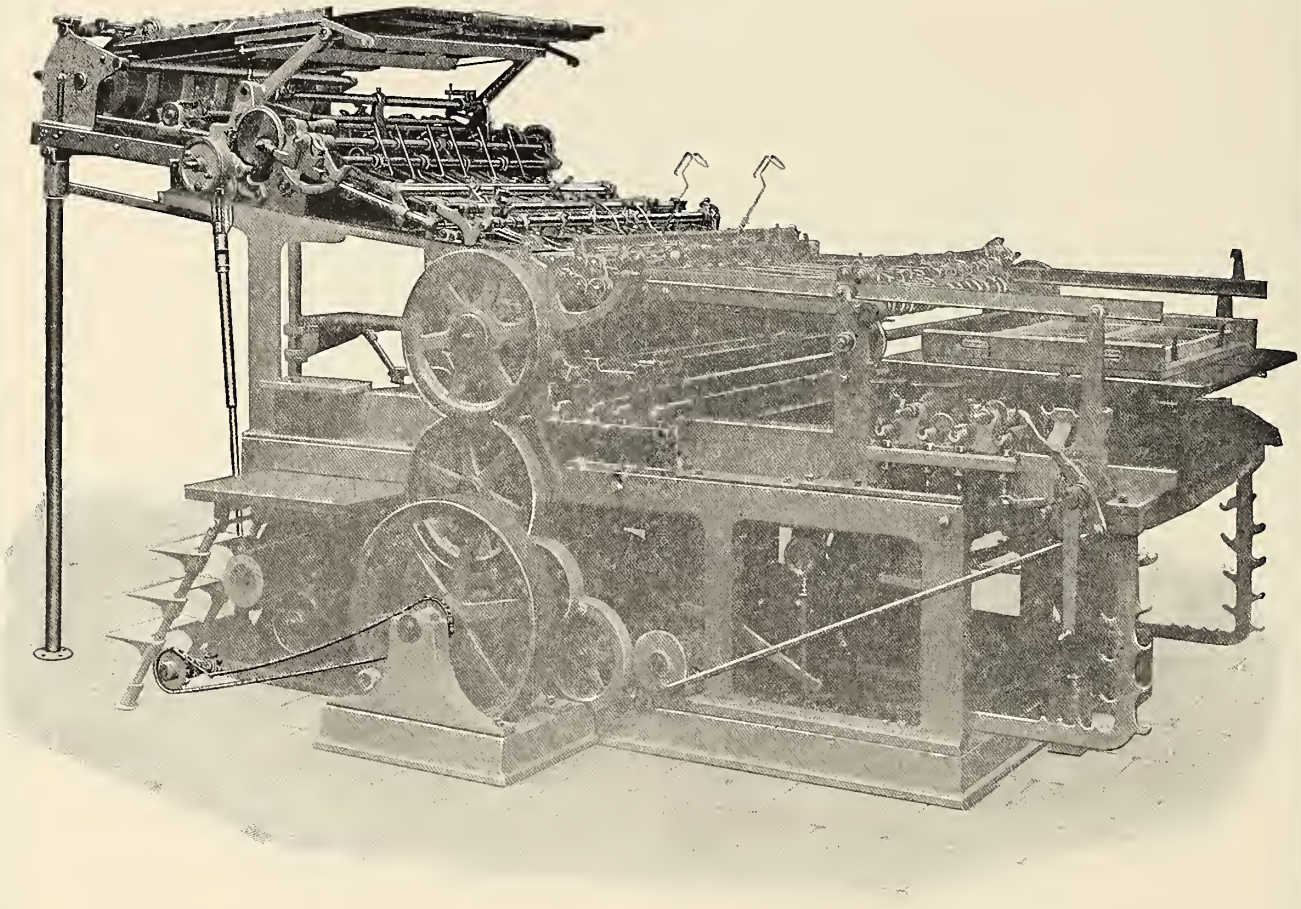
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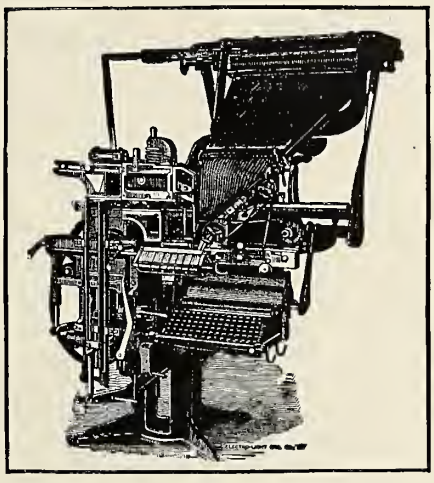
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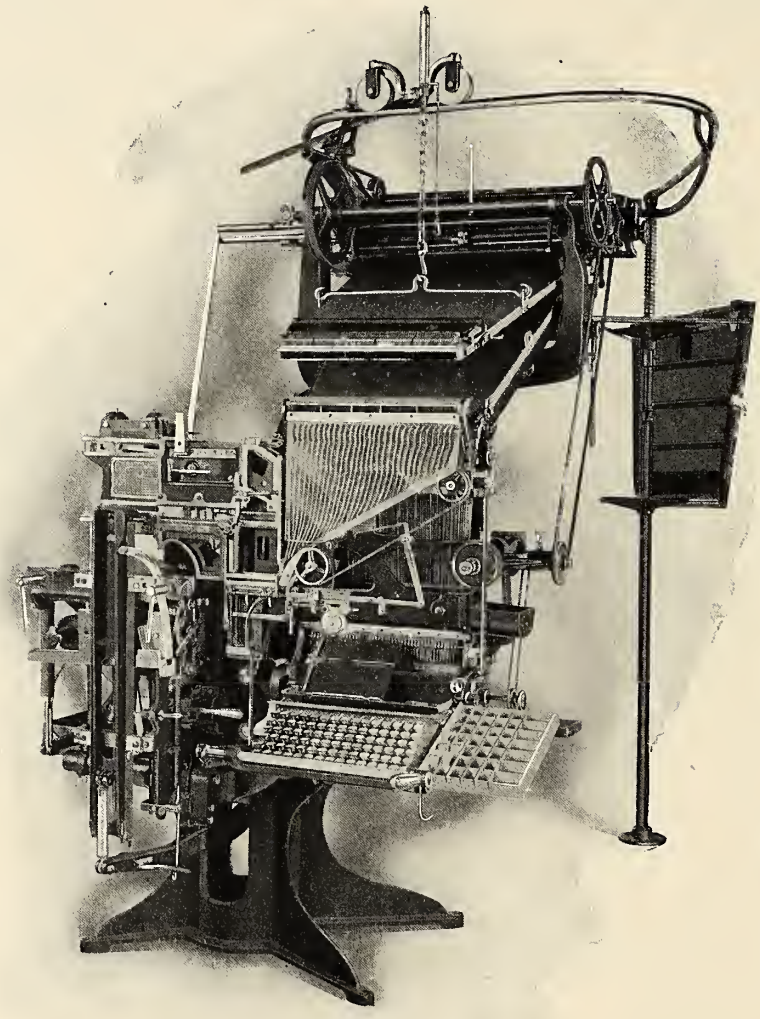
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Fitted with New Patent Automatic Magazine Quick-change Attachment

Two Magazines Both ***Full Size*** with Two ***Full*** Fonts of Two-letter Matrices



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IN our Model No. 6 we offer to Linotype users typesetting machines embodying the most important improvement in recent years, by which the difficulty heretofore experienced in using both large and small matrices in the same machines has been entirely overcome. A very great expense has been entailed in this change, as it necessitated new tools and fixtures, but we are confident that the increased advantage our machine obtains in this respect over those of other makes places us so far ahead that the expense is more than justified.

In the Double Magazine Machine, Model No. 6, the spacing of the Magazine Entrance has been altered so as to allow space proportionate to the thickness of each individual matrix and yet retain sufficient clearance on each side of the matrix as it drops from the distributor bar. This unequal spacing of the Magazine Entrances necessarily requires that the distributor bar, and also the grooves in the magazine, be cut with corresponding variations. The Front Guides on the Assembler Entrance have been located to suit. *The great advantages of this unevenly spaced Distributor Entrance are so apparent that it is needless to do more than draw attention to them* — practical men can appreciate them at a glance. The chances of a distributor stopping are reduced to a minimum and the life of the matrices is considerably lengthened, as this new distributing mechanism allows for much more wear of the combinations. The screws and other parts of the distributor and magazine remain as before.

No other Linotypes have the Unevenly Spaced Distributor Bar and Unevenly Spaced Magazine Entrances.

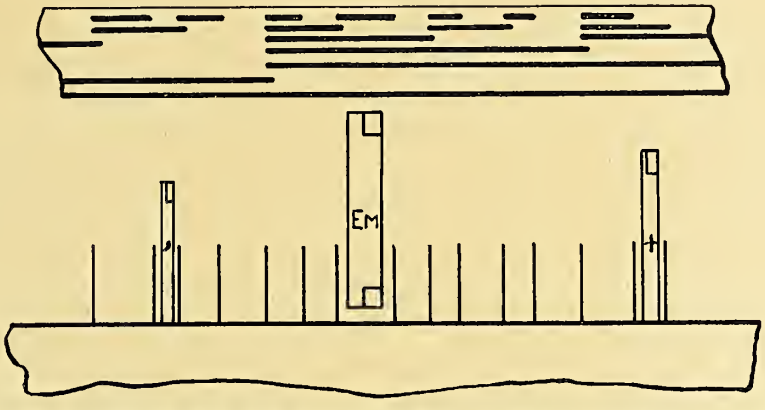


ILLUSTRATION No. 1 — Shows a section of the *new style* ***unequally spaced*** *Magazine Entrances and Distributor Bar allowing proportionate width for the different sized matrices* — as, for instance, a large space for the thick "em," a small but quite wide enough space for the narrow "comma."

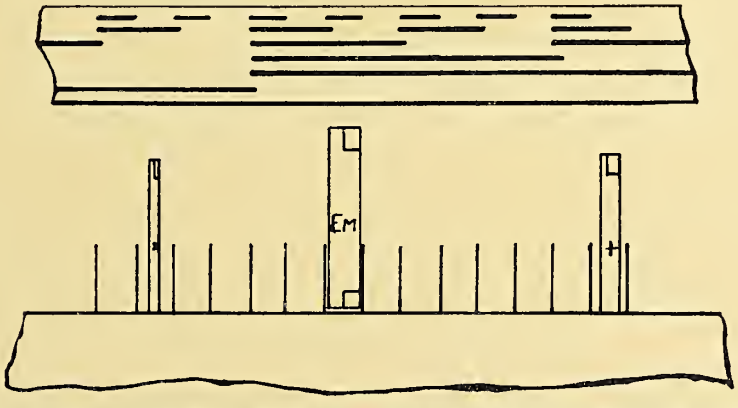


ILLUSTRATION No. 2 — Shows a section of the old style equally spaced Magazine Entrances and Distributor Bar where all matrices, whether thick or thin, have to drop through the same sized entrances, as used by all other manufacturers of Linotype machines.

CANADIAN-AMERICAN LINOTYPE CORPORATION, Limited

70 YORK STREET, TORONTO, CANADA

Walking in the Way



To hold to faith when all seems dark ¶ to keep of good courage when failure follows failure ¶ to cherish hope when its promise is faintly whispered ¶ to bear without complaint the heavy burdens that must be borne ¶ to be cheerful whatever comes ¶ to preserve high ideals ¶ to trust unfalteringly that well-being follows well-doing ¶ this is the Way of Life ¶ To be modest in desires ¶ to enjoy simple pleasures ¶ to be earnest ¶ to be true ¶ to be kindly ¶ to be reasonably patient and everlastingly persistent ¶ to be considerate ¶ to be at least just ¶ to be helpful ¶ to be loving ¶ this is to walk therein ¶ Charles A Murdock

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman street, Chicago.

INDEXED

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The Inland Printer

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XLII. No. 6. **MARCH, 1909.**

TERMS { $3.00 per year, in advance. Foreign, $3.85 per year. Canada, $3.60 per year.

U. S. PAT. OFF. MAR 8 1909

PRINTING TRADE PERSONALITIES.

BY A. H. MC QUILKIN.

NO. 1.— CHARLES A. MURDOCK.

EULOGY without discrimination is the amiable weakness of biographical literature in the printing trades. It is somewhat difficult for writers on such themes to avoid the accusation in many instances, for they usually find that the errors of their subject have been made not out of intention, but out of effort toward the right. "As a man thinks in his heart, so is he," is the Scripture truth, and it is true that "a man's motives can not be long concealed." There is also an indefinite something in the quality of the expression of his principles that rings true or false as he is sincere or the reverse — and so that which he thinks in his heart is declared to the discriminating mind, let his words be what they may. The geniality that is the expression of a good heart is a geniality that wins regard. The value is there. The sentiment which adorns the page opposite hereto could not have been composed and written by any other than a man whose mind was filled with the aspiration of the theme. And when a long and useful life in an arduous and exacting vocation is crowned with honors and the esteem of men in every walk of life, we may well consider the worth of its guiding principle.

Mr. Charles A. Murdock, of San Francisco, does not need an introduction to the printing trades. His name is well known. But as president of the new Franklin Printing Trades Association of San Francisco, which introduces not a new principle but a much neglected one, for the protection of the trade, his history is valuable for its instructive lessons as well as for the fact that his experience of all kinds of employing printers' organizations has led him to an acceptance of the principles of Arthur J. Balfour, ex-premier of Great Britain, who said: "The quarrels of men are not due to the fact that mankind are bad, but to the fact that mankind are ignorant, and the more you can encourage mutual knowledge of each other's affairs by those who have to guide the enterprise and the workmen on whom they depend for carrying out their plans — the more you bring those two classes together, and especially the more you make the workmen understand the difficulties of the employer — I am certain you will produce a class of men in this country who are fitted to deal with all questions, be they industrial or political or social, who do not exist at the present time."

Charles A. Murdock, of San Francisco, is incidentally a printer. Like many other American boys, he had no special training for anything. Born in Massachusetts, he enjoyed good school advantages till his fourteenth year, when, with his mother and younger brother and sister, he went to California to join his father, an Argonaut, who had planned to make his fortune and return in two years, but at the end of six concluded to send for his family that they might join in the pursuit. While the end sought was never fully reached, the years were happy and not wholly fruitless. To the son the schooling of experience in varied duties took the place of book-lessons. He was his father's helper in general on the farm, trading, in the postoffice, logging, or whatever offered. He studied a little, helped start a town

library, debated, danced, sang in the church choir and grew up in a normal and commonplace manner.

When he was twenty-two years of age he was appointed by President Lincoln Register of the Land Office for the Humboldt District — where he lived. The honor was great, but the emoluments were small — the salary being but $500 per annum and fees. Sales being few, fees were attenuated, and the shrinkage in greenbacks in the early sixties enforced a speedy resignation. After a brief period of service as clerk in the quartermaster's department, young Murdock followed the family to San Francisco, and for forty-four years he has grown up with the town. Successively clerk in the Indian department, bookkeeper to a stock broker and a bond and money broker, he found himself, in 1867, for the first and only time in his life, out of a job and ready for anything that meant work. A friend had loaned some money to the printing firm of M. D. Carr & Co. and began to fear he might not get it. He offered Murdock a chance to recover it and he accepted the bookkeeper's position with the firm on a small salary. He found the business congenial and concluded to stay by it. He rescued the money, got an option of partnership, borrowed money at one per cent a month and bought out his partner, the firm becoming C. A. Murdock Company, later incorporated under the same name, and the business has slowly but steadily grown.

The lack of special technical training and an indisposition to give up everything else for business success has militated against marked achievement. From the first the policy of the house has been to avoid importunity, or price-cutting, but let good work and fair dealings bring what gain they would. More pushing would have brought larger results; more concentration would have made success more conspicuous, but standing rather than size has been the aim, and moderate growth has brought content.

The Murdock Press is one of those conservative, happy-family shops, where those who came as boys are now bald-headed foremen. Good will is manifest. At one time, years ago, there was a general strike, but every man shook hands with the boss as he took his leave. When it was over, they all seemed glad to get back. There is a loyalty and regard that is worth much and when extra service is required it is not wanting.

The work of the shop is distinguished by severe simplicity and general good taste. The office style has never run to gingerbread and freaks. It was one of the first offices to adopt uniform series on a title-page or on a job, the prevalent practice being the more faces that could be displayed, the better. Years ago, before the Caxton became popular, a full series of old style was imported from Philadelphia — cast from molds a hundred and seventy-five years old, and it was consistently stuck to. It is the boast of the shop that no Ronaldson old style ever decorated it. Murdock said, when he saw its insulting lines, that any man who would use it would eat pie with a knife. Bookwork is the specialty of the shop, though catalogue-work forms a close second, and eight publications are on its list.

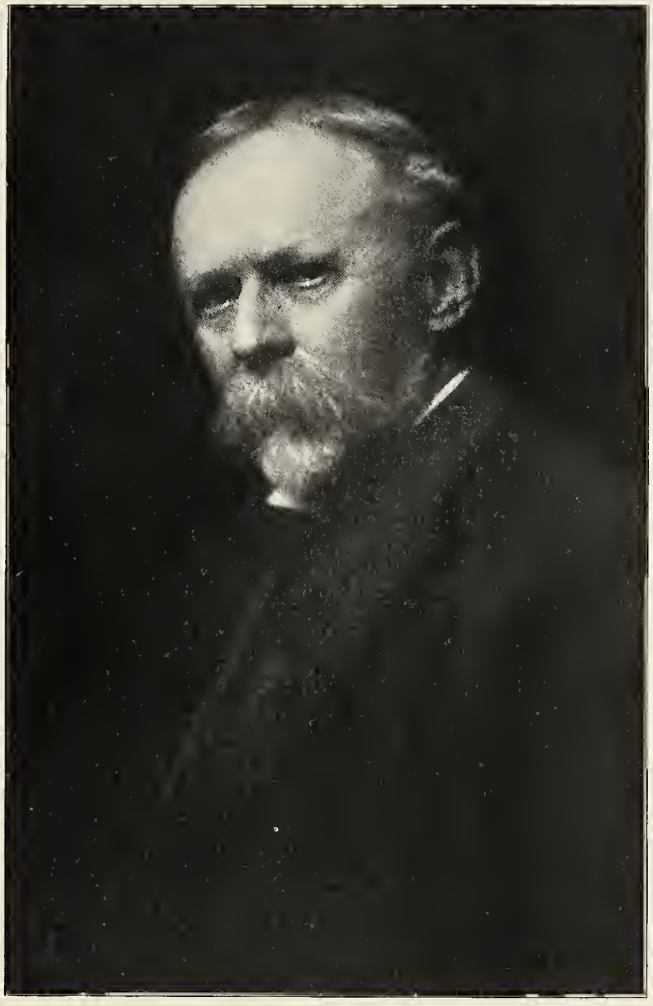
Its loss by the fire was complete, but its new plant is better than its old one, and its business has been more than regained — its last year's business being the largest in its history.

As has been intimated, the interest of its president has not been confined to business. He has always been active in church and philanthropic work, and has accepted considerable unsought public service. During these years he has served one term in the State Legislature, three years on the Board of Education, one year as a Civil Service Commissioner. He was chosen by Mayor Taylor as one of the famous appointed board that filled the places of the turned-out supervisors, and at the following election he was continued in the office for a two-year term. He is president of the Pacific Manifolding Book Company, vice-president of the Associated Charities, and of the Boys' and Girls' Aid Society, a director in several other societies, and is editor of the *Pacific Unitarian* — a position he has filled without compensation for seventeen years. He is assisted in his business by Mr. Ralph Kirkhaur Blair, a young man who is developing a warm interest and promises to be a valuable helper and a worthy successor.

A word or two regarding the Franklin Printing Trades Association, which we have referred to: It has established an advisory council. The composition of this council includes supply men, employing printers and employees. Three from each interest was considered about right, and so the council consists of nine. There is no merging of the organizations. They all remain intact and absolutely autonomous. Each interest simply sends a deputation to meet with a deputation from each of the other interests. Each deputation brings back to its parent body a report of what happened or what was reported at the conference, with such recommendations as it may see fit to offer. There are no contracts, no stipulations, no writings exchanged between the several interests. The true welfare of the trade disclosed under fair and candid discussion is considered sufficient to induce every interest to do that which is best for itself and if best for itself it must be best for the trade.

Reports of cutting prices or other usages prejudicial to the trade submitted to this council will have a pronounced effect on the credit of the firm or firms found guilty of the charges preferred.

The operations of such a council must inevitably affect all printers whether they are members of the association or not. Credit is established as much on business practices as on any other consideration, more so perhaps. And authenticated reports of bad business practices made to such a council will not only have a moral, but a very practical result. If a supply house is so involved as to continue to extend credit it will do so in the face of the fact that it is virtually assuming the customer's possible losses, and is in a sense his partner in business. Printers do not care to deal with competitors under such conditions. If a printer persists in price-cutting and is secure in his own resources, it is evident that printers brought in competition with him will see to it that he gets sufficient amusement at cut prices until he realizes his folly.



CHARLES A. MURDOCK.

The united effort of the Franklin Printing Trades Association was directed toward ascertaining the quantity and the description of all the printing and lithographic work being sent out of the city. A circular was issued to the trade reading as follows:

An increase in the volume of printing means an improvement in trade conditions.

Temporary office, Franklin Printing Trades Association, 343 Front street, San Francisco.

It is generally conceded that a large amount of orders for printing, lithographing, and products of the allied trades is sent out of our Western cities for manufacture, to the detriment of employer, employee, and supply dealer.

It is believed that a large part of this work, which rightfully belongs here, can be produced as economically on this coast as elsewhere.

For the purpose of ascertaining the volume and character of this work, etc., the Franklin Printing Trades Association asks your coöperation by filling out and returning this blank at your earliest opportunity. When all the reports have been received and the information tabulated, measures will be adopted for diverting the work to home institutions.

Name of customer, ———; customer's address, ———; character of work, ———; quantity orders, ———; purchases from, ———; address, ———; price, ———; remarks, ———.

Kindly fill out this blank and return to Franklin Printing Trades Association, 343 Front street, San Francisco, California.

The collection of statistics of the trade shows a determination on the part of the association to do constructive work on a thoroughly ethical basis. It is a foregone conclusion that a healthy development of the trade must follow when all the interests involved in it are working with sincerity for the creation of better conditions, and the result of the efforts of the San Francisco printers will be watched with particular interest.

NEWSPAPERS MUST RAISE PRICE OR REDUCE SIZE.

James Schermerhorn, publisher and general manager of the Detroit (Mich.) *Times*, the other day declared that it was his opinion that the present 1-cent newspapers will have to eventually increase their price or reduce their size.

"Newspapers give too much for the money," said Mr. Schermerhorn. "An economy in the use of white paper might work out a blessing. Newspapers nowadays are being printed by the pound. This bulkiness leads not only to loose editorial methods, but is a tremendous extravagance. Publishers should get a price that comports more with the cost of the product instead of imposing on the advertiser an undue proportion of the burden of newspaper making.

"In my opinion an increase in the price of 1-cent newspapers is inevitable, especially in the case of the more pretentious of the kind. The proprietors will have to look at the straightaway business phase of the matter instead of disposing of the product below the cost of producing.

"Owing to the heavy cost of getting out a paper, a certain amount of carelessness, or at least a lack of discrimination, has been allowed to creep into the advertising department of many newspapers, which publish advertisements that are palpably fraudulent or 'fakey.' This has arisen from the necessity of carrying a large amount of such business to make up for the deficit in the circulation end of the business. Increasing the price of the newspaper would put the paper in a position to refuse undesirable advertisements, from which the public should be protected." — *The Fourth Estate.*

Written for THE INLAND PRINTER.

"WILL A COST SYSTEM RAISE PRICES?"*

BY WILLIAM F. WHITMAN.

IF the maintenance of a cost system by printers would raise prices, none would be without such a system if he believed that would be the result, provided he had the ability to make use of it and it were obtainable from any source. Likewise, if a cost system would not raise prices, it would not be wanted by any one. Parenthetically, the need and the justice of getting higher prices for printing need not be discussed.

The various printers' clubs and associations have from time immemorial brought before their members subjects of much interest and thoroughly worthy of fullest consideration, but no method as yet has been discovered by which the results of these discussions could be chronicled in permanent form for common distribution, or put in such shape as to be accessible or referred to, either by contemporaneous printers or those who came after. Therefore, the good that ought to come from these discussions practically perishes and is forgotten almost as soon as given utterance. The subject now under discussion, cost keeping, is one that will yield visible and actual results, and its employment becomes a permanent asset which can be handed down to others. Its value, and it has a value, is enhanced by this attribute and should awaken the greatest interest.

It would not be difficult to guess that the speaker would reply in the affirmative as to cost keeping raising prices. Does not the evidence favor this view when we look about us for the practice of the most successful printers? Do we not find that those whose knowledge of costs is best developed are almost invariably the most successful, and that their success seems to be somewhat proportionate to that knowledge?

For purposes of discussion this subject divides itself naturally into three headings:

First, What is a cost system?

Second, What are some of the imaginary stumbling-blocks to the adoption of a cost system?

Third, Will a cost system raise prices, and for what reasons?

First. What is a Cost System? A cost system is a plan by which accurate bookkeeping and labor are considered jointly; it is a system by which the cost per hour is learned in any department desired. The proposition is really a simple one, and can easily be attained by the most inexperienced. The first thing is to determine in what departments it is wished to ascertain the cost, then let all expenses fall under these departments, charging to each what fairly seems to be right, but excluding no expense of any kind under any circumstances. If the expense does not seem to belong to any particular department, charge such to "Office" or "General Expense," and then distribute this total to all departments, on such a basis or percentage plan as the amount of pay-roll in each department. You thus get the exact cost of running each department for the month. These various sums divided by the total number of hours charged out, or, in other words, the number of hours which you have recorded during the month on your job tickets against the various jobs in process, both billed out and not billed out, will give you the exact cost per hour in each department. This result is as true as mathematics itself and as dependable.

Second. Stumbling-blocks. That there are many stumbling-blocks, real or fancied in our minds, is evidenced, else we would more of us be using a cost system to-day. Some eleven reasons occur to me at present, which I outline as follows:

1. The first and, perhaps, commonest deterrent, comes from conceit in the mind of the printer — the belief that he already knows all that needs to be known of costs, and that this knowledge can not be increased. This conceit is possessed alike by the large and the small printer, the size of one's business having nothing to do with it. Some of the very oldest printers and those longest in business have the greatest needs and the greatest ignorance of those needs. They are resting so implicitly on what they believe to be their knowledge of the printing business, and are so engrossed in the affairs and details that claim their time, that they are not alive to anything outside of their own conceits. They have disdain for any other person's opinion. They honestly believe that the printer doesn't live who can tell them anything, and would be ashamed and are not big enough to acknowledge such a thing, even if they did happen to see just a little of the truth. There is much more hope for the open-minded man, even though he has less to start with in the way of experience and information, than for one whose mind is closed to all suggestion. For the latter there is little chance for redemption, and the sooner he is replaced by his successors the better for the printing trade.

2. Many think the cost of keeping a system too great, but the expense is trivial, as has been shown practically in various establishments. One clerk can do all this work for a large-sized establishment, and in the smaller ones the work can be combined with other duties.

3. Some say, "What is the use of keeping costs as long as I am making money without doing so?" The only answer to this is that while you may be making money, you will make still more by keeping a system.

*From notes of an address made before the Ben Franklin Club of Chicago.

4. Undoubtedly many are deterred because they do not wish to make the effort. It is so much easier to go on in the same old way. All of us know how easy it is to drift, and a new thing strikes us as something unpleasant, involving, as it must necessarily, added effort and new thought. Now as ever, the only way to get a good thing is to work for it, and there seems to be a sort of recompense that justly deals out to us the best things for the most effort. To shake off inertness and indifference, and be up and doing, is the cure.

5. Some think and say that to know costs, and, therefore, to appreciate how much more it costs to produce work than has been formerly imagined, would be a means of losing business. Yes, it would be a means of losing business, and business that you ought to lose and would be better off to lose; business that you are selling now at less than it is costing you to produce it. You fear that if you lose the business you would get nothing to take its place, but you would. All the printing that is now being done would be done just the same.



WILLIAM F. WHITMAN.

6. Another reason why cost systems are less prevalent, is the fact that so large a percentage of the shops is owned by men who have graduated as workmen from a mechanical department, who, perhaps, were most expert workmen, but thoroughly inexperienced in business ways, and at sea in the management of office affairs and system. With them bookkeeping is distasteful, and is practiced only to the extent that absolute necessity demands. They imagine the cost to be pretty close to the actual wages paid. For instance, if one pays a compositor 40 cents an hour, he is apt to think that about 10 cents more will cover all overhead charges. How far this is from actual fact is happily becoming better known by even the most misguided, and as it is very hard to break away from old traditions and habits of thought, reformation comes slowly and painfully.

7. A popular method, and one much indulged, is to cast up costs from the books as occasion seems to demand. This method many capable printers believe to be amply sufficient. No doubt sometimes the figures arrived at are quite accurate, but they are more often misleading. In the first place, it takes a most excellent method of bookkeeping, and one that lends itself to this end, that will make it at all possible to arrive at figures even approximately reliable. The tendency is to leave out some of the items of expense as being unusual, and therefore not to be applied against the costs. This system pursued far enough would make a farce of the whole thing. It is fair to say that everything is an expense that has not added to the assets. Rather than this vague and inaccurate method, why not employ a perennial cost system which, once perfected, goes on forever?

8. Some printers think they can save the cost of keeping a system by ascertaining from those who do keep one what the average costs are in the various departments, and applying these costs to their own business. This plan has some merit, it is true, but is quite apt to be inapplicable in that the costs in that particular shop may have been arrived at in a very different manner, and therefore wide of the truth. The danger is that faith in these borrowed figures is apt to be so weak that these assumed costs are quite overlooked when it is desired to land work that seems to require low figuring. The cost per hour would be quite different in a composing-room that charges the time of its proofreaders, and, possibly, some of its distribution, and even in some cases the foreman's time, from an establishment in which none of these are charged excepting as department overhead expense. The former gets a lower cost per hour, but takes more hours to turn out a given piece of work, making the cost identical with the greater cost per hour and the fewer hours. The

only safe plan is for each plant to find its own costs.

9. A widespread and general ignorance concerning costs even in high places, where we have a right to expect a better knowledge, sometimes confronts us. In the Government Printing Office at Washington all they know of cost is what others tell them, and their estimate of the value of the composition hour is what printers in the large cities in the East charge their customers.

10. Those on the outside are apt to criticize cost keepers for figuring very low at times, accusing them mentally of keeping bad faith, not practicing what they preach, and getting no real benefit from learning the costs for which they have been spending their money. It is not fair to make such criticisms. Cost keepers are doing the best they can, and they do not pretend to be perfect, nor that they are immune from the mistakes and some of the weaknesses of their fellows. They do claim, however, that they have made improvement in their methods, and are constantly struggling for betterment.

11. Then there is the astute and clever printer who believes himself smarter than his competitors. He thinks he can run his shop more economically than others, that his management is better, that he can turn out a job at much less cost. He even tells people from whom he is endeavoring to wrest trade that he has schemes and economies that are peculiar to himself alone, and the prices he makes are quite convincing. The fact is that the costs of production vary but little between one shop and another, but such a man's adamant conceit could not be dented with a pickaxe. Coupled with this thought there is apt to be cunning and craftiness, and the desire to drive labor and hound it beyond endurance in the mad desire for self gain. Fortunately, these purposes thwart themselves in instilling disloyalty in the employee, and the reward for decency and honor and fair treatment reverts to where it belongs.

The above outlines some of the stumbling-blocks that prevent printers from installing a cost system, leaving us to consider the last division of this subject, namely:

Third. Will a Cost System Raise Prices? After you have completed and quite perfected your cost system, you will produce a ticket for each job charged out, having parallel columns — one giving the costs of production in each department, and the other the amounts you get. When you have your costs staring you in the face, and have confidence that you have produced them correctly and in a mathematical way, will you dare or wish to sell at less than that cost? You know beyond the shadow of a doubt that selling every job below cost will surely result in failure. You will drop work done at under cost as soon as you are able, or you will raise the price. If you have been making money, and still find that you have been billing out some work at less than cost, there is only one conclusion, and that is that other customers have been carrying the burden. Perhaps some of them are being charged more than is right, and in all fairness some concession should be made and the burden more equably distributed. There is less danger of overcharging than otherwise, and your gain is not apt to be jeopardized. Knowing your cost surely results in better prices.

The history of failures in the printing business, and the very meager profits that notoriously go with it, are clearly indicative of general low prices, a large percentage of which must be below the cost of production. It is probably no exaggeration to say that fifty per cent of all the printing turned out is done at less than cost, much of it at three-quarters its cost, and some at even half its cost, and worse! And that, too, without necessarily making a mistake in figuring the paper stock. The craft of the whole country is alive to the necessity for better prices, and the surest and best way to obtain them is through an intelligent process of determining costs.

Work that is given without previous estimates is apt to be billed out at too low a figure if you believe your costs less than they really are. On this point alone you may gain considerable, as it is legitimate and just that at least some profit be made on all work, and you are doing your customer no injustice in charging a profit even though your neighbor does not pursue such a course himself. Neither will you overcharge him for like reason.

Extras and alterations are often passed over without charge, or the charges are modified upon complaint of the customer, but your defense can be given with better heart and firmer belief with a true knowledge of costs to back you up. This statement is made on the assumption that costs have been generally underestimated, and that the printer has believed his charges higher than they really were. It is much easier to charge and succeed in collecting $1.01 for a thing you are positive cost you $1, than to obtain that amount if you believe it cost you only 90 cents.

Printers estimates show a variation (when the item of paper is eliminated) often amounting to one hundred per cent. It is really surprising that the difference is not greater. In the matter of cost alone there is a variance in opinion of over one hundred per cent, and for the time estimated to produce work there is an opportunity for still greater difference. One will declare that a page can be set in one hour, another is sure it can not be set in less than two hours, and each will figure accordingly. Perhaps the printer who figures he can set the page in one hour believes that hour worth 60 cents, and the printer who figures the

page at two hours that it costs him $1.20 an hour. The first man therefore has figured 60 cents for the job and the other has figured $2.40, making a difference of four hundred per cent. This same thing can be carried through practically all the departments, the pressroom, however, giving chance for less variation than the composing-room, but still easily running to one hundred per cent. The ink proposition is one of the worst. Without records to guide, many jobs of presswork are sold at even less than the cost of the ink. You have heard a Ben Franklin Club member state that folding machines would produce four thousand sheets per hour. This deluded mortal probably believes, in the absence of actual records, that thirty-two thousand folded sheets are produced in eight hours. Cost records will gradually show up the errors of these ways, and change the hopeful guess to a more correct estimate. Much needs to be known of the cost of stonework, which has generally been given away. Some jobs cost as much to lock up as they do to print.

Capitulation: Keeping costs will not only raise prices, but will show the way to better shop practices and methods, and is thoroughly educational and worth the trouble for the latter quality alone.

A cost system is the surest way of bringing printers closer together in a more consistent method of figuring. It is easier to get information on this subject now than it used to be. Little was known of costs until recently, and it is doubtful if there were a dozen printing-offices in the country that really practiced cost keeping and which could have made a physical exhibit until the past year. The Ben Franklin Club of Chicago is doing much philanthropic work educationally, and it is a wise printer who will avail himself of his opportunities. He has but to stretch forth his hand to appropriate these good things, which are the result of the united experiences of the best printers, without any cost whatever to himself, and without taking chances upon his own experience teaching him anything along this line. All that is required is to consider these questions with a mind void of prejudice and the progress of the craft will be assured, for no man will willingly give his substance away.



Illustration by Aleardo Terzi.
From *Il Risorgimento Grafico.*

HONESTY BASIC REQUIREMENT OF TRADE AGREEMENTS.

"To my mind, there is no question of the great value of the trade agreement in establishing stable conditions in any industry," said President Lynch in an address before the National Civic Federation. "I know that it has accomplished this in our branch of the printing industry, and our example in supporting and formulating such agreements has been followed by the other four international unions in the printing industry. But as in all other relations between individuals, associations or combinations, honesty of purpose is the basic requirement. If, after the trade agreement in its verbal or written form is entered into, either party to the compact resorts to technicalities or subterfuges or strained construction of the contract provisions, in order to gain an advantage, then friction, distrust and warfare ensue, and the trade agreement is broken and cast aside. Our experience has demonstrated that machinery must be provided for the adjustment of disputes that arise under the verbal or written agreements, and that when this machinery is put into motion its verdicts must be faithfully adhered to by both parties; both the letter and the spirit of the written agreement must be abided by in order that the best results may follow. With this idea permeating both parties to the written or verbal contract, industrial peace ensues, and there is gradually built up a feeling of confidence and trust which leads to improvement, better development, and more permanent and mutually beneficial relations in the industrial field."

Written for THE INLAND PRINTER.

AT THE CROSSROADS.

BY S. ROLAND HALL.

"WHAT'S the trouble, Evans?" said the society editor, as he caught up with the new man and walked out of the building with him; "you're looking glum. Come on and eat with me to-night."

Evans had not liked the society editor. He despised superficiality, and he had not come to know that the real man under the society editor's cloak of superficiality was a very different one.

He had kept much to himself since the coveted place on the staff of the *Daily News* had been secured. Discouragements had been fought and sore trials overcome without talking to any one about them. Yet, after six weeks, though he had known when he came that a hard struggle was before him, he felt anything but bright over the prospect.

As assistant editor of the Hanesville *Courier* he had been a success. He had done good work as a space-writer for several large dailies and that had stirred within him the ambition that finally put him on the staff of the *Daily News*.

But he had found the great city as a field of labor lacked many of the attractive features he had found in it when visiting. There seemed now to be little except relentless grind, hurry, selfishness and insincerity.

That night he talked freely to this man — the one he had thought he liked least among all those he had met among his coworkers. And he did it with the encouragement of only a few words — words that showed that the society editor under the shell that his long newspaper life in a great city had made hard, was just as human as people in Hanesville.

"My boy," said the society editor, when they had finished eating and Evans had finished talking, "I think I know what is troubling you most. You are wondering whether you would be better off to go back to your old work. I have been through the same experience. I started on a small paper something like the one you worked on, and I thought I ought to get on the biggest thing in the country. I have been in the thickest of the fight for twenty-two years now. They say I am the best society writer in the city. Maybe I am. But there have been times when the whirl has been almost more than I could stand. Many a night I have gone home and said to my wife — 'talk to me, talk to me about anything; don't let me think.' And if I had allowed myself to think much at those times I would have gone down and out very quickly.

"I have worked day and night, sacrificed comforts, pleasures and principles.

"Soon after I came here I had a chance to buy that paper that I first worked on, a nice little paper it was, in a pretty town of ten thousand. I could have been a prominent, respected man in that town. I could have had real neighbors and friends, a house with trees in the yard, and a garden and some chickens, maybe. I could have run a paper like I wanted to and put my best thought into it instead of writing the stuff that is demanded of me here. I would not have earned half as much as I get here, but perhaps it would have gone just as far.

"Well, I didn't do it, and somehow when a man has worked in this business a dozen years, he feels something like the fellow that stayed in jail ten years and then got out — he preferred the jail to all other places. We can get used to almost anything, you know, and after a while this furious pace — this fickle, exciting life gets to be the only thing that satisfies.

"If I had it to do all over again perhaps I would choose the other way. I don't know. It is a thing that every man has to decide for himself." He leaned back, and for a while neither said anything.

"I thank you for talking to me the way you have," said the young reporter, finally, "and since our first experiences have been something alike, here's a letter that I want you to see." He handed the editor a letter written on the stationery of the Hanesville *Courier*, which read:

"If, as you say, you are inclined to believe that life for you would be brighter and better with the *Courier* than where you are now, I would be willing to do as you suggest — sell you a half interest in the paper on terms that you could easily meet, that is ——"

"Well," said the society man, looking quickly at Evans, "what are you going to do?"

"This," replied the reporter. He drew a pen from his pocket, wrote across the bottom of the letter, "I accept your offer," and signed his name.

AN IMPORTANT OMISSION.

A Wisconsin editor was visiting in Chicago and decided to buy a new Panama hat. Going into a store, he asked the price of one that looked good to him.

The clerk replied, "Fifteen dollars."

Whereat the editor asked, "Where are the holes?"

The clerk appeared bewildered for a moment, but managed to ask, "What holes?"

The editor replied, "The holes for the ears of the ass that would pay fifteen dollars for a hat like that." — *Impressions.*

"Where are those oysters, waiter?"

"In a minute, sir; the house doctor is examining them." — *Journal Amusant.*

Written for THE INLAND PRINTER.

HISTORY OF PAPER.

NO. VII.— BY LILIAN I. HARRIS.

LOFT-DRIED PAPER.

THE water-marks which are produced in paper by the use of the dandy roll, described in the February INLAND PRINTER, date back to 1330 and played important parts in many transactions. To-day they are used to make more prominent the manufacturer's name, as the Crane Paper Company uses a crane on all of their output, while in the early days the coat-of-arms of a family, or of a king was very often seen. When King Charles I. was beheaded, in 1646, his coat-of-arms was removed from the paper and the "fool's cap and bells" was substituted, and to this day that name distinguishes a certain size of paper. Queer forms, such as dishes, urns, flowers and animals were all familiar marks in those years. The water-marks figured prominently, too, in legal cases, when manuscripts and documents were proven forgeries entirely on the ground that the date which they bore did not agree with that of the water-mark.

In the making of loft-dried paper, the same general process is followed as in all others, excepting the slight changes from the regular procedure that secure the many different finishes. Much deckle-edge paper is used at present for the making of books and for writing-papers. That edge is made by crushing and thinning the pulp, by means of a strong stream of water, as it flows out against the deckle-strap, described in a previous number, thus giving it a ragged appearance, and the edges are not trimmed as the paper leaves the machine, as is customary with other paper.

The ordinary machine-finished paper is given the polish after it passes over the many steam-heated rolls at the end of the paper machine and has been thoroughly dried. It now encounters the calenders, which are smooth-faced, heavy, metal rollers attached to the machine and arranged vertically in a stack, giving great pressure by their cumulative weight. The paper is now taken off in rolls and cut as desired, unless a finer finish is wanted, when it is supercalendered. High grades of paper, as the loft-dried and linen ledger, are treated to a process that is entirely their own.

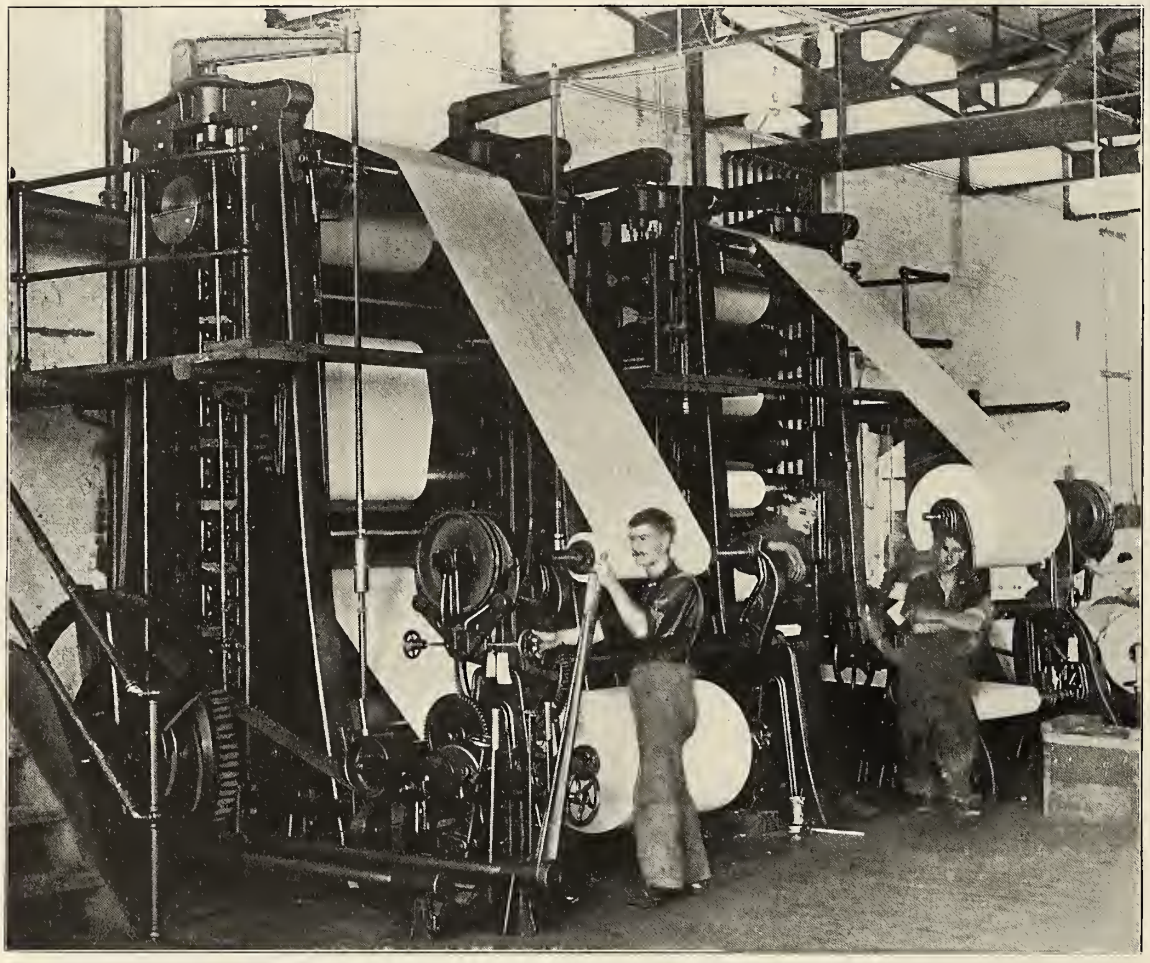


CALENDERING MACHINE FOR PAPER IN SHEETS.

As described in the last article, the loft-dried paper, while still on the web, is sent through a tub of sizing. This liquid has been made at the mill by extracting the gelatin from the horns, hoofs,

and the clippings of animals, and to it has been added alum and soap. Clippings from the East India buffalo are used in large quantities in this country. They come in a shredded form, and are boiled in vats at a low temperature, the liquid being treated by a secret process. This sizing bath is most important and it is given much attention, for the grain of the paper depends not alone on the quality of the size, but the care with which it is applied. Unless the paper has been properly sized the ruling process is an impossible one, and when the tests are made for its erasing possibilities, to the intense heat. They remove a half dozen sheets at a time, carefully folding them always at the same place over the end of a long pole resembling a toothless rake, so that the highest bars on the rack may easily be reached. Here the paper hangs upon the bars for a period of two weeks, while it is dried and thoroughly seasoned.

When the sheets are dry they are removed to the sorting room, where they are opened out and arranged in stacks, and then placed in large hydraulic presses, and are subjected to a weight of four hundred tons for about twelve hours, so that



CALENDERING MACHINE FOR PAPER IN THE ROLL.

signs of roughness will be detected upon the surface.

The loft-dried paper does not come from the machine, dried by the steam-heated rolls, but instead is cut while still damp from the bath received in the tub-sizing, and the sheets are carried to the loft where the drying process begins. This method of drying the stock is followed so that it may dry evenly and that the size may penetrate every particle of the paper. The loft where the sheets are next seen is built especially for this purpose, kept at a temperature of 100° to 120° F. When the carts arrive in the loft the stacks are rapidly lowered by boys clad like the " runners " of Ceylon, in as few garments as possible, owing the fold in the sheet caused by drying over the bars may be removed. This paper has a rough finish, as it is not calendered. It is now taken to the inspection room and placed in stacks in front of girls seated at a long table, whose duty it is to inspect every sheet on both sides and hold it to the light as well, that the tiniest blemish may be detected which would warrant the throwing out of that particular piece. Not content with that inspection, the paper is now taken to the foremen, and after the superintendent has passed upon its perfection the edges are trimmed, the paper is counted out in reams, tied in packages, labeled, and is then ready for shipment.

This stock is often given a high finish by the

sheet calenders after it has come from the loft and is to be used for ledger and fine writing paper. The sheet calenders are tall machines composed of several metal rolls placed one upon another and into which one sheet at a time is fed by the girls. The paper passes over and under the rolls until a high, smooth finish is given to it.

SUPERCALENDERING.

In order to give the paper a higher finish than that afforded by the calenders at the end of the paper machine, the great rolls of paper are taken to the supercalendering machines, which are very similar to the ones at the end of the paper machine. In finishing paper intended for magazines and illustrative work, in which the appearance may be sacrificed to its printing qualities, the paper is taken to these tall machines, composed of an odd number of metal rolls or cylinders, usually seven or nine, though sometimes eleven are used. These cylinders stand one upon another, the bottom or top rolls being heavier than those in the middle. The metal cylinders alternate with those covered with cotton or paper. As the web of the paper travels over the cylinders, the weight, together with the friction, produces a very high degree of smoothness and polish.

In supercalendering the highly colored papers made from a coarse stock, and which has been kept in the engines a long time, a very heavy pressure is required to obtain the desired finish. Fifty tons pressure is not an uncommon amount to accomplish this. Another difficulty in this operation is the even heat which is required on the rolls, or a very undesirable variety of shades will be produced. Paper for magazines, illustrative works, and some print papers, on which a high finish is desired, are also glazed on the supercalenders, after having the finish imparted by the calenders on the Fourdrinier machine. This can never be the same as that given the paper when it is brought in contact with the alternating metal and cotton or paper rolls.



WHERE LOFT-DRIED PAPER IS SEASONED AND DRIED.

PLATE OR LINEN FINISH.

Figures of any sort are given in the plate finish by means of pressure to the high grades of paper, such as bonds and linens, where a smooth, fine surface is required. The sheets are cut and arranged in piles on the table with plates of zinc of the same size, and the piece of linen from which the pattern is to be made upon the paper. Two girls work together on this finish process. The large piece of zinc is first laid on the table, then

the linen cloth, on top of which the sheet of paper is carefully laid, then a second piece of cloth and the paper again. This operation is repeated three times, then the second piece of zinc is put on top and the package is put under a press, where huge rolls pass over and back eight times. The weight of this machine gives the finish and leaves in the paper whatever the pattern was on the cloth. This is a much more expensive finish than that of super-calendering.

CUTTING.

The rolls from the calender machines are taken to the cutting room in the full rolls and are cut by means of revolving disk knives, which cut the sheets into the required size direct from the roll of paper. As each sheet passes out onto the traveling portion of the machine, it is taken off by the girl in charge and stacked ready for inspection and later reaches the shipping department — one of the marvels of the paper mill, where thousands of board feet of lumber are annually made up into strong packing-cases for the vast output of paper.



PLATE-FINISHING DEPARTMENT.

RULING AND FOLDING.

The paper to be ruled for ledger purposes, or for the ordinary tablet or writing paper, is conveyed from the inspectors to the ruling machine, which is very human in its manner of working. The stack of paper is placed on the table of the feeder of the ruling machine. Over the stack little rubber rollers go back and forth lifting one sheet at a time; they carry it over to the exact place where it enters the machine, drop it down, and return. When the sheet has been dropped by the first set of rollers, a second couple takes it in charge, shoving it on to the bed of the machine, whence it goes under the arms holding the pens, so that the lines are drawn on the paper as it passes along. After the ruling has been accomplished the sheet follows around under the machine until it reaches the stack of ruled paper, perfectly dry after its trip. The action of the machine is so perfect that an operator is unnecessary, excepting to see that the ink supply is kept even.

The folding machine is also automatic in its action and fully as wonderful as the ruling machine. The paper is fed here also by the self-feeder, which loosens the sheets one at a time and pushes them along until each is taken up by the folder. After the ruling and folding are completed, the sheets are trimmed and cut into the regulation note sizes, which is the last operation before the paper is boxed for the trade.

From the time the rags for making linen ledger paper enter a loft-dried linen ledger mill, until they appear again in the finish a product, six weeks have passed, while the cheaper grades of paper made from wood are turned out ready for use in the course of a few hours' time.

(To be continued.)

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. IV.— BY CHARLES E. DAWSON.*

ETCHING AND FINISHING ROOMS.

WE are now to consider the etching and finishing rooms, which may very well be combined. The etching bench will be at the south end (see Fig. 3), as all the light which can be gotten will be needed there; the finishing benches will be on the east side, as a steady light is desirable, although it should not be too strong. The darkroom will be at the north end, so that the sun will not shine on its window. This window, similarly to the one in the photo darkroom (Fig. 2), should have double sashes — in this case one will be plain ground glass and the other coated in the same manner as that of the other darkroom. A black blind also should be fitted so as to cut off all light when not needed.

The drying cupboard may be conveniently constructed by having a wooden frame built up out of a scantling about two inches by half an inch and covered over with a double thickness of black-twilled calico lining. The top will be made of boards and there will be a shelf inside, made in the form of a grating, on which to rest the glasses used for drying tissue. This grating should be fixed about six inches from the bench on which the cupboard is built, so that a tray of water may be

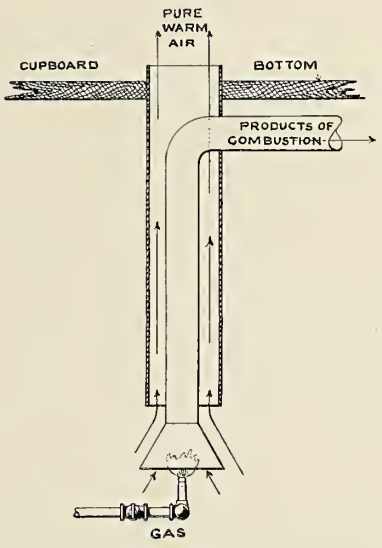


FIG. 4.

placed under the shelf and at the same time a free circulation of air permitted. The means of supplying heat to this cupboard will depend on the heating system used in the room. If steam is used, a small coil of pipes can be placed just under the cupboard, and a series of holes pierced through the bench to allow the hot air to rise up into the cupboard. In this case a deep frame of wood or metal must be arranged so as to prevent stray light from obtaining access through the perforations. If gas is to be used for heating the cupboard, the best method of applying it is to have a piece of four-inch sheet iron stovepipe (Fig. 4) let into the bottom of the cupboard, and inside this have a length of two-inch stovepipe, with an elbow so placed that it comes out of the side of the large pipe some few inches below the under side of the cupboard. This small pipe will then have an extension provided to this elbow, to take the products of combustion away. Inside the lower end, the small pipe will be provided with a common gas-burner. The heat from the burner will pass up the small pipe and cause a draught of warm air in the space between it and the large pipe. This warm air will pass into the cupboard, while the products of combustion will not. A common burner is preferable to an atmospheric or Bunsen, owing to the risk of having the latter fire-back and become useless.

The graining-box and oven are at the north end of the room, in a position farthest from the work-benches, as there is liable to be some dust when the process is in operation, which would be very objectionable to the finishers. The floor at the etching end of the room should be tiled and a drain arranged at one corner under the sink. This is desirable, because acid and perchlorid will often fall on the floor and, if it is tiled, these chemicals can be easily washed away. The remaining floor space should be of hard wood and also the benches. The heater, as shown, is in the center of the room, as the hot air rising up in the faces of the workers would be very objectionable if the heater were placed under the benches. On one of the benches should be provided a large screw-press of light construction for pressing the tissue on the copper, unless the printing-room is adjacent, in which case use may be made of the press installed there for the purpose.

The next point to engage our attention will be the printing-room for printing the molds. This should be located on the north side and outside, so that the direct light from the open sky may be obtained. A light glass roof will be all that is necessary, of a size sufficient to protect the frames in wet weather. The door being next to the darkroom the frames can be conveniently handled. The large printing-frame should be arranged on a wheeled trestle in such a manner that the whole thing can be wheeled in and out, and the printing-frame should be swung on pivots so that it can be reversed while putting in the negatives. Such frames can now be obtained from the supply houses.

The pressroom may be on the same level, or above or below the working room, but it will have to be much larger, in order to take care of the

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amount of work which will be turned out by the rest of the plant, owing to the fact that copper-plate printing is a very slow process.

THE ELECTROTYPING-ROOM.

An electrotyping-room (Fig. 5) should be part of the establishment and it need not be larger than twelve feet by twenty. In it will be located the copper baths and the steel-facing bath. The former may be made of good, sound red pine in the manner shown in the illustration, and lined with roofing pitch, first coating the wood thickly with the pitch and then ironing some stout calico on it, after which a second coat of pitch should be given. The baths should be held together with copper bolts passing through the ends, with nuts on the outer ends of the bolts. Iron may be used, but it will have to be kept well covered with asphaltum varnish, as the acid will quickly eat it away otherwise. If the roofing pitch is too hard and brittle, it can be rendered more plastic by the addition of some Trinidad bitumen, which is very plastic. The top edge of the bath should be capped with a piece of three-quarter inch wood well varnished.

A more substantial lining, and also a very much more expensive one, is of sheet lead. If this is used it should be of good thickness — not less than ten pounds to the foot — and the corners must be burnt and not plumbed with solder, as the acid will attack the solder. The lead should be well coated with bitumen varnish, applied while the lead is heated by means of a blow-lamp. This will insure its sticking well. The top edge will have to be protected with a frame of wood, the same as when pitch is used and the bottom of the bath should have about one inch of roofing pitch flowed onto it. This is to prevent any heavy plate, or anode, which may fall into the bath, from making a hole in the lead or pitch and so cause a leak. A convenient size for these baths is six feet long by four feet wide and three feet deep.

The steel-facing bath should be of stoneware, glazed inside, and will be about four feet long by three feet deep and one foot wide. All the baths should be provided with three-quarter inch copper rods, which may be of stout tubing to save expense. These should be four feet six inches long for the steel bath, and four feet three inches for the copper baths.

The electrotyping-room should be provided with a deep sink, which may be made of plain wood, the pieces clamped together in the same manner as those used for the depositing baths. It need have no lining. The floor should be of waterproof brick or glazed tile, so that the acid spilt may be washed away and a drain should be placed under the sink, with connections. The source of the electric supply will decide the arrangement of the batteries, and this will be discussed later on, after describing the pressroom, and shown in Figs. 7 and 8.

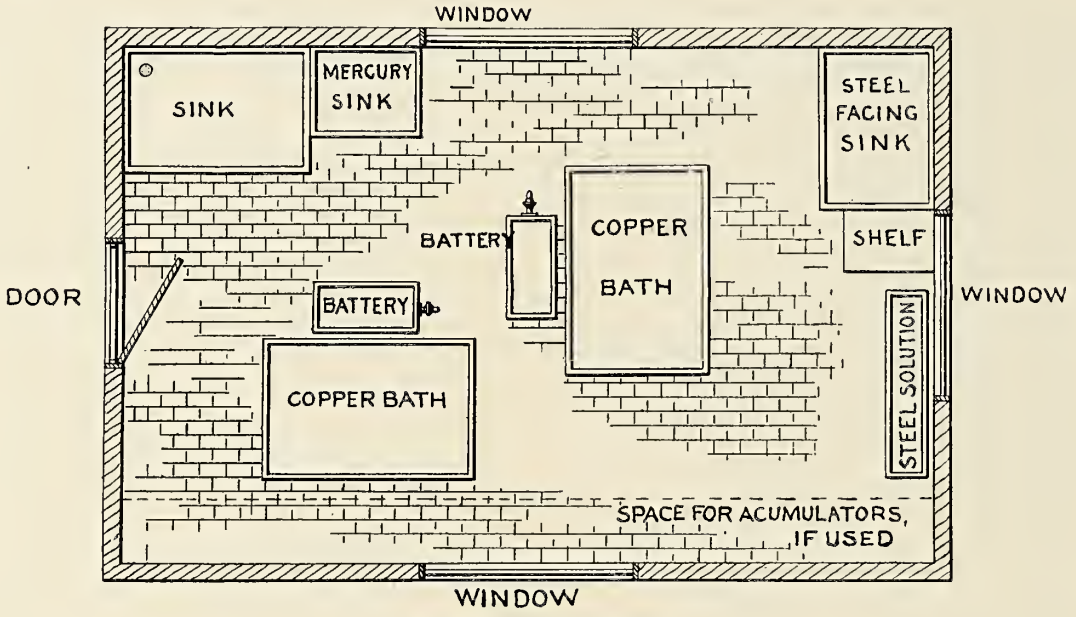


Fig. 5.— Electrotyping room.

(To be continued.)

RETIREMENT OF HENRY WATTERSON.

Henry Watterson, the veteran editor of the Louisville (Ky.) *Courier-Journal*, will never again appear in public. In a letter addressed to President Brown, of the Florida State Fair in progress at Tampa last week, Mr. Watterson says in part:

"The death of a dearly loved daughter, followed by the appalling tragedy which took from me a son who was the very apple of my eye, leaves me stranded and helpless and wholly unequal to any kind of publicity. Before I left home I cancelled all of my speaking dates and resolved never to again appear before any audience."— *Editor and Publisher.*

Written for THE INLAND PRINTER.

EVOLUTION IN LANGUAGE.

BY F. HORACE TEALL.

THE forms of English plurals are, and have long been, established beyond any probability of change. They have not always been so, for there was a time when most of the present forms were unknown, and as a reminder of that fact we still have a few words, as brethren, oxen, feet, mice, men, that have not changed, except that brothers is used as the common plural of brother. We have universally accepted rules applicable to practically all English words except the few just mentioned and a few more that have been adopted from other languages; but even our simple rules are not always so thoroughly understood as they should be by everybody. For instance, at least two formerly famous grammarians give as an example of the plural possessive "miss's shoes," which should be "misses' shoes;" and Goold Brown quotes another grammarian as using Pythagoras's instead of the correct plural, Pythagorases. These, however, are but occasional errors, and not to be considered in a record of correct usage.



Illustration by Aleardo Terzi.
From *Il Risorgimento Grafico.*

Our main reason for further consideration of plurals is to be found in the need of determining, as far as we may, to what extent foreign plurals have been displaced by regular English forms. Townsend's "Art of Speech" has been quoted as asserting a law, called there "the law of analogous usage." Mr. Townsend is not alone in saying that such a law is gradually reducing certain classes of words to a regular English basis, although his is the only work in which the present writer has seen any such name of a so-called law. Many writers have ventured to introduce English plurals where none but the foreign ones had been used, thus evincing a desire to Anglicize at least within certain limits. How far this process has prevailed — that is, in how many instances the terms have become established in the English form — is an interesting question, to which we will revert after noting a few more general facts.

Choice of plural forms, wherever there is a legitimate occasion for choice, properly rests with the writer, not with the proofreader; and this relieves the proofreader from one item of responsibility which he is too often inclined to assume. For instance, the two plurals formulas and formulæ are about equally established, so that neither can positively be called erroneous in any use, though the Latin form probably prevails in scientific use. The same is true of indexes and indices, fulcrums and fulcra, and some others, and in some cases where such assertion has been made the fact would be very hard to prove; e. g., vortex is said to have the two plurals vortexes and vortices, but the writer does not remember that he has ever seen vortexes in print except in a few grammar-books, and there it appeared only in lists of words that have two plurals. In all these cases the proofreader should leave the decision to the writer, and make no change. Even vortexes should stand if so written. But this does not preclude the proofreader's privilege of suggestion, and he may properly call an author's attention to his (the proofreader's) preference if he has one, and even ask to have a change made, but should not make the change without special authorization unless such matters in general have been left to his decision.

Recent grammar-books have not said as much about plurals as some of the older ones did, and among the older ones Goold Brown's "Grammar of English Grammars" is preëminently full,

though even that work left some points unconsidered. For words unmentioned in those books the only source of recorded information is the dictionary. Just one fact is incontestably patent, which is that usage is sufficiently confused to render absolutely impossible the formulation of rules that can be analogically applied. That is, no rule can be made that will delimit any class of these words so that one may decide that, because one is spelled in a certain way, another like it is to have the same spelling. Of the words in question, a number have one spelling and another number have the other spelling, and the difference is almost always arbitrary, the exceptions being clearly foreign words. Who can tell why we should spell heroes, negroes, potatoes, but pianos, zeros, halos? But we do it, just as it was done when Goold Brown wrote:

"Though the irregular plurals of our language appear considerably numerous when brought together, they are in fact very few in comparison with the many thousands that are perfectly simple and regular. In some instances, however, usage is various in writing, though uniform in speech, an unsettlement peculiar to certain words that terminate in vowels. . . . For nouns ending in open o preceded by a consonant, the regular method of forming the plural seems to be that of adding es, as in bilboes, umboes, calicoes, fumadoes [and he gives nearly thirty others]. In words of this class the e appears to be useful as a means of preserving the right sound of the o; consequently, such of them as are the most frequently used have become the most firmly fixed in this orthography. In practice, however, we find many similar nouns very frequently, if not uniformly, written with s only, as cantos, juntos, grottos, solos, quartos, octavos, duodecimos, tyros. So that even the best scholars seem to have frequently doubted which termination they ought to regard as the regular one."

Brown says much more about plurals, on pages 242 to 254 of the work named. Only enough is quoted here to show that in his day, half a century ago, no clear line of division existed between the two ways of spelling these plurals. A close inquiry will prove to any one that there is practically no difference between the usage of his time and that of the present. An interesting fact disclosed by comparison of one of Brown's forms with a dictionary record gives a key to the state of present and former usage, as being practically the same. Fumadoes is the word selected, and in the Century Dictionary are two quotations from two authors, one having fumadoes and the other fumados, thus showing that Brown's spelling is not the only one. A difference is shown also in regard to a much commoner word as recorded in different current works. All the dictionaries give mementos as plural of memento, but T. Howard Collins, in "Author and Printer," says mementoes is the way to spell it.

It hardly seems worth while to exhibit in detail the status of choice between foreign and English plurals, especially of words originally Latin and Greek. It seems sufficient to say that research fails to corroborate the very common assertion that such words are gradually assuming the English form. Some of them are frequently so spelled, and a few are always so; but some retain the foreign form, and probably always will retain it. Two of the last are basis and crisis. Bases and crises are the plurals, and it may be doubted whether basises and crisises have ever been seriously proposed. Some dictionaries give two plurals for many words like cactus and memorandum, placing the English forms first, as cactuses or cacti, memorandums or memoranda. But as a matter of fact cacti and memoranda are much more used than the other forms, and the foreign form prevails in many other similar instances. And this is not only true now, but has long been so.

READING NEWSPAPERS.

"The perusal of newspapers can be made a much greater source of pleasure to those who now only read when they can find no other pleasures," said a Columbia lecturer on English literature recently.

"You have perhaps noticed with what keen sense of satisfaction some people read the newspaper. Do you want to know the secret of their ability to extract enjoyment in this way? Those who can so rivet their attention to the printed page are the ones who make it a point to talk about what they have read.

"That is the secret. Try it. Read something, then tell some one about it. Do this with books as well as with papers. Soon you will notice that in reading a story you fix in your mind the things you want to relate. You get the writer's point of view, then you fix upon the points he has presented.

"At the beginning your story-telling will lack the completeness of the story as written, and you will notice that your shortcomings in this direction are due to listless reading. This will correct itself just to the extent of your ambition to become a reader for all there is in reading.

"I have given this bit of advice before and have been thanked many times by those who followed my directions. Try it and mark the results." — *Fourth Estate.*

INVITING DISASTER.

Show me the business man who gives no thoughts to his business, who neglects his trade or technical journal, and remains in ignorance of the importance things going on in his line, and I'll show you a man who trusts somebody to do these things for him, or who will have some vain regrets when he wakes up.— *Master Printer.*

COMPS WANT THE FAT.

Now, if our friend "Grape Nuts" Post will only come along with a few of his spasms after the holiday season, he will help out during the dull spell after the great rush.— *Correspondent in Typographical Journal.*

The Inland Printer

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

120-130 Sherman Street, Chicago, U. S. A.

Address all Communications to The Inland Printer Company.

New York Office: Morton building, 110 to 116 Nassau street.

Vol. XLII. MARCH, 1909. No. 6.

The Inland Printer is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

W. H. Beers, 40 St. John street, London, E. C.
John Haddon & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), De Montfort Press, Leicester, England.
Raithby, Lawrence & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
Penrose & Co., 109 Farringdon Road, London, E. C., England.
G. R. McCoy & Co., 31-32 Eagle street, Holborn, London, England.
Wm. Dawson & Sons, Cannon House, Breams buildings, London, E. C., England.
Alex. Cowan & Sons, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
Cowan & Co., Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.
H. Calmels, 150 Boulevard du Montparnasse, Paris, France.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.
A. Oudshoorn, 179 rue de Paris, Charenton, France.
Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

How to know good printing is not understood by most printers, any more than good architecture is understood by most contractors in the building trades.

An anxious inquirer wants to know why first-year apprentices at the printing trade are called devils. Hah! If he is not really trying to make a joke, we ask him to ask the foreman.

When you estimate do you aim to have a profit or merely to send in a figure the other fellow can't reach? One method is businesslike, the other savors of "spite work," which never brings adequate returns in or out of commercial life.

The wanton mutilation of expensive volumes through sheer carelessness or thoughtlessness is a reflection on our appreciation of books and sense of duty toward our neighbor. Every time one rips out a page of a catalogue to designate the article he wishes to buy, he destroys that which cost the owner money.

Printers are frightened at the multitude of detail which is given by advocates of the various plans for ascertaining cost. This is unfortunate, as the problem looks worse than it is, owing to the fact that, in order to convey a new idea to the uninformed, it is usually necessary to omit no detail and even magnify some operations which are in themselves simple.

"Artistic job printing" used to be the title of imprints made from strips of brass hammered into a board. Those were the days when the founders brought out a new letter every month, and "novel and striking effects" were made from type named like parlor cars. Some say we shall return to those good old days, for fashion repeats itself. Will the taste for fancy letters ever return, and if so why?

The article by Mr. Dippy in this issue, "Does Technical Education Pay?" should be widely read, and especially by wage-earners. He shows there are openings for the specially trained men, even in these dullish days. All can not be superintendents, and we do not advocate study solely on account of the pecuniary advantages that may accrue, but more largely because of the mental development that follows.

The unions are composed of men who look to the trade to support them. They are the crew. So the employers may be likened to captains or pilots. Suppose some of the crew want to have a boat of

their own, and start pulling up the planks to make it with, to the peril of the craft, it is certainly within the rights of the rest of the crew to hold them in restraint and ask them a few questions.

WHILE the places where the art of printing is carried on have changed from scholarly surroundings to underground cellars, garrets and dilapidated outhouses, to factories of special construction, crudity and ugliness, the time has not yet arrived where the commercial value of the influence of inspiring surroundings on productivity and quality is understood. As yet, suggestions on these lines meet with neglect if not contempt.

NOW that Kansas has a law imposing a fine of $500 for each false statement made with the intention of deceiving advertisers, perhaps Oklahoma or New Zealand or some other advanced community will make wilful deception of readers an offense. The bill in question was fathered by a successful editor, which may account for his kindly interest in advertisers and his neglect of readers, whom editors too often regard as simple-minded creatures, fit only to be cozened and cajoled.

"How long should it take to set that job?" is the weary question that the employer is always asking. "Half-an-hour;" "one hour;" "about an hour and a half" are samples of the guesses of the experts, who are all laid out cold by the announcement of the time actually taken. Thereafter follows a spirited and warm-colored animadversion on the qualities of compositors in general and one in particular — while he, unconscious soul, is stringing out time in a systemless hunt under a systemless foreman for type to set that isn't there.

THE possibilities of technical education have been aptly illustrated in Washington, D. C. The *Herald* management imported newsboys from other cities to give the local "newsies" information about how to pick out desirable places, secure steady customers, and cry their wares effectively and with the least offense. And why not? The Washington "newsies" are simply told at the start how to do certain things efficiently, which it would otherwise take time and worry to acquire, if it ever is acquired. That is the object of education, and that it is of value to newsboys is proof it is invaluable to the mechanic and artisan.

ABRAHAM LINCOLN had humor and common sense and objectivity and, having these qualities, he based his methods of arriving at conclusions on foundation principles. What he said and what he did loom larger and larger on the mind as their truth and fruit become better known of men. But the insensate drivel that has afflicted the country from the publishers who made stuff to sell in time for the "centennial spasm" shows that while Lincoln's worth is appreciated that appreciation has aroused the usual cuckoo cult of "me, too's," to hatch a brood of improbabilities to make into reading matter — pernicious — as all lies are.

LOOK on this picture and then on that: (a) "Dear Sir: We desire to call your attention to our complete equipment for the production of business-bringing literature. We are printers in the larger sense that we make a special study of the problems of our customers. We invite your consideration of our claims, and have confidence that given the opportunity we can demonstrate to you an exceptional commercial value in printers' ink through its understanding application." (b) "Dear Sir: We beg to call your attention to our unprecedented facilities for turning out all classes of printing. Nothing is too large for us and nothing too small. When you are in the market for printing we trust you will give us the opportunity to figure on your work, and we beg to assure you at this time that the perfection of our organization gives us opportunities to turn out work at a price that can not be duplicated elsewhere." Now, which letter pulls the hardest, a or b?

THE Government Printing Office was in the limelight recently and some statesmen, not above suspicion themselves, insinuated that the institution was a hotbed of graft, with employees of various degrees as grand and petty grafters. Elsewhere we print an article from the Washington (D. C.) *Herald,* which, while not conclusively clinching any argument, is interesting in that it shows what the Public Printer and his aides have to contend with. We give also a dignified statement from Mr. Donnelly, which is addressed to an inquiring representative. In commending the perusal of these articles to those interested, THE INLAND PRINTER wishes to reiterate that observation of the Government office under several administrations has convinced it the chiefs are as earnest in their desire to produce results as are the employees of private concerns. When stock is taken the office is harshly criticized. The critics talk of cost of production, and freedom from paying the landlord, but are silent, however, about the manner in which Congress and a fussy President may play shuttlecock and battledore with the management. The shortcomings of the Government office are many, but, as the *Herald* says, "most of them can be attributed to Congress." The solons have the floor and are in the public eye,

and it is a comparatively easy matter for them to make a scapegoat of the Public Printer or the office as a whole. The spirit of fraternity, however, should deter the craft from heeding or joining in the hue and cry till both sides have been heard.

A VALUED advertiser directs our attention to a matter which we might otherwise have overlooked, namely, that the present is his twenty-fourth consecutive annual contract with THE INLAND PRINTER, and expresses doubt if any other manufacturer of pressroom or bindery machinery can show a similar record. In the midst of it and, being a part of it, we are possibly somewhat blind to, or miss the full import of the significance of, what twenty-five years of activity and striving means. For a trade paper to have lived that length of time is in itself an achievement, as we are reminded by our correspondent, who writes, "We think it speaks well not only for the longevity of THE INLAND PRINTER but also for the Brown folding machine. Both must have had real merit to be appreciated by the public for over a quarter of a century."

FOLK possessed of temporary power should learn the nice distinction between self-preservation and selfishness. Self-preservation is based upon the necessity for sustaining humanity as a whole, and selfishness means that there is greater need for sustaining my existence than the other fellow's. One way or another, this truth has been remarked ever since creation, but occasions still present themselves for impressing its force upon ourselves and other people. At this time, when the social instinct is being so widely developed among the craft that the most pessimistic and the ultra-conservative are compelled to admit we are apparently on the eve of a new era, it is well to keep in mind that those organizations which are constructive in their ideals have lived the longest. The association which aims to do the most good for the greatest number by the most direct methods will make the widest appeal; it will also grip those drawn to it most effectively. The success of every organization is dependent on a certain amount of sacrifice, and the one that fully inspires the spirit of sacrifice to the greatest extent is the one that will most surely succeed.

IT is with unfeigned regret we notice that illness has compelled John W. Bramwood to tender his resignation as secretary-treasurer of the International Typographical Union. He had held office for the unprecedented period of slightly more than twelve years, holding the blue ribbon of typographical-union officialdom, and in that time many millions of dollars have passed through his hands. He was an important factor in financing the eight-hour strike, which provoked commendation from Mr. George H. Ellis in one of his annual reports as president of the United Typothetæ. Mr. Bramwood's value to his organization at that critical time was not so much that he directed the machinery for the collection and disbursement of the immense fund, or that it was handled correctly and honestly, as that the membership had confidence in its chief fiduciary official. His other principal duties — editor of the *Typographical Journal*, trustee of the Union Printers' Home and a representative of the union on the national board of arbitration — were discharged to the evident satisfaction of his constituents. The former secretary-treasurer's tenure of office embraced the most important period in the history of this old organization. He handed over to his successor a much larger and more effective business machine than he took charge of in 1896. The executive council announces that First Vice-President Hays has been selected to fill the vacancy caused by Mr. Bramwood's resignation. He brings to his new position a ripened knowledge of the needs of the organization born of several years' experience as a high official in close touch with the work and needs of the secretary-treasurer's office. Those who know him do not doubt but he will prove a creditable addition to the list of officers of the International Typographical Union, which has been exceedingly fortunate in its selections during its long career.

NOT infrequently is it urged against industrial education, and with a good deal of superficial force, that if all mechanics and artisans were to become proficient their earning power would not increase. In other words, if the average of ability is increased the average wage will remain the same. When read in the light of the popular conception of the operation of the law of supply and demand, this reasoning seems rational. But we know it is not so. Professor Noyes, of Columbia University, comes to the rescue of truth by stating the facts cogently and clearly in a recent educational magazine in these words: "Let all men become skilled, and all men will have greater rewards, because there will be a greater demand for the product of skilled labor and because skilled laborers have sense enough to bargain collectively. The output of the workers is not a limited amount, the production of which is to be divided only among a few; it is an amount limited only by the purchasing ability of the many, and their purchasing power in turn depends upon their skill. In other words, it is a pure assumption that if skilled labor becomes abundant it will also be cheap. Skilled labor makes its own elbowroom in the world. What is to be feared is not so much

abundance of skilled labor as of unskilled labor. To make all labor skilled would be to open the door to the solution of labor problems, for with skill there inevitably goes intelligence."

THE activity among graphic arts men in Great Britain and France is fairly exemplified in their trips abroad. Last year the Institute of Printers and Kindred Trades conducted an excursion to Paris which was pronounced successful from every aspect. The Institute is arranging for a tour of Germany during the coming summer, in which it is proposed to visit Leipsic, Dresden and Berlin. The visitors will be taken on a tour of inspection of the museums, libraries, schools and factories that have an interest for the craftsmen, and any employer or departmental manager is heartily invited to join the party. There is also in preparation an itinerary covering this country, in which about a score of French printers will participate. The most poorly developed imagination can see the wonderful educational value attaching to such trips, to say nothing of the spirit of good fellowship and camaraderie which they engender. Hundreds of American printermen do the continent in these days, but there are many, many more who have never made the venture — some because they had no set purpose in view, others for other reasons. We are among those who believe that a European trip is beneficial — it enlightens the mind and broadens the vision, for Europe is not a decadent, but is in the full bloom of matronly charms as it were — delightful to know and beautiful and interesting to look on. If British craftsmen can combine pleasure and business in excursions to Germany and France, and Frenchmen can invade the United States on a similar quest, it would seem that the more numerous American army can easily reciprocate. The man or organization that promotes a similar outing for Americans will bestow a benefit on printers and allied craftsmen.

THE printing-office seems to be the training-school of the average American. By all accounts, two out of three men who are in a greater or less degree in the public eye have been polished at the case and press. Wonder has often been expressed that printers are not more prosperous. The reason may be found in these biographical sketches of celebrities who have exhausted all that is to be done in a printing-office in a few months and strolled calmly on to higher honors, leaving the bones, so to speak, to lesser intellects. Mr. William E. Curtis, of the Chicago *Record-Herald,* for instance, gives an interesting account of how Senator Philander Knox happened to learn the printer's trade: "While attending college I got ahead of my classes, and at my father's suggestion went into a printing-office for a year. He had learned the printer's trade and believed if I did so I would know how to spell and punctuate and would have some knowledge about composition. I got a place on the Brownsville *Clipper,* a weekly paper scarcely larger than a handkerchief. I learned to set type, to write the news of the town, as well as rural editorials, and to pull the old Washington hand press. I did everything from keeping the books to sweeping the floor and washing the rollers. Only one other experience of my life was more useful to me than the year I spent on the *Clipper.* I am sure I could go into a printing-office to-day and set type." This is always the way. The sweeping of the floor and the writing of editorials and the pulling of the Washington hand press, keeping the books and washing the rollers, all show an earnest activity, all of one year's growth. And the rest of the force did not have to work. They went fishing — and if not fishing they were cutting bait. There are no apprentices like Philander these days.

TO LIMIT output is a more or less common device of employees with a grievance. As a matter of tactics it is seldom successful, and as a rule of action for the individual nothing could be more debilitating or demoralizing. It is refreshing to know that even those who in moments of chagrin and anger favor such a policy, are sometimes induced to see their error. A group of newspaper compositors in Chicago adversely affected by a recent decision of the arbitration board decided not to produce to their full capacity, but to set slightly more than the recognized "dead line" required. To make a test case, a foreman discharged an offender for "conduct unbecoming a union man." Considerable feeling was engendered in the composing-rooms, as many of those affected by the decision refused to coöperate with those who were working in conformance with what they called "a gentleman's agreement." The publishers were on the eve of protesting vigorously. A meeting of this union — the second largest in the country — intervened, and we have it on good authority that, without waiting for the requirements of red tape to be satisfied, there was a free discussion of the question of limiting output. It was defended, and also denounced as unfair, unmanly and immoral, appeals being made to all members to act honestly with their employers by giving them a fair day's work. Under the rules, specific and positive action was impossible — "there was nothing before the house," in a parliamentary sense. Yet one of the interested superintendents tells us that from the day of that meeting "laying down" ceased. In fact, in the

face of the flood of reasoning, argument and appeal made those in the "gentleman's agreement" decided unanimously to abandon it. When a questionable practice is given its quietus by a large union, which has a wealth of accomplishment to its credit, because it is inimical to the welfare of the workers, it should be a conclusive answer to all those who are disposed to play the game in that way. This incident has another lesson. If reports be true, the heart-to-heart talk, the frank discussion of the pros and cons of the subject, the appeal to manliness and for honesty, wrought better results than would have accrued had harsher methods been adopted. It is another victory for righteousness through the power of reason rather than through coercion and compulsion.

COMPETITION — the erstwhile god of trade — has fallen on parlous times. For a period of fifteen months we have been suffering from a more or less serious depression — living under conditions that heretofore have witnessed declines in prices. One of the phenomena of this depression is that there have been no material reductions. Two great industries are agriculture and iron and steel. In one instance production has been greatly curtailed, but the dominant element in the trade, the so-called steel trust, has set its face against what it thinks would lead to still greater demoralization — the cutting of prices. Possibly this policy may hamper weaker competitors, and some may even be forced out of business, but not less surely than would be the case if they indulged in a war of prices. Agriculture is not a highly organized industry like steel manufacturing, and though production has reached a record mark, there has been no appreciable diminution in the price of farm products apart from the influence of trusts. This is due largely to the fact that the farmer is becoming a merchant as well as a tiller of the soil. Schools of agriculture, a fine, growing and vigorous press and organization have all tended to show agriculturists the need of getting good prices. Few urbanites are aware of the growth of organizations among the farmers. A stray news item gives us a glimpse when we are informed there is an agricultural society of two hundred thousand members in Texas. Then we recall that after years and years of struggle a combination of tobacco planters has been able to make terms with the tobacco trust, whereas not long ago the complaint was that producers of the comforting leaf were at the mercy of the well-organized manufacturers. It would be audacious to say that competition had ceased to have a great influence in our life, or that it may not become recrudescent — but it can not be denied that the purpose which has actuated the steel men and tobacco growers is heartily endorsed by the great mass of those who have products to sell. Comparatively few join organizations, and these have various methods of attaining their aims, from the absolutely lawless to the passive policy of standing pat and not selling goods until the desired price is obtained. The spirit permeating the organization is, however, far-reaching. The attention given to organization in the graphic arts is in reality the expression of a protest against the evils of competition. Indeed, there are associations in existence that practically eliminate competition, and which would most likely be severely denounced by the courts, which still regard unrestrained competition as being the most effective safeguard of society. Other organizations assault competition by a campaign of education intended to show the need of profits, and how to secure them. They would restrain competition — cut its claws and extract its teeth — in the interest of the general good, and in doing so are merely keeping up with the world's procession, which no longer believes that "competition is the life of trade," though a generation ago it was folly to question the correctness of that now discredited maxim. The most suggestive utterance showing to what low estate competition has fallen comes not from a reformer or doctrinaire, but from that particularly hard-headed captain of industry, Andrew Carnegie. He steps to the front with an interview, in which he says the Government will be compelled to appoint a commission for the purpose of making prices. His idea is that ruling prices are too high. Perhaps so in well-organized industries, but what will the commission do in the case of competitive industries, where much of the product is sold at about, or even less, than cost of production? Probably the majority of our readers are interested in that phase of the iron master's proposal, notwithstanding the interesting academic problem it otherwise suggests.

HOODOO KEY NUMBER.

A certain well-known publisher will not insert twenty-three as a key number in any advertisement which is to appear in his paper. Here is a copy of a letter recently received from him by an advertising agency:

"I am in receipt of a letter from your order department bearing date of ———, enclosing a 100-line advertisement to be run for —— —— ——. We are very glad to do this, but we must insist upon a different key number; anything with a twenty-three attached to it is a 'hoodoo' as far as we are concerned. Last year I got an automobile license, No. 4323, and I was in trouble a greater part of the time until I had the number changed. I do not care about thirteen, as our offices were located on the thirteenth floor at one time and everything went along very smoothly.

"I want you to wire me to-morrow a new key number for this electro and we will insert it in accordance with your request."

A new number was wired.— *Fourth Estate.*

Written for THE INLAND PRINTER.

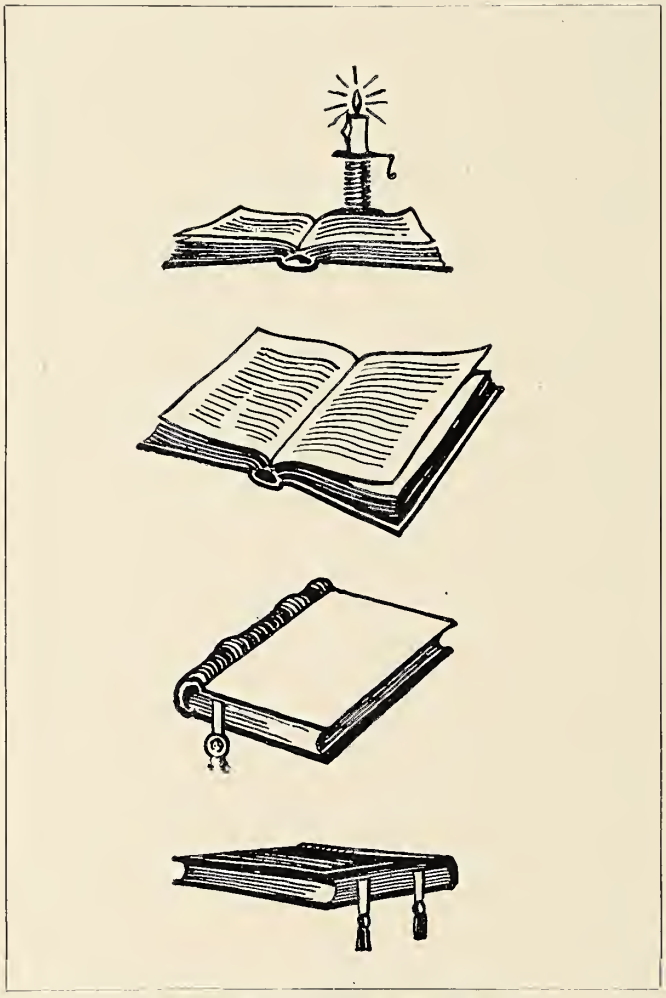
WHAT CANADA OWES TO FRANKLIN.

BY E. J. HATHAWAY.

THE birthday of Benjamin Franklin, January 17, is a date annually celebrated by the printing fraternity throughout the United States. Banquets are held in most of the larger cities, and addresses delivered in recognition of one who is looked upon almost as the patron saint of the printing craft on this continent. From modest beginnings as a printers' apprentice, he became one of the most conspicuous men of his time, winning success as a printer and publisher, and attaining a distinguished place as writer, scientist, inventor, diplomatist and statesman.

He was largely instrumental in introducing the printing-press into Canada, and he played an important part in a memorable episode in Canadian history during the period of the Revolution.

The misfortunes of the British in the valley of the Hudson were serious matters for the Canadian authorities. A strong antagonism toward the English still animated the hearts of some of the French Canadians and many of them sympathized with the United States in its revolt against Great Britain. Boston had fallen into the hands of the Continental army, and eager eyes were now cast toward Canada, in the hope that the French might be induced to join forces with them. Troops were sent to the North. Montreal was easily taken, but the Americans were repulsed in a daring attack on Quebec, and their leader, General Montgomery, killed.



Suggestions from *Il Risorgimento Grafico.*

Conquest by arms, however, was not the only means adopted to win the favor of Canada. With a view to influencing the Canadians to the cause of the Revolution, Congress, in February, 1776, appointed a commission consisting of Benjamin Franklin, Samuel Chase and Charles Carroll, to go to Montreal and open negotiations. The commissioners were authorized to receive Canada into the federation, reorganize its government, and do whatever else might be necessary to attain their object. For the expenses incidental to their end, they were granted permission to draw upon Congress to the extent of $100,000.

In all probability the plan for the commission originated with Franklin. Some time previous to this, while acting as agent for the colonies in England, he had been consulted by one Fleury Mesplet, a printer from Lyons, who had settled in London owing to political and commercial disturbances in France. Franklin was attracted by his republican sentiments, and, recognizing the probable advantages of securing a French printer in sympathy with the revolutionary movement, who could be sent to Canada to influence the people, he despatched him and his printing-plant to Philadelphia, with letters of introduction to the authorities. A pamphlet, printed for the Continental Congress, addressed *"Aux Habitants de la Province de Quebec,"* written doubtless by Franklin himself and translated by Mesplet, and designed for general circulation throughout the Canadian settlements, was one of his first publications.

The appointment of the commission followed shortly afterward. Among the recommendations of Congress to the commissioners was the provision that a printer should be sent with them. The appointment was given to Mesplet, and $200 was voted to defray the expenses of himself, his family and his printing-plant. Great confidence was felt in the successful outcome of the undertaking, not only as to the power of Congress and the commissioners to win over the Canadians, but also in the establishing of the press as a commercial enterprise.

Printing had been first introduced into the

Canadian colonies as early as 1751, by Bartholomew Green, son of the publisher of the Boston *News Letter,* the first newspaper in America. Owing to his death within a few months of his arrival, his place was taken by John Bushell, who in 1752 commenced the publication of the Halifax *Gazette.* The Quebec *Gazette* was founded in 1764 by Messrs. Brown and Gilmore. These men came from Philadelphia, and they are said to have been backed by Franklin himself. At all events, the money for the purchase of the plant was advanced by William Dunlop, a brother-in-law to Franklin, and himself a printer in Philadelphia. The men were probably well known to Franklin, and, as he had attained considerable success in his business as a printer and newspaper publisher, and was a public man of some eminence, he no doubt had aided them in their venture in his relative's name. Both of the existing Canadian newspapers, therefore, were English publications, and the French, who were largely in the majority, had never had a press to speak in their behalf.

Mesplet started from Philadelphia on March 18, 1776, with his belongings, loaded on five wagons. These were afterward transferred to boats for the trip up Lake Champlain and Lake George and the Richelieu river, and after a tedious trip of nearly six weeks he reached Montreal. By this time, however, the confidence of the commissioners in their mission had been shaken. The Canadians would have none of them. They were shrewd enough to compare the representations of the emissaries with the address submitted by Congress to Great Britain a short time before, in which the New Englanders complained that by the Quebec Act Roman Catholicism was established in Canada, a religion that had " drenched Great Britain in blood and disseminated impiety, bigotry, persecution, murder and rebellion, through every part of the world." They were now playing an entirely new tune, and under the blessed influence of republican liberty Roman Catholicism and Protestantism were now to dwell together in the most delightful peace and concord. With these two manifestos before them, the Canadian clergy advised their people to adhere to Great Britain, or at least to remain neutral.

This mission was Franklin's only notable diplomatic failure. The trip to Canada was a cruel task to put upon a man of seventy years of age, but he accepted the appointment, and braved the dangers of the journey. He met ice in the rivers, and suffered much from fatigue and exposure. Failure, however, was stamped on the undertaking almost from the outset. It had no possible chance of success, and he accordingly had to make his painful way homeward.

But Mesplet, whose whole capital was locked up in his printing-plant, had to remain in Montreal. He set up business as a printer and bookseller. During the first two years a number of books were issued. The first book printed in Montreal was published in 1776, for the Seminary of St. Sulpice. In addition to books of a religious character, he issued an Almanac, a tragedy, " Jonatas et David," written probably by one of the students for performance at the seminary, and the " Journal du Voyage de St. Luc," the first Canadian work of historical character.

In 1778 he began the publication of a newspaper similar to that issued at Quebec. The first number of *La Gazette du Commerce et Litteraire* appeared on June 3, printed altogether in French, with Valentine Jotard as editor. Mesplet, as publisher, issued a prospectus setting forth that the paper was to be a four-paged quarto, published weekly, and the subscription price was fixed at two and a half Spanish dollars a year. The paper continued publication with slight interruption, due to protests against articles reflecting on the administration or the judiciary, until June 2, 1779, when it was suppressed by order of the Governor, and the publisher and editor arrested and taken to Quebec. Mesplet remained in prison for three and a half years. He resumed the publication of the *Gazette* in 1785. The paper was now a four-page folio, printed in both French and English. All controversial matter was carefully avoided, and it thus escaped further molestation at the hands of the authorities. The Montreal *Gazette* of to-day is the direct descendant of the original publication, and is the oldest newspaper published in Canada. The Halifax *Gazette* afterward became a strictly Government publication, and the Quebec *Gazette* ceased to exist some years ago, although it lived to celebrate its one hundredth anniversary. Among its contributors were men whose names are prominent in Canadian history.

Franklin died in 1790, full of years and honors. His diplomacy in regard to the Canadian people in the strenuous years of the Revolution was doomed to failure, but he recognized the power of the printing-press as an influence in the molding of public opinion, and Canada benefited by his activity. The printing-press was unknown in the French provinces before the Conquest, but with the coming of the English there arose the necessity for a means of expression. His disinterested assistance in the founding of the Quebec *Gazette,* years before any thought of separation had entered the hearts of the American colonies, is deserving of all possible credit; and, although the erection of a press in Montreal was followed by results disastrous to the promoters, and unfortunate for the printer, Canada owes grateful tribute to the memory of one who in his own country was a patriot and a statesman.

THE INLAND PRINTER COVER.

THE cover on this issue of THE INLAND PRINTER, the second of a series of six designs cut on wood blocks, is a likeness of Nicholas Jenson, one of the most prominent of the early printers. A native of France, he was, in his early life, an engraver. In compliance with an order issued by the king directing that information be secured relative to printing from movable types, Jenson was sent to Mentz in 1458, and there acquired the art. The plans for the establishment of printing in Paris not being carried out, he finally went to Venice, where, in 1471, he began printing and typefounding. His experience as an engraver proved of great value in the cutting of



DEVICE OF JENSON.

punches for typefounding, and his work in this line surpassed all previous efforts. In "The Invention of Printing" De Vinne says, "As a printer, Jenson is entitled to high praise. None of his competitors showed so much taste and skill in the details of bookmaking. It is noticeable in every feature, in the tint and texture of his paper, in the glossy blackness of his ink, in the clearness and solidity of his impression, in the uniformity of register and of color on every page. Jenson's merits were recognized by Pope Sixtus IV., who, in addition to other marks of favor, bestowed upon him the title of Count Palatine. He died in 1482. As a typefounder, printer and inkmaker, Jenson had no rival and left no proper successor."

The accompanying is a reproduction of the printer's device said to have been used by Jenson, a device beautiful in its simplicity, and one which is to-day used with slight variations in various commercial enterprises.

In connection with the statement in last month's issue that "this form of block-cutting is very simple and presents a field for the ambitious job compositor, to whose store of initial letters and decorative material not a little may be easily added," it may interest the reader to know that the heading and initial letter on the first page of the text of this number were cut on wood blocks by a printer having had no previous experience in this line.

SECOND-CLASS "PRIVILEGE" AGAIN THE SCAPEGRACE.

The Postoffice Department reports that there was a deficit in its finances of nearly seventeen millions, and, of course, the third assistant Postmaster-General attributes it to the second-class "privilege." The Postmaster-General finds in the deficit an argument for his favorite scheme for a parcels post, and says he will advise Congress that it would tend to wipe out the deficit.

This deficit is, we much fear, always to be with us; and it will continue to be charged up to the poor publishers who "enjoy" the second-class "privilege." The Postoffice Department is not intended to make money, we are told whenever the question of the deficit gets switched from the publishers. When the question of charging the service rendered the other departments of the Government, and thus freeing the Postoffice Department from the odium of the deficit, is brought up, there is great concern for the people manifested, and their right to have their mail delivered at their doors, wherever those doors may be. If the matter of the internal conduct of the Postoffice Department is raised, there is shuffling, and nothing is done, or made known.

It has many times been made known that if the Postoffice Department was run in a partially businesslike manner — as well, for instance, as the public printing-office is run — there would be nothing in the way of a deficit to report. But so long as it is operated to transport the belongings of the officials, the seeds of the Agricultural Department, the official and personal mail of all of the departments of the Government, as well as the enormous bulk of the supplies to the postoffices of the country, and nothing is charged for the service, there will naturally be a deficit.

The Postoffice Department is a puzzle to the country. It is the least businesslike of all of the department of the Government, and the reason is hard to determine, or guess. It has been very conclusively shown that its management is archaic, if nothing worse; but nothing is done, except to talk, and the talk is not of much account.

Why are not business methods employed in the Postoffice Department? It looks very much as though the old régime of politics, pull, graft, personal favoritism, spoils, party, and general inefficiency, survives there.

It is time to quit talking about the "privilege" of the second-class rate, and get to work on the reformation of the Postoffice Department. When that is done, it will be found that the publishers will not shrink from paying their just proportion of the legitimate expenses of the transportation and handling of the mails.—*Profitable Advertising.*

CONSISTENT HOME-MARKET EDITOR.

The editor of the Downs (Kan.) *Times* refused a half-page advertisement from a traveling clothing company that made a three-day sale in that town. The editor said he needed the money, but didn't think it would be treating the home merchants right. Then he thought he had no right to accept money for their advertisement and then advise people to patronize their home merchants.—*Pointers.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

AN APPRECIATION OF AMERICAN PRINTING.

To the Editor: NOTTINGHAM, ENG., January 29, 1909.

It is with pleasure that I comply with your request to place on record some of the things that impressed me on my visit to the United States, which I made to study and see for myself the conditions under which the American printers work, and in what way they differ from the conditions which obtain in Britain.

I should like to make it quite clear that whatever I mention are my personal opinions, formed by a short but close touch with the practical man, and I am quite prepared for another to differ with my observations and who may have viewed things from a somewhat different standpoint.

We Britishers have had some glowing reports of what the American printer can do, and, again, another report from a different quarter would contradict the other. This is just according to the position of the person making the report. I am afraid that these reports lost a great deal of their value, because they were usually made by interested parties and who could not give practical suggestions, which would have assisted the British printer in his endeavor to reach the ideal which was set before him; but when one gets an insight into the working of an American print-shop, the difficulties are not so great.

Let me say right here that the circumstances and the conditions under which the British printer works are totally different from what they are in the States, and although I believe we have many things to learn from the American printer, it would not be advisable for many of the American methods and conditions to be put in force in the British Isle.

We have heard so much about the "hustle" of the American. I trust I will not offend when I say that I have seen more "hustle" over here than I saw during my visit to the States; by that I mean the hustling individual.

You certainly get a much greater production than the British printer is able to get, and still we demand a greater expenditure of energy and vitality from our men engaged in a modern printing-office. How is this? There is bound to be a reason. I can but express myself with an "Americanism." "I take off my hat to you." You are the greatest organizers of system and method in the printing craft that I know of, and it is just here that you lead all along the line.

You have shown us the value of system. Note what the point system, relating to type, has done for the composing-room. It has brought order out of chaos. You give a deal of attention to the layout of the composing-room, so that no labor will be wasted. Again, you appreciate the value of few characters, but each font is in large quantities and usually in full series.

I was much struck with your mottos and happy reminders that there was a place for everything and everything ought to be in its place.

You have good systems at work in recording time spent on a job; also records are kept of all material, etc.

What strikes a stranger first when going into the American printing-office is that you are there for business, and business is your creed, and that sentiment does not enter into your business. I find that many of your places are "open shops," and I understand that they work well. Again, I find that a great deal of female labor is employed. I saw some very good specimens of display work which were set up, schemed out for color, locked up and passed to machine by the female compositor, and the work was well done and equal to the work done by many a man claiming special artistic abilities. And, again, I found that one of my dreams was realized in America. I mean the lady Linotype operators who are employed in many offices, and who not only operate the keyboard but are capable of altering and adjusting their machines.

I find that the American compositor is well catered for by such firms as the American Type Founders Company, who supply a fine range of material and keep quite a large staff of experts who give their attention to the needs of the compositor. While this firm is still in my mind, let me say that I consider the American printer is fortunate in having so patriotic a firm, who will allow them to use their fine library of books on printing from the earliest dates, which, I believe, can not be surpassed and which is under the care of Mr. Bullen. I hope the American printer is alive to his privileges in this direction.

Let me now turn to your paying department, and one in which your organization is particularly successful. Your pressrooms are "great," with their large output, but it is not so difficult when one knows how you do it; and your long runs allow you scope for this. It seems a serious offense with you to keep your presses standing. "Keep the wheels going round" is the motto here, even to the extent of your calculating that you are paying rent for a day of twenty-four hours, and you will, if necessary, run your presses that time, employing two gangs of men. This seems to be a regular thing in some print-shops in the States. This may be "hustle," but by doing this you are not taking it out of an individual. It is your organization which allows you to do this.

In making ready a job you will do it in from thirty-three and one-third to fifty per cent less time than the British printer. The American pressman makes use of his feeder or assistant; the pressman marks up a sheet, hands it to his assistant, who will patch up or cut out just as the sheet is marked. This saves a great deal of the pressman's time and allows the press to start up much quicker than if the pressman had to do all his making ready himself. Again, the American pressman looks after two presses, turning out from twelve to fifteen thousand per day.

In Britain we have a pressman to each press, and none but pressmen are allowed to make-ready a job. This will speak for itself, I think.

You pay great attention to the materials which you give your pressmen to work with. You have an ideal method of working your plates. The metal base is a labor-saver and profit-earner, and when printing your fine deep plates, your results are just what we admire in your printing — a clean, sharp, solid job. Again you have brought science to bear in extracting electricity from paper, and by means of the neutralizer you remove one of the most annoying difficulties which a pressman on a high-speed machine has to contend with.

Automatic feeders are in general use, and you have been quick in realizing the value of the continuous feeder;

in fact, you are ready to appreciate and put into use anything that will give you an increased output.

There is some fine processwork done in the States, but it would not be fair to say that the whole credit belongs to the printer. The photoengraver supplies the printer with a plate full of color, tone and contrast, which, I believe, would be difficult to equal from a printer's point of view. You have brought all the different stages to a fine science and then brought them down to a practical basis, which, when intelligently worked, makes "perfect" printing.

A great deal of your success lies in your practicability, and the American printer is controlled by practical men. You are fortunate in having such firms as Hoe, Cottrell and Miehle, who seem to realize and appreciate all your needs in relation to presses capable of running at a high speed and still maintaining the pressure and rolling power necessary for a high grade of work.

One of your mottos reads, "Difficulties are things which show what men are." Certainly, the difficulties you have experienced have shown what your engineers are, for they have been at the back of the printer with their experience and ability and have assisted him and responded to all his requirements.

Let me note one or two things in your binderies: these are like your pressrooms, well equipped with automatic and labor-saving machinery. Gathering machines are in general use in magazine offices. Your seven-section folding machine, automatically fed, each section independent of the other, was an eye-opener to me. Again, book-sewing machines are in most binderies, using successfully the straight-needle type. Covering machines, duplex and continuous trimmers, Seybold's three-section gauge cutters and mechanical means of taking work to and from the machines are only a few of the features which all tend to make this department an interesting one and, I should say, a money-maker.

Yes, undoubtedly the American printer leads the way in fast production, but, let me say it again, it is his organization and support from his engineers which has enabled him to reach this position. I did not find that your unions had a deal to say about production, nor in any way interfered with the conduct of the place; but I think there is more demanded from you in relation to starting work at the hour than there is with us in Britain. But this is only business.

I have formed a high opinion of the American printer who controls his department. He is usually a keen worker; he likes to make records and do better work than any other body — in fact, he likes to beat the other fellow hollow. He is also enthusiastic in his work and willing to discuss his own particular methods with another practical man. He is not frightened at giving anything away. He claims that he has as much to learn in a talk with another as that person may pick up from him. I appreciate this trait in his character, for we are counted somewhat close in Britain; but there is a good deal in what an American of high repute said to me, "Those who will not show you or talk about their methods of work are trailers and not leaders," and undoubtedly every American printer wants to be a leader.

I can not close without a word about your color-plates and duplicating. I believe that the British color engraver produces a better plate, from the artistic standpoint, than is usually the case in America — by that I mean that there is a greater fidelity to the original printing in tone, detail and color; but I have no hesitation in saying that the average American color-plate is far more "printable" than the British production. The American engraver acknowledges the limitation of the three-color process in practice and works accordingly. He does not take the printing qualities out of a plate by endeavoring to get unobtainable results and which no one outside of an artistic circle would appreciate. He also knows the commercial value of the four-color process; how that it is much easier to work, more regular results are obtained when printing, and that a greater depth of tone, effect, and contrast is the result. And this is what appeals to the public, and which will always sell.

In color-printing the American color-printer will work large-sized sheets, sizes which the British printer would never think of attempting and certainly would not make a success of. Yes, in the best color houses, science, care and attention to the small things have achieved much, and the American color-printer and photoengraver deserve all credit for bringing their art to so high a standard.

In duplicating by electrotyping the American is pre-eminent. He must receive the credit for bringing this process to the state it has now reached. It was a pleasure to me to meet many of your leaders in this department, who have been pioneers in the process, and who turn out plates that are a joy to the pressman, for the electrotyper's skill has reduced the making ready considerably and given a plate which is said will work off two hundred thousand runs. Certainly, the plates are a pleasure to examine, and if all electrotypes were the same as I saw, the old prejudice against electros would soon be removed.

Here again much depends upon the fine, accurate machines which the exacting requirements demand and with which the American electrotyper is well supplied.

I was somewhat astonished to find that technical education was not further advanced than it is in the States, particularly when one realizes the scientific worker which the American printer undoubtedly is. There are some private firms which have their own schools, but this is not like a large center where research and experimenting could go on.

The I. T. U. Course is an ideal course of study in typography for home work and, on looking over the syllabus, the instruction must be helpful, for it covers a wide field and under the circumstances is the best that can be obtained for the progressive printer, but *practice is the thing that is required*, and the course is arranged so as to provide the student with plenty of it. All credit should be given to those gentlemen who are behind this course of instruction, for they are thorough and practical, and I am pleased that it is so well supported. The typographical union has done a wise thing in associating itself with this movement, being right in the front in encouraging its members to go in for the tuition.

I believe I have now said enough to show my appreciation of the American at home, but just one word, and I know you will not take it amiss. Why is he so different when away from home? It was my delight to meet when in the States many of nature's gentlemen and whom it was a pleasure and honor for me to know. But we have many who come to this country who, to say the least, are offensive, and I am afraid that our opinions of the American citizen are formed by those we meet here. But it is most unfair to you that we should do so, and it is only by getting to know each other that these wrong impressions will be removed. I trust that I have not given the impression that I am unpatriotic. Far from it. My appreciation is honestly expressed, and although we may have many things to learn from you, still I believe that there are some things which you could with advantage learn from us. But this may be matter for a future letter to your much-valued paper.

In closing, allow me to ask all the friends whom I met in the States and of whom I retain many pleasant memories, if this should meet their eyes, to "shake."

J. R. Riddell.

PRINTING ON GLASS — A DIRECT METHOD.

To the Editor: CORNING, N. Y., February 3, 1909.

Not long since I saw a process in THE INLAND PRINTER for printing on glass for transparencies, and while looking through the *International Annual* to-day I ran across the same thing — the albumen process. As this is slow and not always sure for the average printer who knows nothing of photography, I send you my process, by which I have made hundreds of lantern-slides, window transparencies and good zinc cuts:

Ink the form or cut to be printed with *good* job ink. With a perfectly clean composition roller make a transfer by lightly rolling it over the form. Then transfer the image to the glass by lightly rolling the roller over it. The glass should be free from grease — washed in lye, or a weak solution of nitric acid. Good cuts can be made by transfering to zinc in the same way, powdering and etching.

Now, should this be of any use to any one I'm glad of it, and I gladly give the results of my experiments for the valuable hints I get from THE INLAND PRINTER.

CHARLES SHUMWAY.

THE IDEAL ADVERTISING RATE CARD.

To the Editor: HOLLEY, N. Y., February 13, 1909.

At divers and sundry times during the twenty-five years I have been publishing a country newspaper I have gone to work with a firm determination to make a mathematically faultless sliding-scale advertising rate card, but always ran up against a snag. I, therefore, read with deep interest Mr. Byxbee's recent rate-card articles in THE INLAND PRINTER and joyfully welcomed the solution of the problem contained in the plan of basing rates on the total number of inches used, and applying reductions in the rate per inch to *added inches only.*

No one rate card can exactly suit every variety of local condition, but one of the chief excellencies of Mr. Byxbee's plan is its flexibility. Rates and range of prices can be modified to any degree, without destroying the mathematical symmetry of the card.

My personal experience suggests a narrower range of prices than in your sample cards, and a flat rate for all but transient business and the smaller regular orders. The cases where the user of five hundred or one thousand inches will seriously object, because the man who contracts for but one hundred or two hundred inches may get it at the same price per inch, are so few as to be negligible. The large advertiser is usually satisfied to know that nobody else is getting any lower rate than he, especially when we can show him that it is usually the large advertiser that makes us earn our money, with copy changes every week. The simplicity of the flat rate outweighs any possible disadvantage.

"Encourage the small advertiser" is the motto I would keep constantly in mind in making a rate card. Charging "what the traffic will bear" warrants somewhat higher rates for small orders, and the higher cost of handling the business makes such higher rates necessary. But the ascending scale should not climb so fast or so high as to frighten the little fellow in his first timid venture in the advertising field. To soak a man 50 cents for an inch that we are selling to the big advertiser for 10 cents or less, is altogether out of proportion to the difference in cost of production, and it tends to create the impression that advertising is an expensive luxury, to be sparingly indulged in. If the charge is reasonably low he may come again and again, until he acquires the habit, and it takes increased and regular doses to satisfy it.

I doubt if even the smaller country weeklies can safely go below a minimum of 8 cents per inch for contracts requiring copy changes every insertion, and in many cases also subject to an agency commission. The maximum rate — for one inch one time — should not be much more than double the minimum.

My experience does not bear out Mr. Byxbee's statement that the sample cards given cover practically every contract a publisher is called upon to make. With me every year the proportion of odd-space, odd-time orders increases. I want a card so complete that an advertiser can ascertain from it for himself the cost of an order for any number of inches for any length of time, and so simple that the wayfaring man, though a fool at figures, need not err therein.

It is no easy task to make a card to meet all the requirements enumerated. The nearest approach I have been able to make to it, to apply to my own publication, a weekly of 1,400 circulation, is set forth in the following foundation table:

1 inch, 25 cents.
2 inches, 45 cents.
3 to 14 inches — for each additional inch add 15 cents.
15 to 20 inches — for each additional inch add 12½ cents.
15 to 100 inches — for each additional inch add 10 cents.
Over 100 inches 10 cents per inch flat.

Below is an exact equivalent for the foregoing table in a form which makes computations so simple that it can be used alone as a rate card, and from it any one of average intelligence can readily figure the cost of an order for any number of inches:

1 inch, 25 cents.
2 inches, 45 cents.
3 to 14 inches, 15 cents per inch, plus $0.15
15 to 20 inches, 12½ cents per inch, plus .50
21 to 100 inches, 10 cents per inch, plus 1.00
Over 100 inches 10 cents per inch flat.

The sliding scale can be carried farther if desired, the amounts added to each price per inch being simply the difference between the cost of the highest number of inches in one division and what the same number of inches would cost at the next lower rate per inch. The usual form of rate card can of course be constructed from this table and used either separately or in connection with it. I make no difference in the rate for open-space contracts.

I can not wholly agree with Mr. Byxbee that no deductions should be made when plates are furnished. Here, again, special conditions may enter. The country weeklies of this vicinity receive advertising from Rochester, New York, our nearest city, which formerly necessitated from fifty to upward of one hundred inches of composition per week. At a suggestion made through our local publishers' association, arrangements were made by which this business is now sent in plates, and price deductions made averaging about 2 cents per inch. I do not know of a single publisher who is not convinced that he is saving money by the change.

Mr. Byxbee has shown me how to make a mathematically faultless sliding-scale rate card. If I could also be shown a method of merging a sliding scale with a flat rate that would be equally faultless, I think I could die happy. If, as in the foregoing table, I drop at 100 inches from 10 cents per added inch to 10 cents flat, the price for any number of inches between 90 and 100 is greater than the price for 101 inches. The same criticism, by the way, applies to Mr. Byxbee's open-space contract rates. If, on the other hand, I make the price per added inch 8 cents between 50 and 100 inches, while that overcomes the criticism just mentioned, it introduces an inequality of another sort. To illustrate: I give a customer the price, $8.40, for 80 inches. He asks what 20 inches more will cost and I tell him $1.60, making the total $10 for 100 inches. Then he asks what still another additional 20

inches will cost and I tell him $2. It may take a deal of explaining to satisfy him why 20 inches added to 100 inches should cost 40 cents more than 20 inches added to 80 inches, even though I may be able to show him that he is charged a consistently decreasing rate per inch for any increased total number of inches below the flat-rate point. Neither of these criticisms amount to much in actual practice, but they constitute a distressing "fly in the ointment" to the seeker after mathematical precision. C. C. HAYDEN.

A DOUBTING THOMAS ON THE NEW YORK SITUATION.

To the Editor: NEW YORK, February 13, 1909.

December and January were surely months in which occurred much that should have interested the printers of this big town. There is a notion prevalent here to the effect that New York sets the pace for printers in other and more benighted places. It is a part of the political war cry "as New York goes, so goes the nation." But when we think of what is doing in Boston, Chicago, San Francisco and other cities, perhaps New York is losing its leadership. Somehow our printers have lost the capacity for doing things — at least of doing the right thing at the right time. You have read how the local Typothetæ — or was it Secretary Smith of that body? — by prodigious efforts secured the attendance of about two hundred employing printers at the Broadway Central Hotel on December 28. The over-enthusiastic, the inexperienced and the optimistic knew or hoped that something would be accomplished. The people were there — an achievement in itself — and if the promoters of the meeting had proposed something for the individual good of those in attendance it would have gone through with a rush. If that something had been done, with the support of such a gathering, it would have been an assured success in New York, and have mightily influenced the rest of the country.

In my opinion what should have been done was to establish a cut-and-dried schedule of prices to be charged in every department of an office, the subdivision of the employers into five or more classes, so that all might be enrolled; the scaling of dues to belong to a cost-teaching organization so that the little fellow as well as his larger brother could join and profit by the new plan; a modestly graduated initiation fee and a secured forfeiture compatible with the business in hand and the class of shop competing. This would have proved a popular move, and I feel sure would have gone through with a hearty coöperation from all present. In this way the Board of Trade, a very excellent institution having many good features and valuable records, could have been rejuvenated and adjusted to the use of all.

But instead of this, the result of the meeting can be summed up under two heads: (1) The appointment of a committee to propose something; (2) The collection of more than sufficient to defray the costs of the meeting.

It was also agreed to meet again. The committee (augmented to fifteen) did a lot of hard and probably poorly appreciated work, and on January 25 the second meeting took place. Interest was waning, for the attendance was not quite so good as at the meeting held in the heart of the holiday season, but then holidaying is not important with New York printers. Secretary Smith read a very able document, but it was evident that it failed to hit the mark. An uneasy feeling of What's-the-matter-with-the-plan was noticeable. There *was* something awry, as the document provoked a tremendous amount of adverse comment and criticism. And the committee's manner, too, of "crowding it down the throats" of those present was rather resented.

The criticism of the plan seemed to hinge on: (1) Excessive dues, initiation fees and forfeiture or penalty clause, which was considered, or seemed to be, by many present as prohibitive; (2) The old plan of supervision of the most intimate details of a member's business to determine whether he was honest or a scalawag; (3) The Board of Trade's plan to compel members to have estimators other than their own employees to make estimates for them; (4) Enforced delays in giving the customer an estimate until all who in a remote degree might be interested in the bid had had a chance to discuss it.

These were the principal objections, though several minor ones, such as the control by a few of the knowledge of the many for instance, were fully discussed through the audience.

But the main point is that again nothing tangible was accomplished. It is a sorry fact to have to relate, but it comes on good authority that, including the fifteen members of the committee who drafted the plan, not fifteen signatures were attached to it at that meeting out of an attendance of over one hundred. And this is not the committee's fault, as it did a good thing in drafting this plan, but it is the shame of that large gathering of employers, who were there because they all recognized the desperate need of revised prices, that not one could voice the sentiments of the needs of all by advancing some sound proposition to relieve the situation and secure the coöperation and support of ninety-five per cent of those present. Even at that the thing would have been a success, as those who attended the first meeting and had given up in disgust would have come to the front after seeing something definite come out of the second meeting, and they, too, would have lent the movement their support.

Nothing was done and some few, chafing under the delay and never losing sight of the fact that something must be done and that quickly, determined on another move to get quicker action on what was the point in the whole matter — an advance in prices to keep pace with the increased cost of production. So an independent movement was started with just this one point in view:

Every employing printer of New York should do one of two things: (1) Raise his present quotations to customers ten per cent to compensate him for the twelve and one-half per cent advance in cost of production through the increase in wages and the decrease in hours, and he do so on a given date, so that the general purchasing public may know that this is a universal advance and why; (2) Certify to the committee in charge of this movement that he either has advanced his prices or is actually making a profit on his business, in which case he shall not be asked to join the movement, as the primary object is to insure every employing printer an actual profit rather than the losses which all know are at present too common.

Then there was to follow the formation of an organization with the lowest possible dues to form a school to teach the bookkeepers or proprietors how to install a cost system, so that all might actually know what it was costing them to turn out their product, and in addition the right to the cost system was offered to them free.

This was simplicity itself — getting down to first principles — and there were those who dreamed of an attendance of five or six hundred. Alas! One hundred and fifty-five promised to be present and do something. Sadder still, but sixty-two men, representing fifty-four shops, put in an appearance. Result: They went home!

This is a disgrace to the printers of New York. Will they continue to keep right on yelling at the unions for organizing? Quote the same prices as they did ten years ago, though labor, material and rent are more costly? Will they, in obedience to the job-hunger, fling prudence to the winds, cross the safety line, and offer to do work for less than it cost them? Is their shibboleth to be "Get the job, even if we lose on it — but get the job?" If not,

why don't they get out of the rut? They apparently won't change, and I suppose we shall add from day to day to the sad but interesting list of failures for 1908-9. And this bankruptcy business may not be as contagious as smallpox, but it seems to be "maughty catchin', jes de same," as the darky said of the prudent farmer's chicken protector.

What is wanted is something that will bring quick action — something that will make things easier now. But I despair of any get-right-quick scheme working in New York. I may be biased, but I can see but one organization of employers that has accomplished anything, and its progress is painfully, exasperatingly slow, but it has moved ahead. I refer to the Printers' League, and its one accomplishment is that, through organization, it has for two years already gone and for two years yet to come, absolutely obliterated strikes and lockouts and thereby saved thousands of dollars to its members and the labor unions with which it deals. It may have accomplished more — I do not know; but had that society consisted of two hundred and fifty shops instead of fifty odd it would have made this advance in price an assured fact, and two hundred and fifty shops would have been enjoying an honest profit on their labor and invested capital, instead of grumbling at the increased cost of labor and material as they are to-day.

I say this of the Printer's League because I believe its form of organization is rational and nearly perfect. But I know that it is equally possible in any form of society so long as it represents a fair number of the right kind of people — is a real organization.

So now we await with some interest the future action of the committee of fifteen. At the end of February two months will have slipped by without anything more than a large amount of talking having been done except by the customer. He's the fellow who is profiting by this delay. He is still getting his printing at ruinously low rates. He is not worrying himself into a rapid decline, because he knows right down in his heart of hearts that New York printers haven't got the sand to ask what they're entitled to.

At one of the meetings at the Broadway Central a gentleman present said he believed if some one shouted "Customer!" the lights would go out and all the printers present would take to the tall timber, and I believe he was right.

Some may say what have I done during all this furor about prices. "Have you raised yours, and how did you do it?" I hear as their half-angry, expectant tones assail my ear. Study my signature, Messieurs, and you will understand that while interested sentimentally (for the sake of auld lang syne) and pecuniarily, too, I am not actively in the fight. For the present am *hors de concours* — and glad of it. FUNCTUS OFFICIO.

MISFORTUNES OF THE "RURAL HOME."

We learn from a marked copy of the *Rural Home*, of Thayer, Kansas, that it is crippled from the fact that a fire cleaned up the printing-office, but it is now on its feet again and staggering along handing out the maudlin reading matter that is considered peculiarly suited to the farming community. The advertising matter is stimulating — that is, to start another fire. Thus:

BREATH KILLER for your bad breath, when you go to see your best girl. Make a supply for your own use and see the difference in your greeting. Full part. free.

* * *

DO YOU have weak lungs, bleeding at the lungs, and spitting blood? I know a common root that will cure this. For $1 I will tell you where to dig it, what it looks like, and how much to eat each time. It has cured others, it will cure you.

In other words the ruralite seeks to bury his breath and help his lungs by rooting things up.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THE principal event of the past month has been the amalgamation of Linotype & Machinery, Ltd., with the Mergenthaler Linotype Company, of New York, and the Setzmaschinen-Fabrik, G.m.b.H., of Berlin. The proposals of the American company include the purchase by them of the whole, or not less than seventy-five per cent, of the preferred and common stock of Linotype & Machinery at the rate of 14,700 shares of $100 each of the Mergenthaler Linotype Company for the entire issue of the British company, by direct sale by individual shareholders of their shares; an obligation on Linotype & Machinery that they shall procure the transfer to the Mergenthaler Company free from debt of the Canadian Linotype business and assets, including the whole interest of Linotype & Machinery therein; the virtual continuity of the English management of the British company; and the rearrangement of territories between the companies. On the completion of the necessary preliminaries it is intended to form a new company, to be registered in Great Britain, with an authorized capital stock of £600,000. The result of the rearrangement should be highly advantageous to the British shareholders, inasmuch as it should secure to them the early payment of dividends, of which, under present condition of competition, there was no immediate prospect. An equitable arrangement is to be made as to the various territories in which the machines of the respective companies are to be placed. Already business in the British shares, which was very dull, has been stimulated and there has been considerable business done in them on the stock exchange.

THOSE London printers that have also established works in country districts are seeing to it that their men — and women, too — are fully provided for in the way of recreation and opportunities for improving their mental status. Messrs. Hazell, Watson & Viney, at Aylesbury, have all manner of institutions in connection with the works — athletic clubs, a literary society, library, reading-rooms, savings bank, and other things — which are greatly appreciated by the workers, and now Messrs. Clay & Sons, who have large works at Bungay, in Suffolk, have erected there an institute that is intended to promote social intercourse, concerts, lectures, and other means of instruction and recreation. There is a concert hall 60 by 30 feet, with women's and men's cloakrooms, and billiard-room and accommodation for games. The women's reading-room is 20 by 19 feet. The kitchen is a spacious room, 18 by 17 feet 6 inches, and adjoining are a good-sized scullery and pantry. Opening from a corridor on the side of the concert hall are two reading-rooms, and on the other side are the women's and men's lavatories, four bathrooms and two shower baths. Nothing seems to be lacking in the way of comfort and even luxury, and the members should be able to spend their spare hours very happily and profitably in this well-contrived and nicely furnished institute which will serve as a counter-attraction to the public house.

MESSRS. CARL HENTSCHEL, LTD., the well-known London process engravers, have made a new departure in fashion illustrations. Hitherto this class of blocks, which are extensively used by dry goods stores, milliners, dressmakers, and others, have been reproduced from artists' drawings, and very unlifelike the most of them are. The firm in question have adopted the method of photographing the dresses, mantles, hats, etc., on living models and in a special studio, under the supervision of a dress expert, and have just issued their first book of examples, the

results in which are very fine indeed. For fashion catalogue illustrations the new method is a long way ahead of the old style.

A CONSIDERABLE amount of money is wanted just now for the National Exchequer, and the Government is casting about for new methods of taxation that will bring a substantial increase to the revenues. Taxes on unoccupied land, higher license duties, a graduated income tax, have all been proposed and are likely to materialize, but the latest tax proposed, that on advertisements, is rousing quite a mutiny in printing circles. In the old days of the so-called "taxes on knowledge" there was an advertisement tax that amounted to about 80 cents on every advertisement, big or little, that appeared in a newspaper, and this tax it is proposed to revive in a modified form, as well as to impose a tax, or stamp duty, upon all posted bills, as is at the present time done in France. Of course, it is only a section of the politicians who are advocating these taxes on the printer, and let it be hoped that the strenuous opposition that has been aroused may prevent their imposition. One member of Parliament puts it thus: "Would a tax on newspaper advertisements be anything but a tax on revenue? Bad as we think an income tax, it has much justification; but what about a tax on revenue, in addition to a tax on profits? Is there any great newspaper which does not spend the greater proportion of its advertising income on its news columns? What justification could there be for impounding the revenue of one particular class of traders? Is there any vice which any tax has that is not in an advertisement tax?"

ANOTHER case in which newspapers may be legislated for is in regard to the insertion of advertisements dealing with the adoption of children. At present such advertising offers an easy means of getting rid of children and encourages the nefarious practices of the baby farmer. In this matter both judges and lawyers agree that it may eventually become necessary for the legislature to take steps to make newspapers satisfy themselves of the good faith of the advertisers before accepting this kind of advertisement. This alteration in the law, however, will not affect reputable newspapers, which at the present time do not insert this class of advertisements in their columns.

THERE is to be an Imperial Press Conference in London this year, when gentlemen from all the British possessions are to meet and confer on press matters, and considerable preparations are even now being made for their entertainment. The proceedings will open with a banquet given to the delegates by the press of the United Kingdom, and the Prince of Wales has signified his intention of giving a garden party at Marlborough House, while the Government is giving an official banquet. The Lord Mayor will entertain the delegates at the Mansion House, and there will be a reception by the Duke and Duchess of Sutherland at Stafford House. It is also proposed that the visitors shall have an opportunity of inspecting the manufacturing districts and the planning of a tour is under consideration.

THE Edinburgh printers have again memorialized the employers for a reduction of two-and-a-half hours per week, bringing the number down to 50; an increase of 1 cent per 1,000 ens on the scale of prices of the piece hands, and 1 cent per hour on the time men's rates. The associations concerned are the Edinburgh Typographical Society (1,100), Edinburgh Machine Branch Scottish Typographical Association (600), Bookbinders' and Machine Rulers' Consolidated Union (350), Amalgamated Society of Lithographic Printers (350), Amalgamated Society of Lithographic Artists, Engravers, etc. (70), Amalgamated Society of Warehousemen and Cutters (100), Federated Society of Stereotypers (80). Of these the bookbinders, lithographic printers and litho-artists already work the fifty hours' week, and in the memorial to the employers they supported the proposal that this should be the maximum week all round. The masters have replied that unless a similar reduction of hours takes places in other towns they can not comply with the demand, and this has roused the men to make further demands, among which are: No reduction to be allowed for spoiled work; minimum wage to be $8 per week; should a workman be absent from work through circumstances not under his control he shall be paid for any overtime he may work, although he has not put in his full time during the regular hours. What may be the outcome of the dispute it is difficult to foresee, as both sides are determined to be firm; possibly there may be a strike in the near future.

GOOD work is being done by the Institute of Journalists in caring for the orphans of members who have died, and to increase the funds available for this purpose there has been issued what is called the *Press Album*, a volume that has been edited by Mr. Thomas Catling, under the auspices of a committee of newspaper men. Any profits arising from the sale of the book are to be devoted to the purposes of the orphan fund. There are twenty-five full-page illustrations, and the contributors include the president of the Royal Academy, the president of the Water Color Society, the president of the Royal British Society of Artists, and other distinguished painters. The literary contributors include the poet laureate, Miss Braddon, Miss Marie Corelli, Sir A. Conan Doyle, the Bishop of London, Jerome K. Jerome, and other well-known authors. An edition de luxe is issued at a guinea, the ordinary edition being priced at 2s. 6d. The illustrations are most artistically reproduced, and the book is one of the choicest productions of the year. This is becoming a popular method of raising money for charitable purposes, and a most successful one, as exemplified in *Printers' Pie*, *The Flag*, and other publications that have been brought out for similar purposes. Of course, all the contributors and other workers give their services free, and the papermaker and printer, not to be outdone, usually give their portion of the work without charge.

A HOPEFUL feature in the paper trade is the growing demand for really high-class writing-papers, and many orders have been going to the English and Scotch mills in spite of a considerable continental competition in this class of paper. It is really wonderful with what a poor class of letter-paper the ordinary Briton puts up with for both his business and his private correspondence, and it is high time that he awoke to the need of having his stationery on a par with his other surroundings. The really fine papers of the United States, although higher in price than the native product, have not yet been pushed in this country to the extent they might be, and a good market should be the reward of any firm with sufficient enterprise to push them thoroughly, and especially in the packeted form, in which they make attractive selling stock. The thing would have to be done thoroughly, though, and not — as a leading American house did some years ago — be advertised freely and yet have no stock available to supply orders.

A NEW bronzing machine has been introduced by Messrs. Geo. Mann & Co., of Leeds, a feature of which is that all the excess bronze not used on the work passing through the machine is returned automatically to the bronze feedbox. This motion not only returns the bronze to the bronzebox, but returns it to the exact position or compartment of the box — this latter being divided — from which it was originally fed. There is also a novel method of brightening up bronze which has passed through the machine once or twice. A small hopper containing six or

seven pounds of bronze is at one side of the machine, and by throwing over a small handle a little of the new bronze is mixed with the bronze passing through the machine, the whole of the metal being thus generally brightened up. Another feature is the collection of the dust from the back dusting rollers. This dust, which would otherwise be thrown into the room, is collected by means of an exhaust fan and deposited in a cabinet alongside the machine. The bronzer is also fitted with a sheet-jogger on the delivery-board, which does away with the necessity for constantly straightening the sheets or assisting their delivery. The speed of the machine is from 1,250 to 1,300 per hour. The same firm has introduced a new offset rotary press for color and commercial work, which has great possibilities, as it will print in one, two or three colors, while it takes but ten minutes to change the machine into a perfecting printing-press, printing one or two colors on one side of the sheet and one on the other. It can print from the ordinary plate instead of a reversed plate by a "double offset" process. This should be of great value, as a printer can use the machine interchangeably with an ordinary rotary machine. Another simplified form of the machine perfects work in one color at the rate of 2,000 sheets per hour, and it can also be used as a two-color for printing in names, etc., in invoices or checks, without laying down fresh plates, the plate which has the name only being required. The Printers' Managers' & Overseers' Association has inspected the new press and speaks strongly in its favor. An offset press is also in course of construction by Messrs. Bently & Jackson, of Bury. It is being built under the Rubel patents and will shortly be put on the market.



"NO, THANK YOU. I'M TRYING TO BE GOOD."

Illustration from January blotter issued by the Troy Times Art Press, Troy, New York.

THE hit of the season here has been the Queen's Book of Photographs, a selection of snap-shots taken by her Majesty and reproduced in half-tone in a neat portfolio, that retails at 60 cents. Nearly all the leading newspapers of the country have taken up this book as a side line, and its sale has gone into many hundreds of thousands of copies. The pictures in themselves are not of a very high-class character, being very ordinary amateur work, but they are interesting as depicting royalty in its unofficial state, and many of the pictures have quite a commonplace appearance.

SOME very ingenious railway ticket-printing machines have been introduced from Germany, and, although there is not a great demand for this class of appliance, it shows a want of enterprise on the part of our engineers to allow themselves to be forestalled by the foreigner in this particular line. These machines can turn out up to 76,000 tickets per hour, printed, numbered, perforated and counted. They are small, compact and substantially constructed, and, considering their wide range of work, require but little driving power.

Compiled for THE INLAND PRINTER.

INCIDENTS IN EUROPEAN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

ACCORDING to the new city directory, Berlin has 710 printing-offices. In its forty-eight suburbs there are 149 offices.

FOR its last fiscal year the Government Printing-office of Germany reports an income of 11,922,500 marks and an expenditure of 8,146,928 marks, giving a surplus of 3,775,571 marks ($898,475).

THE *Klimsch Directory of the Graphic Trades* lists the following graphic trade schools and classes in Germany: At Leipsic, Royal Academy of the Graphic Arts and Book Trades; Printers' Instruction Institute (established by the Leipsic Master Printers' Society and subventioned by the city); Technicum for Printers (private school of Julius Mäser). At Berlin, Trade School for Printing Apprentices (the city furnishes the rooms, as well as heat and light). At Hamburg, Postgraduate and Trade School of the Printers' Society. At Munich, Postgraduate Technical School for Printers (established by the city, and means for practical instruction furnished by the Munich Master Printers' Society). At Stuttgart, Trade School for Printing (subventioned by the masters, the city and the State). At Dresden, Postgraduate and Trade School (kept up by the local printers' society and aided by the city and State). At Barmen, classes for the printers' trade at the Industrial and Art Products School. This list is not complete, as it lacks the trade schools and classes at Strassburg, Düsseldorf, Hanover and Magdeburg.

THE Master Printers' Association and the Typefounders' Association of Germany have taken steps to combat the evil of reckless starting of new printeries and the ruthless price-cutting generally indulged in by these embryo concerns. They have mutually agreed upon the following compact, to be in force from the beginning of this year: Typefounders, rule makers, material furnishers and their agents shall not sell to parties purposing to start new printing-offices unless they pay at least one-third in cash, and the remainder in equally divided instalments within two and one-half years. Not only all the concerns which are members of the typefounders' association, but other foundries, rule makers and material furnishers, and their agents, have obligated themselves not to sell to printers who are pointed out to them by the master printers' association as price-slashers. On the other hand, the administration of the printers' association has agreed to restrain its members from purchasing material from the founders and supply houses who do not acknowledge or carry out the agreement entered into

between the associations, or who are considered cutters of the prices of type and other material. The logic of this reciprocity is quite apparent. A court composed of members of both associations is established, to which are to be referred all violations of the agreement and which is also to sit in judgment upon questions of price-cutting, etc.

DENMARK.

THE subject of improvements in schoolbook typography, having for their object the conservation of good eyesight, now being on the tapis, it may be interesting to note that the Ministry of Education of Denmark has made some new regulations for the printing of schoolbooks and texts. The types should be sharp and clear, and the height of the lower-case m, n, u, should be not less than 1.5 millimeters. The matter must not be set solid, and the space between the lines should be about 2 millimeters, thus allowing the use of two-point leads. In using type of smaller body than ten-point, the space between lines must be 3 millimeters or over, to obtain which four-point leads are to be used. Notes and annotations may be set in type whose lower-case is not less than 1.25 millimeters high. The width of the lines should not be more than 100 millimeters (a little less than four inches). The use of roman type is preferred.

PALESTINE.

AS SHOWING how modernity is now invading the holy land, it is noted that the compositors on the two Hebraic dailies, *Hazewi* and *Hazewe elth*, of Jerusalem, about the first of last December indulged in a strike, which lasted ten days and was accompanied by some of the antics of tyros in unionism. The strike was lost, because of insufficiency of sustaining funds in the union treasury, but meantime the two papers had to suspend publication. Singularly enough, the strike had nothing to do with wages, but was begun because a proprietor had mistreated an apprentice, for which, as a punishment, the printers' organization had assessed a fine against the offender, which he at first was inclined to pay, but was persuaded from paying by the entreaties and arguments of other employing printers.

HOLLAND.

AT an early date, Erven Bohn, of Harlem, will publish, under the title "Fonderies des Pays-Bas du XVme au XIXme Siècle," a comprehensive work dealing with the art and business of typefounding in the Netherlands. The compiler of the work, Ch. Enschedé, a well-informed typographer, will have at his command the rich assortment of material possessed by the house of Enschedé & Zonen. The numerous specimens of early types will not be photographic reproductions, but will be printed from types cast from the original matrices of the fifteenth, sixteenth and seventeenth centuries.

FRANCE.

THE lithographic houses of Paris have requested the Ecole Estienne to restrict the number of pupils taking courses in stone-engraving and color-lithography, as the number of workers in these branches now out of employment is very large. The workmen themselves have posted notices informing parents sending sons to the Estienne school, with the purpose of learning these trades, that they have no guarantee of obtaining employment in the future.

SWEDEN.

A NEW tariff of wages in the printing trades of Sweden has been agreed upon between employers and employees. It covers the whole country and is for a term of five years. It regulates the wage and work conditions for all classes of workers — journeymen, assistants and apprentices, both male and female. The cities and villages are divided into six wage classes, according to local conditions. Compared with the previous wage-tariff, which expired December 31, 1908, the increases in wages average about ten per cent. These are so apportioned, however, that the formerly well-paid group receives but a small addition, while the poorly paid groups obtain better pay, in some instances as much as twenty-five per cent.

SWITZERLAND.

NICOLAUS BENZIGER, head of the Catholic publishing house of Benziger Brothers, of Einsiedeln, died on November 24, last, at the age of seventy-nine. The Benziger house has branches in New York, Cincinnati and Chicago, and is one of the largest producers of Catholic literature in the world, enjoying the especial patronage of the Pope. Three sons of the deceased now conduct the business, of whom two look after the American branches, while the third superintends the establishment at Einsiedeln.

ABOUT ORIGIN OF SPENCERIAN PENMANSHIP.

Uncle Robert C. Spencer writes like his father, Platt R. Spencer, who wrote the Spencerian copybooks, and thus fathered American writing. He was sitting in a big chair at the Hotel English, at Indianapolis, recently, when he had occasion to make a note or two on a piece of paper. Though he "slung" a lead-pencil recklessly enough, the production was just like those beautiful lines at the top of the page that all American boys and girls, before the days of the vertical writing fad, spent hours in copying.

"I was," he said, in admitting that he was related to beautiful writing, "the eldest of six sons. Father's parents, who were of English stock, moved out on this side of the Alleghenies in about 1810, when he was ten years old.

"They settled near Cleveland, and my father was reared in that setting which staged the early careers of John D. Rockefeller, James A. Garfield, Mark Hanna and others. Rockefeller rather set his figure on the earth, while father undeniably left his mark also, for when, in 1864, he died at the age of sixty-four years, most of the English-speaking people on this continent were copying after his graceful writing. Since then it has spread to all parts of the world, and I suppose to-day that over one hundred million people are writing what is essentially the Spencerian system.

"It seems that prior to his advent into the educational world our people were writing in a multitude of ways. The English copy, or coarse system, was the greatest influence, but it was not suited to our people because it was not fast or fluent enough. The initials were somewhat awkward and slow to make and all downward lines were shaded. It was lacking in points of beauty. My father was a man always absorbed in educational matters and he early saw the defects of the secondary power of speech. He was also deeply impressed by Mirabeau's statement that the two greatest inventions of the human mind are writing and money, one the language of intelligence and the other the language of self-interest. He was of an artistic temperament and at the same time a very practical man. These qualities he brought into play in introducing a style of penmanship that was at the same time fluent and beautiful." — *Exchange.*

PUBLICITY FOR ALL KINDS OF CONTRIBUTIONS.

"I think," said the struggling writer, "that the publishers might well take a hint from the politicians."

"In what respect?"

"Publicity for all contributions. How that would help!" — *New York American.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

VISE-JAW ADJUSTMENT.— "F. E. G.," Manistee, Michigan, writes: "I have had some trouble in getting the jaws set right for the different lengths of slugs, owing to the fact that the arrangement on the corrugated screw is new to me. In spite of all I can do, the line will overhang a little, almost the width of the letter l. (2) When I touch a key that has its cam riding on the back roller, other keys bob up at the same instant. If I was told in the school what caused that trouble, it has escaped my ability to remedy it. (3) The spaceband cam which rides on back roller is cutting into the rubber." *Answer.*— If the face of the slugs overhang after you have the rod set to the mark on the scale, adjust the block by removing the screw on the left end of the vise and turn in on the square-headed screw, which will move the block in. This will correct the overhang. (2) The movement of a key when another one is touched may indicate that the trigger wire is bent; no harm results unless it causes a response from other channels. (3) The roll under the spaceband cam is the first to show wear; move the rubber, or patch the roll if it causes trouble. Oil the cam if its bearing is found dry.

POROUS SLUGS.—"E. D. C.," Lincoln, Nebraska, writes: "My pot lock-up is right, and pump tension strong, but it seems as though my slugs are not perfect unless I keep my pot full to the brim. As long as I watch closely, I am all right, and get good slugs, but when the metal is even an inch or so above the well, my slugs are hollow. I didn't know whether to keep on increasing the pump tension or not, for I know that I ought not to have to run my pot so full. The machine is fine, and in every other way works perfectly." *Answer.*— It may be that your metal is too hot. Test the heat by plunging a piece of print-paper into the metal and drawing it out quickly; it should not be greatly discolored. Clean your well by dropping a piece of tallow into it and move the plunger slowly to the bottom; leave it there for about ten minutes; then withdraw the plunger and clean it; then skim refuse from the surface of the metal. On a new machine, clean the plunger twice a day. Clean the cross-vents of your mouthpiece with the point of a knife-blade; clean them often. If it is necessary to reduce the temperature, adjust the stem on the governor a little at a time, and await results of the change about fifteen minutes before making another change of adjustment.

ALIGNMENT.— An operator in an Illinois city writes: "We are having some trouble with matrices and it is this I wish to ask your advice about. Apparently the trouble is caused by the formation of a burr, or wire edge, on the upper corners of the lower ear of the matrix, which enters the groove in the mold. We have studied the case as carefully as possible, and to all appearances the burr is caused by the failure of the elevator to descend sufficiently to permit the ears to enter the groove without serious friction on the upper side. We have tried to remedy this by retracting the set-screw in the head of the elevator until it does not check the descent to any appreciable extent. Notwithstanding this, the wear goes on and new burrs are formed continually. The wear appears to be so great that I fear the matrices may be ruined in a short time unless we can find a remedy. Do you think it could be because the elevator has too much of an up-stroke in making alignment, the force with which it comes up battering the tops of the ears?" *Answer.*— We believe you have been adjusting the wrong screw in the elevator head. The one on the left is the one which affects the alignment and is the one which should be adjusted to prevent shearing of matrices. The other screw controls the vise automatic, and misadjustment of this will also cause shearing. The first-mentioned screw should be set so that the elevator raises one sixty-fourth of an inch off the vise-cap when making alignment just before the casting operation; the second screw must be set so that the vise automatic dog just barely slips over the pawl when the mold-disk advances.

THE MACHINIST.— That the Linotype machinist is sometimes appreciated and that the operators sometimes call him blessed as well as other things, is shown by the following lines, which accompanied a birthday present to the Linotype machinist at the Brethren Publishing House at Elgin, Illinois. "Jack" fills the metal-pots, proves galleys, etc. The original verses were set in the various type used in the machines in that office:

A "PRESENTATION" SPEECH.

OUR "BIRTHDAY" WISH.

Dear Mr. Roose:

We take our "pens" in hand to set a line or two,
And try to tell, in lines of many lengths and kind,
And types of varied face, how much we think of you —
This nonpareil is very much too small, we find;
These caps and small caps, too, in 10-point wide and tall,
This 10-point light and 10-point bold, are each and all
Inadequate, though mixed up in a line this way,
To tell just how we feel, and so we'll simply say,
We think you're pretty good, and let you guess the rest;
And now that we have tried our very level best,
We'll wish you many birthdays, bright and full of cheer,
And just as long as we set type we hope to have you here.

P. S.—

Friend "Jack," you know, don't "operate," and that is why
We set this line for him and make it rhyme with "pi."

WILLIS LANDIS,
WILLIAM MANNERSTROM,
MARY H. BAKER,
JACK ELBERINK,
LESLIE RICHARDSON,
JOHN L. CHESNUTT.

BAD ALIGNMENT.—An Eastern correspondent writes: "Yours of the 18th instant received to-day. I examined the mold-keeper and found it fitting snug, and also examined it for bruises on its aligning rib, but failed to find any. It is in excellent condition. At present I am on a long run, twelve-point, twenty-six ems wide; I have but little trouble with twelve-point matrices; the difficulty is with those of smaller size — six, seven, eight, ten point. If when I have on say, eight-point, I send in my lines at least twelve points shorter than the vise-jaws, the aligning difficulty is rarely noticeable. When the line fits snug in vise-jaws, being but one or two points shorter than the vise-jaws, then the crooked face is very noticeable. As a demonstration of this, I send you the recast lines, as you suggest, although the line can hardly be termed a normal line; rather one which illustrates my difficulty. It is a tightly spaced line, yet not a tight line, as commonly understood. The matrices went into the vise-jaws smoothly, there being about one point play. The end letter, e, is out of alignment. I took out this e, casting the line without it; then I replaced it immediately after the first r in the word 'returned.' Again I replaced it at the end of the line, omitting the letter 't' in the word 'the.' Then I assembled the word 'the,' using same matrices. Lastly I cast the same line of matrices in italic.

I am fully convinced the difficulty is in the machine, as the twelve-point font of matrices at present in machine is almost new. In my first letter, I suggested worn elevator jaws; but you thought if this is the cause each line would show imperfect alignment. The machine has been in use about six years, at times on double shift, and narrow measures (fourteen to sixteen ems) have prevailed. This is what suggested to me worn jaws; they present a very bright, smooth appearance. The machine is No. 7127, M 3. Will you kindly overlook my sending this 'Linotyped?' I do so thinking possibly the appearance of the lines might aid you in solving my difficulty. Of course I have not the slightest doubt could you see the machine, immediately the trouble would be located. I am afraid I do not make myself as clear as I should to enable you to determine my trouble. I assure you I heartily appreciate your kind interest in my case." *Answer.*—An examination with a glass shows that almost every line has some distortion in alignment. It is quite possible that the elevator jaws, and perhaps the mold-keeper, are out of true. We suggest that you remove the jaws and the mold and forward them to the Mergenthaler Company at Brooklyn, with a proof of the matter as you have sent us. Instruct them to remedy the trouble if possible — send new jaws and mold-keeper if not possible to remedy.

MATRICES DO NOT RESPOND.—An Indiana operator writes: "We have a Model 5 Linotype, which is giving A1 service, and I have a copy of your book 'Mechanism of Linotype,' which has helped me wonderfully, and I would like to ask you for a little additional information. (1) Is there any way to satisfactorily clean a gasoline burner, except by disconnecting it and taking it out of the machine? (2) For what line of work is the quadding attachment used? (3) We are bothered with the matrices not responding to the touch of the keyboard, especially with six and eight point; the six-point being the worst. It has bothered some ever since we got the machine several months ago, and seems to be getting worse. We have cleaned magazine, matrices and rubber rollers, so that the keyboard mechanism works perfectly, and still we have trouble with both cap. and lower-case. There does not seem to be any way to adjust the lower end of the magazine on this model machine. Can you suggest some remedy that will help us out of our difficulty?" *Answer.*—(1) The removal of a burner does not require much time. When it is out use a piece of wire, loosen the soot and then blow it out with a bellows. Possibly you can do this while the burner is in place. (2) The quadding attachment is used principally on law-brief work, especially in cases where many short paragraphs appear, as in taking testimony, etc. (3) If the matrices fail to respond, look for the cause, but do not attempt to make adjustments, for there is no adjustment at fault in this case. Test for the cause as follows: Remove the cover from the cam frame, touch the lower-case t and note if the cam drops; repeat the touch until all the t's have been exhausted from the magazine. Note as you touch the key that a matrix responds each time the cam turns on the roll. If you find that the cam drops and a matrix does not respond, then examine that matrix when it does finally drop. The ears or toes of the matrix may be bruised; if so, use a fine file on that part of the matrix, and rub off the bruised part. Should you find that the cam does not drop when the key is touched, then withdraw the pivoting wire and wipe off the free end of the yoke with a clean cloth. Apply the foregoing to every key in the keyboard. Another thing: Run out the lower-case e's, hold them together and rub their ears on a piece of strawboard. Compare the ears of these rubbed matrices with the ears of similar matrices which have not been rubbed. Possibly you will notice that the ears of the rubbed matrices appear brighter; if so, the matrices need cleaning. To clean the matrices, run them into the assembling elevator, then place them in a narrow galley. Take a cloth slightly dampened with gasoline and rub the ears of these matrices. Then take the magazine brush, which has been previously cleaned, and put a small amount of graphite on the bristles. Rub the cleaned side of the matrices with this brush. This operation places a thin coating of graphite on the surface of the matrices. Repeat the operation on the other side of the matrices. To clean the magazine, raise the front end high enough to clear the glass bracket, or, if you desire, remove the magazine and place horizontally opposite a window. Wipe the brush with a clean cloth and then manipulate the brush vigorously through the magazine until no dust is visible. The escapement covers may then be raised and, if it is necessary, clean these parts with gasoline. If the magazine is greasy or foul, gasoline on the brush will be needed to remove it. When this is done, a small amount of dry graphite may be placed on the brush; then shake off the surplus. Use the brush vigorously in the magazine for the purpose of polishing the channels. When this operation is completed, there should be no graphite visible in the magazine. Before replacing the magazine, clean and graphite the escapement parts which yet remain on the machine. If the work is carried through successfully, you should have no trouble with the matrices. Before running in the matrices, see that there is no oil on any part of the distributor screws which comes in contact with the matrix ears.

RECENT PATENTS ON COMPOSING MACHINERY.

Two-line Letter Trimming-knife.— J. F. Billington and Charles Holliwell, Broadheath, England, assignors to Linotype and Machinery, Limited, London, England. Filed November 23, 1907. Issued January 26, 1909. No. 910,489.

NATURE PRINTING.

This process, while very simple, can not be applied to objects other than those having tolerably flat surfaces, such as dried and pressed plants, embroidery and lace, and a few animal productions. The process was invented by Alois Auer, director of the State printing establishment of the Austrian Empire. The object is placed between a plate of steel and another of lead, both of which are smooth and polished. They are then drawn through a pair of rollers under considerable pressure, and when the plates are separated it is found that a most beautiful and perfect impression of the object has been made in the lead plate. This may be used directly as an engraved plate, if only a very few impressions are needed; but it is too soft, of course, too resist the action of the presses for practical purposes. A facsimile to be used as a printing-plate is made in copper by the usual electrotyping process. The inventor published a description of his work in 1854 at Vienna, in which is given a detailed account of the method.

WHERE BLOOD ISN'T "THICKER THAN WATER."

Our American friends at present charge twenty-five per cent duty on books, and it is proposed that this shall be increased to seventy-five per cent. It is useful to note that "books in any other language than English" enjoy free entry.— *Circular British Federation of Master Printers.*

HAD A ROW WITH A CUSTOMER.

So many people seem to know so much more about the cost of printing than the printers themselves that we sometimes wonder why they do not go into the business and get rich on the big profits they think the printers are making.— *Ada (Okla.) Weekly Democrat.*

COST AND METHOD

THE PRINTER AND CREDIT.

Among the committees of the Ben Franklin Club of Chicago is one on credits. Under the chairmanship of Julius C. Kirchner the committee has been delving and digging for the purpose of getting concrete information of benefit to the craft. Being listed as the oratorical attraction at one of the club meetings, Chairman Kirchner took as his theme "Credit," and suggested the allowance of discounts to prompt-paying customers. He said:

"I will endeavor to discuss the subject of credit in the hope it may lead to a better understanding among printers, and correct eventually, if we freely coöperate with each other, one of the greatest abuses in our chosen calling.

"What is credit? Webster tells us it is 'trust given or received'; also that it is an 'expectation of future payment for property transferred, or of fulfillment of promises given.' These definitions are simple enough, but we must have a basis for giving trust and expecting future payment. The time to fix that basis is when you take your first order from a new customer. It is much easier to talk credit at that time than later. Never lose sight of the fact that what you have to sell represents just so many dollars and cents to you.

"If the newcomer desires a small job and is a total stranger, don't hesitate to ask for a deposit of at least one-half the cost with the order, making the balance C. O. D. Don't let him get the impression that you have an electric sign on your building announcing 'Your credit is good here,' another on your door reading 'Pay when you like,' and one on your desk telling him to 'Pay nothing down.' The stranger who refuses to make a deposit when requested, or will not give satisfactory references, you don't want as a customer — no matter how high-sounding the title of his concern may be.

"On larger work it is always safe to find out what experience other printers have had with the prospective customer before you take a long chance for your money. You can easily lead him on to tell who has been doing his printing and why he is making a change. If he shrewdly avoids committing himself, you can rest assured there are good reasons for his reticence. To be on the safe side, you should ask him to fill out a financial statement. Such blanks, typewritten or printed on a letter-head, should always be on hand for emergency use. The following is suggested as a short form:

Messrs. So and So, Printers, Chicago, Ill.:

GENTLEMEN,— For the purpose of obtaining credit of your firm, ... make the following true statement of condition:

Name .....
Partners .....
Name of corporation .....
Officers .....
Business .....
Address .....
Rated in Bradstreet's .....
Rated in Dun's .....
Bank at .....
Worth above all liabilities .....
Pay accounts on the .....of month.
Referenees .....
Signed .....
By .....



JULIUS C. KIRCHNER,
Chairman Committee on Credits, Ben Franklin Club of Chicago.

"On very large work, don't be satisfied to extend credit until you learn everything about the buyer, including his ability to perform his part of the contract. But no matter whether the printing desired amounts to a few dollars or several thousand, always have an understanding with your customer before proceeding with the work, and a written understanding is better than an oral one, as it does not require witnesses.

"I wish to emphasize the importance of stating the terms of payment in every proposal to furnish printed matter, and to be binding the terms must be anywhere in the proposal between the superscription and your signature. Having the terms mentioned in your heading or at the bottom of the sheet will not be sufficient if a good lawyer attacks the contract. Where terms of payment are not mentioned, the law takes it for granted that payment shall be made at time of delivery. If in answer to a mimeographed form letter requesting bids, you wrote agreeing to furnish certain goods at a certain price in a given time, and your letter omitted the terms of payment, under the law you could be compelled to complete the work, and the customer would not be obliged to pay a deposit, give references, or secure the payment in any manner if he accepted the bid. When the printed matter is ready, you could deliver it C. O. D. But, as a commercial printer's product has no value to any but the person ordering, you would have to do some quick thinking — either have it returned to your shop or leave it with the customer and await his convenience in paying the bill.

"It is not necessary to look up the rating of everyone asking for an estimate; but when you write a letter and say that you will agree to furnish, or print and deliver certain printed matter, it is well to state that the terms are 'C. O. D. on approved credit rating' or 'Net first of

month following delivery on approved credit rating.' This gives you the opportunity of getting the rating should you be favored with the order. While some buyers of printing will not take advantage of a proposal as hereinbefore mentioned, and will be glad to furnish on request references, statements of responsibility, etc., before commencing on their contracts, still it is within the knowledge of the Credit Committee of the Ben Franklin Club that some of our members have been victims of this practice.

"After the terms of selling have been satisfactorily arranged, and the work is in progress or has been completed, the next in order is the exaction of payment. Always render bills promptly; whenever possible, let a bill accompany the goods. A printer in Eau Claire, Wisconsin, boasts of the fact that he only made out bills when he felt like it, had time, or needed the money. No wonder he wants to sell out. Prompt billing saves many disputes. If it is agreed that an account is to be paid on the fifteenth of the month following purchase, see to it that it is paid on that day. If you don't follow up your collections very closely, you will soon find many of your customers taking advantage of your leniency, and the result will be that unless you have a large bank-roll you will not be able to discount your bills at the supply houses and maintain good credit with them.

"When you sell an order of printing you do so on the presumption that the same will be paid for at a certain time, not sixty or ninety days later. Always keep your word with a customer in handling the financial end of a transaction, and be diplomatic at all times. If he fails to pay as agreed, remind him in a polite manner of the terms he accepted. After writing him a few letters without getting any satisfaction, and it becomes necessary to notify him that the account will be handed to the So and So Agency if not arranged within ten days, you must keep your word and do so, or you will be considered as simply putting up a bluff. Make good, and you will at least have his respect and it will help the trade in general.

"It should be an understood rule among printers to make all accounts due the first of the month following delivery, and payable on or before the fifteenth. Accounts not settled by the first of the following month should be charged six per cent interest from the time they are due until paid. If we all did this, customers would pay more promptly. There is no good reason why printers should be expected to furnish capital to carry on the business of their patrons. If you will have your bookkeeper do a little figuring along these lines, it will surprise you to know how much capital you are furnishing customers; besides, it is the function of banks to furnish the capital to promote and carry on business, and you should not take away business rightfully belonging to the banker — unless you do it at the same rate he charges.

"And while I am suggesting that we abandon philanthropy and charge interest on accounts not paid promptly, I am inclined to believe it only fair to give a discount not to exceed two per cent to those who pay on or before the tenth of the month. This idea is not along the beaten paths of our forefathers — nor is the cost system; but in this age of progress and enlightenment we must conduct our affairs along such lines as have been found successful by business men the world over. We all know that the discount the supply house allows us is the incentive that makes us pay our bills by a given date. Some of you may say 'that's different; we *buy* manufactured goods but *sell* principally labor.' Suppose we do, isn't the consideration the same?

"A word about worthless accounts. The production of the book, job and catalogue printers of this city is over $25,000,000 annually. How much of this is charged off to worthless accounts, do you suppose? At a recent meeting of the club a request was made of those present to send to the secretary the amount of their sales for 1908 and the total amount of bad accounts for the same period. The returns are very pleasing; the percentage of bad accounts to total sales ranging from two-tenths of one per cent to three-quarters of one per cent, the average of all being four-tenths of one per cent. This certainly indicates careful credit work, and the printers of Chicago are to be congratulated. Taking the average four-tenths of one per cent, it means that the printers of Chicago have lost over $100,000 in bad accounts on the total production."

The ensuing discussion — and the Franklinites usually talk — turned on the suggestion to establish discounts as a trade feature. Mr. Hamm, of Blakely's, and one or two others, regarded the idea as being in line with approved modern business methods, reasoning that if supply men found it to their advantage to afford the trade discounts it would not prove detrimental to printers to pass the practice on to their customers.

Mr. Rathbun, of the H. O. Shepard Company; Mr. Ball, of Rogers & Co., and others, vigorously opposed such an innovation. Mr. Rathbun struck the keynote of the opposition when he said the allowance of discounts would be used as a cloak under which to cut prices. It was also asserted that the customer who was good pay would send along his check at the proper time irrespective of whether he got a discount. The buyer whose payments are unsatisfactory is seldom so from choice, and is not in a position to take advantage of a discount, be it large or small.

Mr. Norris, the credit man of the Butler paper house, who was present as a visitor, said discounts were a delusion and a snare, and he hoped they would not be favored by the printing fraternity. It surprised many to hear the popular paper man say that the margin on paper was becoming so close he opined discounts on paper bills would soon be abandoned. In his opinion, the system had served its purpose and was now effete.

BERRY URGES UNIONS TO HELP EMPLOYERS RAISE PRICES.

Recently when on the Pacific coast, Mr. Berry, president of the International Printing Pressmen's Union, was tendered a banquet by the printing trades of Sacramento. The report of the *Bee* says the affair was notable for its "manifestation of the new spirit that prevails among employers and employees. . . . As an earnest of this growing sympathy nothing that was said at the banquet table struck so deeply as the declaration of President Berry that if the printing tradesmen would prosper they must contribute to make their employers prosper both individually and through their unions. Now that the workers have achieved the eight-hour day, and a suitable scale of wages, it is part of their duty to reciprocate by giving an impetus to the printing industry, which is not sharing in profit-taking in proportion to the capital and risks involved. . . ." Mr. Berry said:

"It is regrettable that there are not more employers present to-night. I wanted to talk this get-together doctrine that we are preaching all over the country just now.

"You know that the printing business men have reached that point where they look to the workmen to help them in their organization. My idea of it is that we can help them. We are organized and we have achieved our aims. Wages and supplies cost more now than formerly, but the employers have not advanced their prices proportionately.

"Now, helping the employers is what I call part of the new national movement. As we progress we have more responsibilities to face, and with this tendency to get

together we naturally are called upon to decide some important questions.

"Strange as it may seem, while all other occupations have increased, the printing business shows an actual decrease. This is largely due to many differing ideas within the family. It is not the quality of the printing that is reduced. Printing requires much more skill than it did ten years ago. The quantity has increased, of course, but not proportionately to other influences. As employees we are interested and we should coöperate to build up the industry. If we don't help we are in danger of meeting ourselves coming back on the road we have just traveled so successfully.

"This is a matter to which the unions have given little attention. The employers did not think of trying to get the coöperation of the employees. The employees have lain awake nights thinking about strikes and assessments. The employers have lain awake nights trying to see how the union could be overthrown and at the same time cutting prices to get the business. This is all very foolish and a waste of money. The money that drifts away in these needless quarrels ought to be garnered and used to build up the industry.

"If the unions are in accord, why not the employers? The strike idea has been overcome. We have about got recognition as a fixture in society and we can afford to lend our aid to those who give us employment, so why should the employer not make the most of his opportunities?"

A NEEDED CALL-DOWN FOR THE SPACE WRITER.

The so-called "business men's magazines" of to-day are filled with a surfeit of dope telling their readers just what to do to reach the pinnacle of financial fame and affluence. The whole crowd seems to be system-mad. One genius writes a book on system for the desk, taking up a hundred and fifty pages in telling us how to keep a desk clean. He forgets soap and water entirely. We are told how to change a losing business into a cock-sure winner. Take it all in all, it's the brighest, brainiest, most sagacious stuff ever written to fill space. It's hard to understand how the writers of these articles find time to devote to educating those less fortunate than themselves, as they must be more than busy counting money, if they take their own advice. One of the best yet, was a story of how the wise "energetic young man, with red blood in his veins," took hold of a business tottering on its last legs, and ran it from a shoe-string into a bank-roll large enough to choke a horse.

It was a ship chandlery firm, and they were engaged in selling ship's supplies and provisions to vessel owners. Boiled down, the story is as follows: "Clarence Dewdrop heard that the captain of the tramp steamer Galoot invariably placed the order with the first man who boarded his vessel upon reaching port. He thought him of a scheme. He would get that order or know the reason why. A firm look of determination came over his handsome face. He went on board the ocean liner Lusitania, and stowed away in the hold. When the liner rounded Sandy Hook, he emerged and told the captain his scheme, who, struck with the young man's earnestness of purpose, allowed him to scrub the deck for his passage. The young man had the wireless report, saying the Galoot was due within forty-eight hours. The next day they sighted her. Clarence crawled into a life-preserver and jumped overboard. You see, get the order he would. The tramp steamer lowered a boat and picked him up. When he reached the deck, dripping wet, he went up to the captain, coolly informed him who he was, pulled his order-book on the sea-faring gent, and got the order." Like Kelly did.— *The Platemakers' Criterion.*

THE FRANKLIN PRINTING TRADES ASSOCIATION OF SAN FRANCISCO.

THE very pertinent question, "What are we here for?" might be considered the keynote of recent developments in the printing trade in San Francisco. The appreciation of their related interests in the trade induced employing printers, employees, paper-dealers, typefounders, inkmakers, etc., to meet in deliberation on what to do to establish such understandings that dissensions in the trade might be minimized, the nature of these deliberations being published in the January issue of this publication.

The outcome was the issuance of a call for a meeting in a circular, which is here reproduced and which is self-explanatory:

CALL FOR MEETING.

PROCEEDINGS OF JOINT COUNCIL OF THE EMPLOYING PRINTING TRADES, SUPPLY HOUSES AND ALLIED PRINTING TRADES COUNCIL OF SAN FRANCISCO.

At a special called meeting of the interests in the printing trades held on December 30, 1908, to devise methods for the establishment of a recognized standard of trade usages, and to take steps to organize the employing printing trades of San Francisco, the chairman, Mr. Charles A. Murdock, was authorized to nominate and appoint a committee from each interest to meet for the purpose of presenting a tentative plan for organization and for future action.

In accordance with these instructions, the chairman nominated the following committee:

Mr. George F. Neal, Neal Publishing Company; Mr. John Kitchen, Jr., John Kitchen, Jr., Company; Mr. George A. Tracy, president Allied Printing Trades Council; Mr. W. Dickinson, superintendent pressrooms, H. S. Crocker Company; Mr. I. Zellerbach, Zellerbach Paper Company; Mr. George L. Alexander, manager American Type Founders Company.

The committee met at 2:30 P.M., on Saturday, January 9, 1909, at the Merchants' Association Room, Merchants' Exchange building, San Francisco, all members present, including Mr. Charles A. Murdock and Mr. A. H. McQuilkin, the latter by invitation.

The following resolution was unanimously adopted by the committee:

WHEREAS, That inasmuch as the employees engaged in the printing trades are thoroughly organized, and the supply houses have a fair basis of understanding, and that it is their desire and purpose to coöperate and affiliate with the employers to the end that the interests of the trade may be benefited, therefore it is, by the committee representing these interests and the representatives of the employers, hereby

Resolved, That it is the sense and the recommendation of this committee that the employers form a compact organization for the purpose of acting with the other organized interests here represented, in considering all matters appertaining to the trade in general, and, that, inasmuch as an organization of some of the employing printers is already in existence, known as the Franklin Association of San Francisco, this committee recommends that this organization be used as a basis for a more perfect association; that a committee be appointed to frame and propose such changes in the constitution and by-laws of said Franklin Association as may be deemed necessary to carry out the purposes involved in an organization on the broader basis outlined.

You are hereby notified that a meeting will be held at 8:00 o'clock, on Friday evening, January 15, 1909, at the Chamber of Commerce, Room No. 1337 Merchants' Exchange building, California street, between Sansome and Montgomery, San Francisco, to receive the report of the committee and to form an association of employers in the printing trades as suggested in the above resolution.

(Signed) GEORGE F. NEAL, Neal Publishing Company.
JOHN KITCHEN, JR., John Kitchen, Jr., Company.
GEORGE L. ALEXANDER, American Type Founders Company.
I. ZELLERBACH, Zellerbach Paper Company.
GEORGE A. TRACY, President Allied Printing Trades Council.
W. DICKINSON, Supt. Pressrooms, H. S. Crocker Company.

San Francisco had been experiencing an unprecedented rainfall and the evening of January 15 was particularly inclement, notwithstanding which the room of the Chamber of Commerce was well filled with representatives of labor, employing printers and representatives of the supply houses.

Mr. Charles A. Murdock called the meeting to order and expressed regret that the heavy rain had prevented a larger attendance. He had no reason to be discouraged, however, for there were more than enough present to do business. Several printers had that day called him up on the telephone and assured him of their interest and coöpera-

tion, advising him that they regretted their inability to be present owing to previous engagements or other circumstances beyond their control. He knew, in fact, that the objects of the meeting had created a very deep and a very wide interest. For himself the more he reflected on their possibilities the more they enlarged on his view. The printers had all been through most unusual — most trying — experiences, and he hoped, indeed he believed, they had passed through these experiences without being embittered. In the former troubles with labor — that is to say, previous to the last strike — when he was in the Typothetæ, they had opposed the demands of the union, not so much because they questioned the reasonableness of the demands made, but rather the way in which they were made, and this was shown in the fact that after they had won the fight — defeated the union — a few months thereafter they voluntarily granted all that the union had been fighting for. Now, this might seem strange, but it was a lesson to all that men object to being coerced — that all things should be done in a fair and reasonable way — such as is suggested in the proposals we have met from time to time to discuss and which we hope to bring to a definite conclusion to-night. The speaker had not gone into the last strike, though he had been earnestly solicited to do so. They had had their fight, and the eight-hour day was established, and he had not thought it just that the subject should be reopened. So he had not joined the struggle. He had incurred much reproach and criticism for his action — or rather lack of action — which he of course regretted, but he probably had less reproach than those who had joined the struggle and had not finished as they began. However, that was all past and gone. We grow wiser through experience. We were now prepared to consult with all the interests in the trades. For himself his relations with labor — with those in his employ — were always most cordial — as they should be always between employer and employee. He felt a very keen interest in his workmen and he knew they had in him, for he had men with him who came into his place as boys and they are now gray-haired men. He was satisfied with them, and he hoped, he believed, they were satisfied with him. He did the best he could for them. They had had many struggles and disappointments together. Many of them were growing old in the service, as he was himself, and as he looked back over the years he could see much trouble that could have been avoided for all, by the exercise of a little calmness and reason. Therefore, the work they were now here to do appealed to him very strongly. They were to hear the report of the joint committee, but before he called for that report he would like to hear from some of the employing printers and supply men present. He would be glad to hear something from Mr. Louis Roesch. (Applause.)

Mr. Louis Roesch: "Mr. Chairman and Gentlemen — I do not think that I have much to offer to you now. There is a feeling — or an opinion — held by some business people that the printer is an inferior. One man told me that printers were a lot of swindlers — *he was not my customer, however.* I said to him, 'Do you really mean that?' and he said, 'Yes' — and then I gave him a couple of black eyes. A man came to me the other day and wanted a price on a job, and I looked the job over. It was a good job — very nice work — and I said to him, 'Why do you come to me for this work? Were you not satisfied with the printing of it?' 'Oh! yes,' he said, 'the printing is all right.' 'Well,' I said, 'why don't you stay with that printer?' And he didn't know what to say. He wanted that work done cheaper and he would have gone from me to some one else, and so on. Now, there is another thing that we suffer from, and that is work going East. The cost of printing may be a little higher here on the coast than in the East. Labor is higher, freights are higher — but everything else is proportionately higher. Merchants here, looking to the residents for custom, send many large orders East. One house in the spice business obtained prices from the houses in the printing and lithographing trade here, and while these houses made as low a price as possible and the lithographing and printing houses on the coast do as good work as can be done anywhere, yet the work, amounting to about $35,000, has gone East. This is surely contrary to the spirit that is making San Francisco."

The speaker referred to the struggles between the employers and the employees in characteristic fashion, and of the joy of a friend in the Typothetæ over what they had knocked out of the union, which the speaker considered more than counterbalanced by the substantial elements elided from the Typothetæ by the tactics of the union. He was interested in the proposition now before him. The printing business was a fine business. The printer had to know more than most people to be a printer, in fact, more than most business men. A banker was inferior to a printer — outside of his calculations and interest tables — for the printer must be a man of broader experience. The printer ought to realize this and in himself as far as he can, dignify his own calling. (Applause.)

Mr. George L. Alexander, manager of the San Francisco American Type Founders Company, on being called on to speak, rather deprecated the idea of being asked to make a speech, as he had no intimation that he was on the list. That we had succeeded so far in getting the various interests together in discussion was a remarkable achievement. When Mr. McQuilkin suggested the idea to him some weeks ago he laughed at him. He did not think it was possible. Now it was an actuality. He welcomed the new era, for it made possible the clearing away of misconceptions of various kinds that fostered distrust in the trade. Distrust is lack of confidence and the restoration of confidence is the prime need in the printing trade. The speaker said he was quite aware that he was subject to severe criticism on the matter of the extension of credits. He doubtless had made many mistakes, and probably would make many more — yet these mistakes were not of the deliberately calculated kind which sacrificed the trade for the sake of an order. His company had met the crisis of the disaster that had overtaken San Francisco in the spirit due the magnitude of its enterprise and resources, and had equipped all printers whose credit had been good before the fire irrespective of the fact that many were then without a dollar. They had only their reputation to stand on — and the American Type Founders Company thought that good under the circumstances; he had yet to be shown cause why he should change his opinion, even supposing that under the irregular competition of recent months some had gone down to defeat. The plan of consultation now under consideration with representatives of all the interests, by which all the facts of any irregularities could be fully ascertained and remedial measures instituted, could be productive of nothing but good, for no harm can result. The speaker cited instances wherein he had been waited on by employing printers who suggested that he refrain from filling orders sent him by certain printers. These orders he had been almost prepared to fill, but on investigating the representations made to him and finding that they were true and that all the circumstances made the proposed credit decidedly unsafe, as the customers were obviously untrustworthy, he had declined to fill them. This was well enough in its way, but the procedure was irregular and unbusinesslike. The plan under consideration would clarify the business atmosphere, and place within the knowledge of all the interests the true facts, and each would do that which its best interest demanded and therefore what was best for the trade. The speaker stated it was obvious that the present movement so auspiciously begun was the cul-

mination of the efforts of the Franklin Association. That association had been held together by the unselfish devotion of a few men. They appreciated the fact that their platform needed some element of stability, but they held on, working in the hope that that something might materialize. When Mr. McQuilkin came here and looked over the situation he could have done little or nothing if that association had not been in existence and ready to work with him. This new plan did away with no beneficial activity of any of the associations of employing printers. It comprehended them all, giving at the same time a breadth and unity that assured them a permanent life. It should be kept steadily in mind that the Franklin Association had earned a debt of gratitude as the foundation of the work now before us. (Applause.)

Mr. George A. Tracy, president of San Francisco Typographical Union and president of the San Francisco Allied Printing Trades Council, was the next speaker. Mr. Tracy said that he had already given full expression to his views at the previous meeting. The worker and the employer were more frequently at variance through misunderstanding and personal prejudice than because of the merit or demerit of the real issue. That a variation in prices for printing existed of as much as one hundred per cent or more showed very clearly that there was a very pronounced misunderstanding between employing printers themselves. There was only one thing they were sure of and that was that they all had to pay the same wages every pay-day. Some employers might consider this a hardship, and yet they accused the supply people of discrimination in certain directions. This was an inconsistency that was its own refutation. The skilled workman was organized and he proposed to deliver to the employer a service covering a certain time for a certain price. That time and price was fixed and determinable on the nature of the service, and if it is true that the more exacting the service the higher the mentality required to give it efficiency the standard of living required by that mentality must be relatively higher and command the remuneration adequate to its needs. For the employer to seek to depress this is an economic contradiction. He in turn must sell this service to the public and if he does not obtain his just due from that source he has failed in his duty. Nevertheless, organized labor does not regard the efforts of the employer with an eye indifferent to his success. Men were pretty much of the same sort of clay. It did not require very much acumen to discover that if the trade was not prosperous the working surroundings would be proportionately objectionable and the effort to secure reasonable wages and permanency of employment of increasing difficulty. This was leaving out of the question the undeniable but often denied fact that there is a sympathy between the employer and employee, for no man can do satisfactory work in which he is not interested. The union has much to contend with, and if its main efforts had not been demanded to preserve its life, the breadth of its activities would have been more apparent to-day. Its emergency measures have at times worked against its own best interests. It has made mistakes as all human institutions have — but it had at least learned from these mistakes and has endeavored not to repeat them. Under certain conditions coteries of workmen have in reprisal adopted the self-debilitating practice of limitation of output, against the economic fallacy of which the union has steadily set its face. The effort of employers should be in hiring men to get, as Brother McQuilkin says, all of their ability — their hearty and intelligent coöperation. The lack of candor between employer and employee is a deplorable fact. The workman has not much margin after he has paid out of his wages his living expenses and those unexpected sundries that make inroads even on a larger income. With the uncertainty of employment in his mind, it is practically impossible for him to give that entire devotion to his tasks, be he ever so willing, that he could give if there existed some understanding in the trade that his present vocation had some assurance of permanence. The speaker said that the idea of a conference committee between the interests gave promise of better things for all. So far as he was able and so far as his influence extended he would give the proposition his most loyal support. (Continued applause.)

Chairman: "I think that if we had been able to listen to talk of this kind in the past we would be in a very much more prosperous condition to-day. I am sorry that there are not any of the paper-trade people here to-night, but I understand that there was a misconception on their part in regard to the representation desired — they thought employing printers only were invited. However, we have their assurance that they are ready to coöperate, which is really the vital point. I think that we may now hear the report of the joint committee, of which Mr. George F. Neal is chairman — Mr. Neal." (Applause.)

Mr. Neal stated that practically the report of the committee, with the exception of the constitution and by-laws, which would be submitted later for ratification, had appeared in the call for the meeting. In order that everything should be done in its due sequence he would read the report of the proceedings of the committee in full:

PROCEEDINGS OF THE JOINT COUNCIL OF THE EMPLOYING PRINTING TRADES, SUPPLY HOUSES AND ALLIED PRINTING TRADES COUNCIL OF SAN FRANCISCO.

At a special called meeting of the interests in the printing trades held on December 30, 1908, to devise methods for the establishment of a recognized standard of trade usages, and to take steps to organize the employing printing trades of San Francisco, the chairman, Mr. Charles A. Murdock, was authorized to nominate and appoint a committee from each interest to meet for the purpose of presenting a tentative plan for organization and for future action.

In accordance with these instructions the chairman nominated the following committee:

Mr. George F. Neal, Neal Publishing Company.
Mr. John Kitchen, Jr., John Kitchen, Jr., Company.
Mr. I. Zellerbach, Zellerbach Paper Company.
Mr. George L. Alexander, Manager American Typefounders Company.
Mr. George A. Tracy, President Allied Printing Trades Council.
Mr. W. Dickinson, Superintendent, H. S. Crocker Company's Pressrooms.

The committee met at 2:30 P.M. on Saturday, January 9, 1909, at the Merchants' Association Room, Merchants' Exchange building, San Francisco; all members present, including Mr. Charles A. Murdock and A. H. McQuilkin, the latter by invitation.

Mr. Murdock called the meeting to order and stated the object of the meeting as stated above, suggesting that Mr. George L. Alexander act as secretary. There being no objection it was so ordered. Discussion following, in which it was shown that all interests were agreed to the proposition that by joint consultation the general condition of the printing trades could be vastly improved through the adoption of comprehensive plans of action. Mr. George L. Alexander moved, seconded by Mr. John Kitchen, Jr.:

WHEREAS, That inasmuch as the employees engaged in the printing trades are thoroughly organized, and the supply houses have a fair basis of understanding, and it is their desire and purpose to coöperate and affiliate with the employers to the end that the interests of the trade may be benefited; therefore it is by the committee representing these interests and the representatives of the employers hereby

Resolved, That it is the sense and the recommendation of this committee that the employers form a compact organization for the purpose of acting with the other organized interests here represented, in considering all matters appertaining to the trade in general, and that inasmuch as an organization of some of the employing printers is already in existence, known as the Franklin Association of San Francisco, this committee recommends that the said organization be used as a basis for a more perfect association. That a committee be appointed to frame and propose such changes in the constitution and by-laws of said Franklin Association as may be deemed necessary to carry out the purposes involved in an organization on the broader basis outlined. (Carried.)

Moved by Mr. I. Zellerbach, seconded by Mr. Alexander: That the representatives of the employing printers on this committee, Mr. Neal and Mr. Kitchen, be appointed a committee to revise the constitution and by-laws of the said Franklin Association, and that Mr. A. H. McQuilkin act with said committee. The committee to submit their proposals to a called meeting of employing printers, said call to be issued when the committee is ready to report. (Carried.)

Moved by Mr. Alexander, seconded by Mr. Tracy, that Mr. George Neal be nominated and elected president of this joint council. (Carried.)

There being no further business the meeting was declared adjourned.

GEORGE L. ALEXANDER,
Secretary.

San Francisco, Saturday, January 9, 1909.

Mr. Neal invited attention to the fact that the present meeting was for the express purpose of organizing employing printers only. The purposes of that organization would be broad enough to meet every contingency, and it was not too much to expect that its development would include a national organization of employing printers. The best features of the Printers' League of New York were included in it, and of all the Franklin associations as well, it discarded nothing and it amplified all the activities of employers' associations everywhere. Singularly enough, it was effective through its simplicity, for it asked no agreement from organized labor or from the supply interests beyond that these factors in the printing trade should appoint representatives to meet in consultation with the representatives of the employers. It made little difference how many employers joined now, so long as the unions and the supply men were agreed to meet with a few of the employers, for the influence of that council would be effective on the unaffiliated employer as well as on the affiliated. The vital element in the council was the verification of and reasons for the reported practices of employing printers. Just how far the activities of the council would extend would develop as occasion and circumstances would demand. No coercive measures would be recommended and no agreements entered into. Every factor's self-interest would dictate to it what measures to take to remedy the evils within its power to reach. Publicity, not mere idle report, but publicity of verity was the prime idea. There would be no large outlay of money for any purpose, for it was not needed. A secretary and a place of meeting and clerical help was the only expense attached to this proposition. It was suggested that an initiation fee of $5 would be just and that the dues be classified according to the pay-roll, ranging in two classes from $2 to $6 per month. The constitution and by-laws had been prepared and printed and would be distributed. They were also pasted in a book and after they were read, and, if necessary, amended and accepted, he would ask the chair to invite all employing printers present who were so disposed to come up to the desk and sign their names. The proposed constitution and by-laws are as follows:

CONSTITUTION.

ARTICLE I.

NAME.

This Association shall be known as The Franklin Printing Trades Association of San Francisco, and shall not be dissolved so long as there are three dissenting members.

ARTICLE II.

OBJECT.

SECTION 1. The objects of the organization are to encourage and foster a feeling of friendship between the employing printers, bookbinders, lithographers and other employers connected with these industries; to devise ways and means for bettering the condition and advancing the interests of the industry in general and in San Francisco particularly. To stimulate the individual membership to an active interest in each other, thereby securing a better understanding between the members engaged in this industry; to encourage the making of agreements between employers and employees and such other party or parties as may be deemed best for the trade; to promote the settlements of disputes by conciliation and arbitration, thereby discouraging strikes; to effect a more thorough organization with a view to improving the condition of the industry in every possible way.

ARTICLE III.

MEMBERSHIP.

SECTION 1. This organization shall be composed of persons engaged as employers in the printing trades, including printers, bookbinders, lithographers, engravers, stereotypers and electrotypers who are employers of union labor, and such other persons connected with the printing industry as may be deemed desirable members by the organization.

ARTICLE IV.

OFFICERS AND DUTIES.

SECTION 1. The officers of this organization shall consist of a President, Vice-President, Secretary, Treasurer and an Executive Committee consisting of three members.

SEC. 2. The President shall preside at all meetings of the organization; he shall enforce order and shall appoint all committees not otherwise provided for, and transact such other business as may by custom pertain to this office.

SEC. 3. The Vice-President shall assist the President, and in his absence preside and perform the duties of the office.

SEC. 4. The Secretary shall keep a record of the proceedings of every meeting; he shall keep a membership roll containing the names and addresses of members; he shall keep proper account books, countersign all checks drawn on the treasurer, and discharge such other duties as pertain to his office and as are prescribed by the Executive Committee.

SEC. 5. The Treasurer shall have charge of the finances of the organization; shall keep a strict account of all moneys received and paid out and shall execute a good and sufficient bond to the organization in such sum as may be required by the Executive Committee, to insure the faithful performance of his duties as Treasurer; the cost of said bond, however, shall be charged to the organization. He shall pay out money only on vouchers which have first been approved by the President.

SEC. 6. The Executive Committee shall attend to all matters referred to it by the organization. It shall be its duty to make a report to each meeting; to formulate measures and to suggest remedies for immediate and permanent benefit; to act as a conciliation committee in such matters as may be referred to it by the organization; it is also empowered to call special meetings, and in the name of the organization to act in all public matters; and shall have power to direct the movements of all officers and agents, and to deal with all minor grievances that may come to its notice between the regular sessions of the organization. It is also empowered to sit in conference with committees of a like nature representing any or all interests connected with the printing industry.

ARTICLE V.

ELECTIONS.

SECTION 1. All officers shall be elected for the term of one year, except in the case of vacancies, when the term of office shall be for the part of the unexpired term only.

SEC. 2. When from any cause an office shall become vacant it shall be filled by election as soon as practicable after receipt of notice of said vacancy.

SEC. 3. The regular officers of this body shall be nominated at the stated meeting in November of each year and elected at the stated meeting in December of each year.

SEC. 4. A majority vote of all members present shall be necessary to a choice at any election.

ARTICLE VI.

REVENUES.

SECTION 1. The revenues of the organization shall be derived from a per capita tax levied monthly, due and payable on the first day of each month.

BY-LAWS.

ARTICLE I.

MEMBERSHIP.

SECTION 1. Applications for Membership.—All applications for membership shall be made upon a form provided, and an initiation fee of Five ($5.00) Dollars shall be paid by the applicant to the Secretary and endorsed by him on the application.

SEC. 2. The Secretary on receipt of the initiation fee and such satisfactory information as to the applicant's qualifications, shall report the same at the next stated meeting of the organization. In the absence of objection, the application shall be approved. If objection is raised, a two-thirds vote of the members present shall be necessary to elect.

SEC. 3. The monthly dues shall be based upon the pay-rolls of the members in the following proportions: Under $100 per week, $2 per month; over $100 and under $400 per week, $4 per month; $400 and over per week, $6 per month.

ARTICLE II.

MEETING.

SECTION 1. The regular meetings of the organization shall be held on the first Thursday of each month at 8 P.M. Ten members shall constitute a quorum for the transaction of business.

SEC. 2. Special meetings shall be called by the President on request of the Executive Committee, or on the application of five members, when no business shall be transacted other than that stated in the call.

ARTICLE III.

DUTIES OF OFFICERS.

SECTION 1. The duties of the President, Vice-President, Treasurer and Executive Committee shall be as provided in the Constitution.

SEC. 2. It shall be the duty of the Secretary:

(a) To receive and collect all sums of money on behalf of the organization and to give his receipt for the same.

(b) To keep true and accurate account of the moneys received and expended.

(c) To report to each regular meeting the receipts and expenditures of moneys during the month.

(d) To deposit with the Treasurer immediately upon receipt all moneys in excess of Twenty ($20.00) Dollars, provided the Secretary may use the sum not exceeding Twenty ($20.00) Dollars per month as an office fund from which to make petty cash disbursements.

(e) To keep a correct record of the transactions of each meeting, spreading in full upon the minutes the notices of amendments, resolutions, the substance of reports, the recommendations contained in reports and action taken thereon, etc.

(f) To conduct the correspondence of the organization, issuing notices of meetings, and such other matters as the organization may direct.

(g) To keep a register wherein each member's name shall be inserted in such manner as to show when he was admitted, when suspended or expelled, withdrawn or died; which book shall be a roster of the organization.

(h) To notify every member over two months in arrears, and report such delinquents at each regular meeting.

(i) To keep and maintain an office and telephone as headquarters of the organization and for the use of members.

(j) To do and perform such other labor and duties as may from time to time be enjoined upon him by the Executive Committee.

SEC. 3. Salaries — The Secretary shall receive a salary not to exceed One Hundred and Fifty ($150.00) Dollars per month, with leave of absence at the discretion of the Executive Committee.

ARTICLE IV.

AMENDMENTS.

SECTION 1. No amendment or alteration shall be made in the Constitution or By-Laws of the organization unless by vote of two-thirds of the members present at any regular meeting. All motions for amendment shall be presented and referred to the Executive Committee one month previous to the same being acted upon.

ARTICLE V.

RULES.

Roberts' Rules of Order shall govern the meetings of this Association and the Executive Committee, except as otherwise provided for in these By-Laws.

ORDER OF BUSINESS.

1. Roll Call.
2. Reading of Minutes.
3. Report of Secretary.
4. Report of Treasurer.
5. Report from Executive Committee.
6. Reports from other Committees.
7. Unfinished Business.
8. New Business.
9. Adjournment.

The Chair: "What is the pleasure of the meeting. Shall we consider the constitution and by-laws section by section or ——"

A Voice: "I move that the report of the committee and the constitution and by-laws be accepted as read. Amendments may readily be made at future meetings as our needs and experience may require."

The motion being duly seconded, the report of the committee on constitution and by-laws was declared accepted unanimously.

The Chair: "We now have a constitution and by-laws. This is very good. Will all those voting kindly step up to the desk and sign? There will be a recess for fifteen minutes for that purpose, and meantime the copies of the constitution and by-laws will be distributed to those who have not already obtained them."

All the employing printers present signed.

The Chair: "Nominations are now in order for officers of the Franklin Printing Trades Association."

Mr. L. Osborne: "I nominate Mr. Charles A. Murdock for president."

Mr. G. D. Phillips: "I second the motion."

Mr. Murdock protested vigorously and continuously, stating that he was already on so many committees that his business was suffering. The speaker gave a list of the works he was engaged in and it was certainly formidable, declaring again that while he appreciated very deeply the honor the meeting was trying to thrust on him, that it was impossible for him to accept it.

Mr. Phillips: "I thought we were making a good selection for president of this association, but until Mr. Murdock recited all his qualifications I did not know really how good. It is a compliment to our judgment. Now, gentlemen, we must overcome Mr. Murdock's disinclination to serve."

Mr. Murdock, after many promises of assistance on the part of those present, was declared duly elected.

Mr. Neal stated that for the office of vice-president he desired to place in nomination the name of a man who has for the past sixteen months sacrificed much of his time, money and service in the effort to establish an organization in San Francisco, and it gave him great pleasure to nominate Mr. Isaac O. Upham. Nomination seconded and on motion nominations declared closed. Upon vote, Mr. Upham was the unanimous choice for vice-president and declared elected.

Mr. Louis Roesch, in a complimentary speech, placed in nomination for treasurer the name of Mr. Grattan D. Phillips. Nomination seconded and nominations declared closed. Upon vote Mr. Phillips was the unanimous choice for treasurer and declared elected.

For secretary, Mr. I. O. Upham placed the name of Mr. George B. Goodhue in nomination. Nomination seconded. The chair stated that there could be no doubt about this nomination meeting the approval of all present. Nominations declared closed. Upon vote, Mr. Goodhue was the unanimous choice for secretary and declared elected.

Nominations for the executive committee of three being in order, the names of George F. Neal, L. Osborne, John Kitchen, Jr., Louis Roesch, and E. H. Abbott were presented in regular form and nominations seconded. Mr. Roesch stated that it would be impossible for him to serve. Ballots were distributed and Mr. Upham and Mr. Goodhue appointed tellers. Mr. Neal received 16 votes, Mr. Kitchen 14, Mr. Abbott 11, and Mr. Osborne 7, and the first three were declared elected members of the executive committee.

President Murdock: "Gentlemen, this is most gratifying. I may say, as I have said before, that this association and its plan seem to me to have the assurance of great success. We are, I am sure, under deep obligations to the gentleman from Chicago who has worked so earnestly to bring about this consummation. I therefore propose that we tender a vote of thanks to Mr. A. H. McQuilkin, editor of THE INLAND PRINTER. A standing vote, gentlemen."

A. H. McQuilkin: "Mr. President and Gentlemen, this is a very great honor. I deeply appreciate it and thank you. You have, I think (in achieving this association) done a momentous work and one that I feel will bring great results. What little I have been able to do has been done in association with gentlemen with whom it was a great pleasure to work, and it is the culmination mainly of their work up to this time. I thank you." (Applause.)

There being no further business the meeting was declared adjourned subject to the call of the executive committee.

A PLEA FOR NEW SYSTEMS AND METHODS.

William H. Van Wart, recording secretary of the Printers' League, spoke at the annual dinner of that organization and touched on several subjects of general interest, such as the evil influence of some traditional practices and the need of technical education. Space limitations prevented the publication of this in our report of the dinner and we make amends now:

"I think I have found the cause of much of the trouble that besets the employing printer of to-day: He will follow copy! As the story of the faithful old compositor goes, he follows it even if it goes out of the window and he breaks his neck. At any rate, we know some printers who have 'gone broke.' As a boy and as a journeyman compositor he has been so thoroughly trained by foreman and reader to mind his own business and 'follow his copy' that he develops a sort of subconscious mind that continues to work in this direction even after he gets to be an employer. He sees much that is imperfect in the copy he handles, so many slips made by noted writers; and as he sometimes gets rapped for his pains if he points them out, and gets so little thanks when he scores a good one, he is

apt to become narrow and cynical and critical of all new and broadening ideas, and this to his own hurt.

"Traditions govern most business places and it is hard to get away from established customs. As a boss he estimates on a job and may guess at the cost of some items and forget other items entirely; he may have too much system, or he may have no system at all. He may land the job only to find his mistakes later; but, pshaw! That's the way it's always done! He's followed copy!

"He makes up a nice little dummy! a plan, if you please, a nice working plan; it costs him some money and some of his own valuable time and ideas are used up. The dummy is submitted and falls into the hands of some smart clerk in charge of the customer's printing, some chap who has taken a course of instruction in advertising from a correspondence school or at the Y. M. C. A. He seizes it and goes the printer one better, perhaps. That's easy, you know, just as easy as beating a railroad train — all you have to do is to walk through the cars while the train is going. In the end the job may go to some other printer, but he submitted a dummy and the other fellow gets the benefit of it. But that's the way it's always been done — and he follows copy!

"Mr. Printer looks on with envy as he sees the plumber and the carpenter, the architect and the contractor make money. The plumber charges for charcoal and tacks, and seems to reckon his time from the hour you call him on the 'phone to talk about the job. The carpenter charges for the slightest alteration, or starts your job in great shape, works two days and then you can await his convenience while he secures some more jobbing work in the same fashion. The architect charges you for your plans, whether you accept them or not. The contractor always gets his money in instalments as the work progresses; Mr. Printer can wait until the job is completed, however, before he gets any money, even though the customer has delayed the job for months.

"It is a rare thing for a printer to get any money until the job is completed. It's always been done so — he's following copy!

"About here is where the copy blows out of the window or ought to.

"Or, if Mr. Printer doesn't go broke perhaps he likes to fight trades unions. He 'proposes to manage his business to suit himself,' etc. By the way, this expression ought to be copyrighted, lest it become too common property.

"In all seriousness, gentlemen, haven't we been too shortsighted in our treatment of our workmen? Haven't we too often treated them as mere machines, forgetting that the spirit in which they render service is all important? You may be able to buy a perfect machine for a great deal less than its real value and it will do good work for you. The fact that it was bought cheap does not impair its usefulness, but if you take advantage of a man's necessities — and you can do this either as individual employers or collectively — and pay him less than he feels and knows he is worth, you put a handicap on that man. There will be many an hour when bitter thoughts will fill his mind and prevent him from giving you his best work.

"Manufacturers everywhere are looking out for the best and most improved methods, machines and appliances to reduce cost. They are seeking to know the true cost of the various items that go to make up the total cost of their product.

"In our business is not our labor bill by far the largest? Have we asked ourselves in all seriousness if we are handling this matter in the best way to secure the largest results? Human nature is the hardest thing in the world to deal with, but when properly handled it becomes one of the most potent factors in any business enterprise. Generals have lost battles because they lacked the ability to reckon with this factor, and many a foreman or superintendent is a flat failure for the same reason.

"I don't recommend that we should establish great philanthropic features in our business, for oftentimes that is the very worst way to treat the matter. Our Creator has made us with widely different tastes and ideals; therefore, to compel men to do things our way, and especially those things that pertain to the life of the men outside of the shop, will always be a failure — no matter how good our way or how sincere we may be. It's against nature. We need more justice, sincerity, common sense and tact.

"In looking back do we not find that many of our difficulties with our men are often due to foremen or others who come between us and our men? The facts may not be fairly presented either to them or to us. We should be very sure that we are not misrepresented to our employees and their position is not misrepresented to us. While maintaining proper discipline, the way to the head of the establishment should be open to the humblest employee, if he thinks that he must use it. In a large establishment this is impossible, but if there is a right spirit on the part of the employer he will find means to accomplish the result.

"The old saying, 'Like master like man,' is true. We complain bitterly of the demoralization of our business and the trade conditions under which it is carried on. Would it not be well to pause and ask if we are not to blame for very much of it ourselves? For each one to ask himself, 'What is wrong with me?' Instead of trying to kill the unions, why not admit that our men have as much right to organize as we have — just as much right to the closed-shop principle as have the ministers, the lawyers and the doctors? Why not start where we find ourselves and themselves? Know their rules and take a hand ourselves in interpreting and applying them — let us know the why and wherefore? If good and proper rules, enforce them everywhere — live up to them, in letter and spirit. If bad or impossible, seek by all honorable means to change or repeal them.

"These are some of the things the Printers' League stands for.

"If you must still 'follow copy,' get a fresh 'take' and follow that. Follow these League principles that have been tried out for two years. Bring back to the 'copy desk' the 'take' you have been following — 'kill' what you have 'set' and 'get up' some new (gray) 'matter.' We of the League have changed our editorial policy. We are following new 'copy,' and we can 'justify the matter,' and we don't have any more 'squabbling.'

"True, we may squeeze the 'typos' when they ask for more 'quoin' — and in their hearts they may wish for mallet and planer to spoil our 'face,' but we have heard these startling sounds before breaking upon the quietness of the room; they don't fool an old printer — he's been something of a bluffer himself. It may be very 'imposing,' but it is quite unnecessary.

"Just at this point, when things are getting rather warm, we reason together, the League principles are 'felt' and they 'prove' O. K.

"Let us stand 'shoulder to shoulder'—upright 'types' of men, our 'lines' even and well within 'rules' that we shall mutually agree upon, and treat with one another on the dead level. If there are any crooked 'types' among us or any that can not stand squarely on their own 'feet,' either at the head or at the foot of our columns, consign them to the proper place provided for such in all well-

regulated printing-offices. Then we shall be in proper 'form' to make 'impressions' for the good of all.

"Come with us and have a part in establishing the new order of things under which we shall have our own trade schools, from which we may secure competent journeymen instead of the half-educated help we now have to put up with. Let us stop the making of incompetent printers by the reform schools and orphanages — half-trained boys made to believe they are being taught to be printers and finding too late that they have only been instructed in plain type-setting, for which there is already an overplus of help: men who have been displaced by machines and who are too old to become good operators. Why train up ignorant boys who do not know even how to spell to compete with these older men who have spent their lives at the case? I don't blame the unions for kicking at such things. It's a rank injustice to the boys, to the old men and to the unions, and to the bosses if they are shortsighted enough to employ men who have been thus trained.

"Let us take the best ideas from the German technical schools, avoiding that which stifles initiative or that savors of paternalism. Come with us and help to make it possible for your boy and mine to get as good a technical education as we expect our young doctors or lawyers to have. Why, our farmers are ahead of us in this matter, for they are giving their boys this sort of an education, and the result is a very marked increase in the farmer's profit.

"'Professors of the art preservative of all arts,' we are called. Gentlemen, we have the name — let's have the game! The demand for trade schools is in the air; they are coming, and they are coming soon. Don't compel our boys to beg or steal their trades from partially instructed workmen, for even a good workman may lack the ability to teach. There are better men and in our unions, too. In fact, I don't take much stock in a workman who thinks he is too good to stand up and be counted with his fellows, or too mean to bear his share of the expense of running his trade organization, but entirely willing to receive its benefits, or so smart that he thinks he can go it alone. With such men you will generally find something lacking — most likely it is the straightforward, manly spirit that is missing.

"President Eliot, of Harvard, is advocating trade schools; so is President Roosevelt. With such backing, allow me to urge the adoption of 'my policies.'"

POINTS FOR PRINTERS.

To keep the imposing-stone white and clear of ink, etc., give it an even coat of ordinary paste on a Saturday evening; by Monday morning the paste will have become dry and, in curling upward, lift every particle of the dirt from the stone. Be sure to put the paste on thick enough, so that it will have sufficient strength when drying to "lift" the ink and accumulations.

Get 10 cents' worth of cottonseed oil, 10 cents' worth of sulphuric ether and 5 cents' worth of oil of cloves at the drug store; place all in a large bottle, and add a little kerosene, shaking all well together. A drop or two of this added to the ink on the disk at night and well distributed will keep the ink from drying on the press over night, leaving it ready to start in the morning. I have used this on a cylinder press with extra quick-drying book ink, and the ink was in condition to use after three days' time. It will not interfere with the common inks used.

In printing forms where a rule or border runs up and down, a piece of six-point reglet placed between one end of the chase and the hook that holds it in place will be found to overcome the difficulty of uneven distribution.— *C. M. Mahood, in Practical Printer.*

Translated for THE INLAND PRINTER.

A DEVICE TO PROMOTE SPEEDIER HAND-COMPOSITION.

BY OUR SPECIAL CORRESPONDENT.

CONTEMPORANEOUSLY with the inventors who have given their attention to improvements in composing machinery, others have directed their efforts to methods for increasing the speed of composition by hand. A recent invention of this sort was that of Christian Stutzgen, which, however, secured no general popularity, possibly because of its large first cost. A newer and cheaper device, having the same object, is now, according to the *Oesterreichische-Ungarische Buchdrucker-Zeitung*, presented by Herr Albert Stolzenwald, of Berlin. This invention, which is called *Eilgriff-böden* — literally "speedy grab bottoms" — consists of

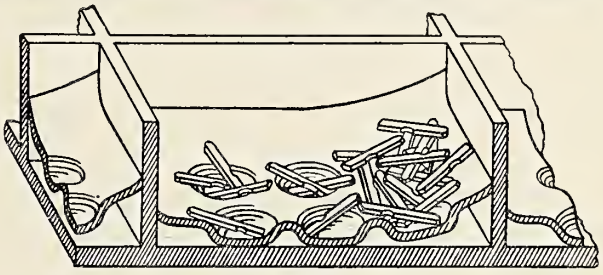


FIG. 1.

specially prepared inlays placed in the compartments of type-cases. As is well known, type lodge on the bottoms and in the corners of type-boxes, so as to make it difficult for them to be picked up readily, sometimes even requiring the aid of a bodkin to pry them out, thus impeding the work of the compositor. To avoid this is the object of Herr Stolzenwald's invention. The inlays are made of durable pulp-board, having a highly polished surface and bent at the corners to do away with the angles of the boxes. At suitable intervals there are circular depressions, as shown in the illustrations, the diameters of which are less than



FIG. 2.

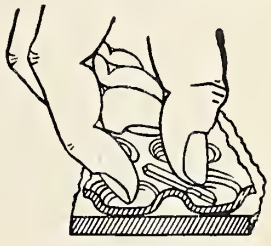


FIG. 3.

the length of a type. These prevent any letters lying flat on the bottom of the case; they will always assume positions in which they are easily picked up by the fingers, as shown in Figs. 2 and 3, when there are but few type in a box. The box inlays, being rounded at the edges, also lighten the work of cleaning cases. As the result of a number of experiments made by other compositors, the inventor calculates that an increase of ten per cent in speed is possible by means of his device, which he has patented in Germany.

A NOTABLE BOOKLET.

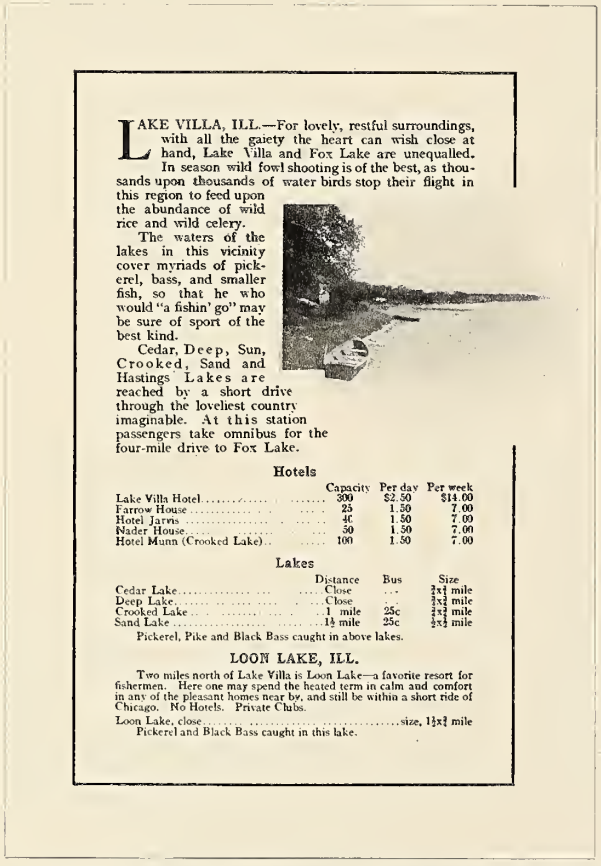
An exceptionally high-class bit of advertising literature is a booklet recently issued by the Randall Printing Company, St. Paul, Minnesota, and entitled "Grist for the Mill." The booklet is the result of the joint efforts of two new members of the Randall Company — Mr. George W. Hall, formerly of the Cargill Company, Grand Rapids, Michigan, and Mr. S. P. Fowl, formerly of the Wright & Joys Company, Milwaukee. As an example of typography and colorwork it is all that could be desired.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Although perhaps secondary in advertising value to the cover, the inner pages of the catalogue or booklet must be thoughtfully considered and carefully worked out. The argument that first impressions are of the most importance, and that therefore the cover should be striking and effective, is well enough, but to turn from a handsome and attractive cover-design to inner pages that are but "thrown together" is far from pleasing. The most successful piece of printing is the one which "holds together" from cover to cover—all of the pages designed and



LAKE VILLA, ILL.—For lovely, restful surroundings, with all the gaiety the heart can wish close at hand, Lake Villa and Fox Lake are unequalled. In season wild fowl shooting is of the best, as thousands upon thousands of water birds stop their flight in this region to feed upon the abundance of wild rice and wild celery.

The waters of the lakes in this vicinity cover myriads of pickerel, bass, and smaller fish, so that he who would "a fishin' go" may be sure of sport of the best kind.

Cedar, Deep, Sun, Crooked, Sand and Hastings Lakes are reached by a short drive through the loveliest country imaginable. At this station passengers take omnibus for the four-mile drive to Fox Lake.

Hotels

	Capacity	Per day	Per week
Lake Villa Hotel	300	$2.50	$14.00
Farrow House	25	1.50	7.00
Hotel Jarvis	40	1.50	7.00
Nader House	50	1.50	7.00
Hotel Munn (Crooked Lake)	100	1.50	7.00

Lakes

	Distance	Bus	Size
Cedar Lake	Close	...	¾x¼ mile
Deep Lake	Close	...	¾x¼ mile
Crooked Lake	1 mile	25c	¾x¼ mile
Sand Lake	1½ mile	25c	¾x¼ mile

Pickerel, Pike and Black Bass caught in above lakes.

LOON LAKE, ILL.

Two miles north of Lake Villa is Loon Lake—a favorite resort for fishermen. Here one may spend the heated term in calm and comfort in any of the pleasant homes near by, and still be within a short ride of Chicago. No Hotels. Private Clubs.

Loon Lake, close ..... size, 1½x¾ mile

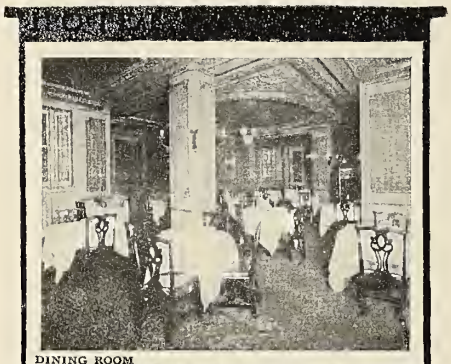
Pickerel and Black Bass caught in this lake.

FIG. 1.—The illustration is placed in a pleasing position, much more so than if it were in the center of the page from top to bottom.

arranged to bear a decided relation one to the other. There must be a harmony between all the different parts—otherwise the catalogue or booklet will bear the characteristics of a commercial scrap-book.

The first consideration, of course, is the stock. If half-tones are to be used the smooth-surfaced stock is necessary, but otherwise the printer has the choice of the many antique papers now on the market. Too much of our booklet and catalogue printing is done on coated stock, and our personal opinion is that, unless it is absolutely impossible through the use of half-tones, the antique stock should be employed.

Next comes the consideration of margins, which must, of course, be decided upon before the work of laying out the page can proceed very far. Let the margins be generous, whether for the large catalogue or the booklet



DINING ROOM

The Dining Room is one of the very attractive features of this perfect hotel.

The quiet soft colorings, the fine linen and service, the prompt but quiet discipline of this force added to a perfectly ventilated kitchen under the direction of a competent chef, and corps of assistants make this a most delightful place to enjoy a meal—a very essential point.

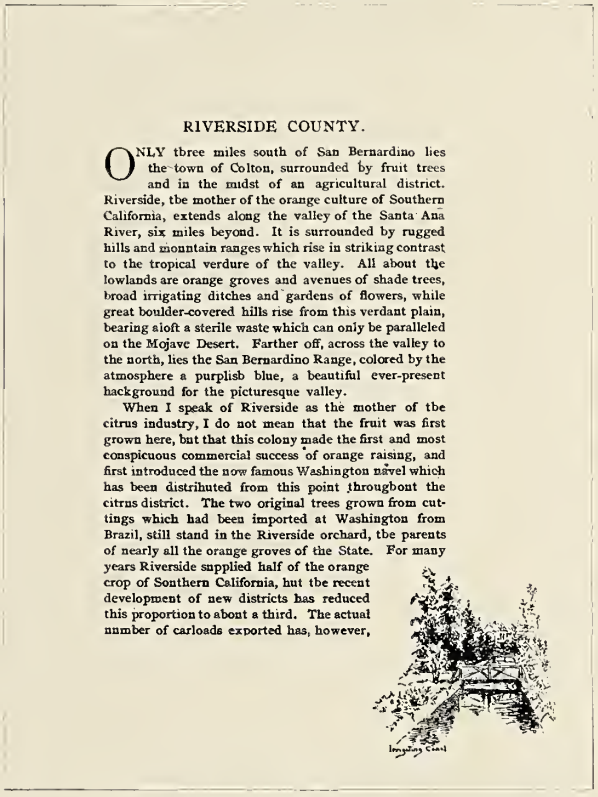
The hotel is run on the European plan and the service is à la carte. Half portions are served to one person, if desired.

A tempting list of club breakfasts has been prepared for those who prefer a more complete and substantial breakfast at a moderate charge. The à la carte prices are very reasonable.

FIG. 2.—This page shows an interesting division into spaces which are in proportion one to the other.

designed to fit the ordinary envelope. While the nature of some designs calls for narrow margins, the usual page arrangement would lend itself readily to more margin than it receives. The catalogue or booklet is held in the hand and read; it is not necessary to read it at a distance, and for this reason it is better to even sacrifice a little in type size and set it in a smaller face than to spoil the effect as a whole by narrow, cramped margins. However, in the great majority of cases this is unnecessary, for if instead of centering the type on the page the printer will allow less to the back margin than to the front margin the effect of a generous amount of white will be secured. A cheap pamphlet looks well enough with the pages centered, and, of course, special designs necessitate it on some catalogues and booklets of the higher class, but in most instances the treating of the double page as the unit, drawing them close together, so that in the open book they

appear related rather than each one by itself on a page, will give greater satisfaction. The relative amount of back and front margins, as well as those of top and bottom, is a matter of much discussion and much variation. If, however, the printer will divide the total white space available for the front and back margins into five parts, and then give two parts to the back margin and three parts to the front margin, he will almost invariably secure satisfactory results. To illustrate, we will suppose that the difference between the width of the type page and the width of the paper is fifteen picas. This represents the total amount available for the front and back margins. We divide this space into five equal parts — three picas to each part — and allow two parts, or six picas, to the back margin, leaving three parts, or nine picas, for the outer margin. The same should be done regarding the top and bottom margins, keeping in mind,



RIVERSIDE COUNTY.

ONLY three miles south of San Bernardino lies the town of Colton, surrounded by fruit trees and in the midst of an agricultural district. Riverside, the mother of the orange culture of Southern California, extends along the valley of the Santa Ana River, six miles beyond. It is surrounded by rugged hills and mountain ranges which rise in striking contrast to the tropical verdure of the valley. All about the lowlands are orange groves and avenues of shade trees, broad irrigating ditches and gardens of flowers, while great boulder-covered hills rise from this verdant plain, bearing aloft a sterile waste which can only be paralleled on the Mojave Desert. Farther off, across the valley to the north, lies the San Bernardino Range, colored by the atmosphere a purplish blue, a beautiful ever-present background for the picturesque valley.

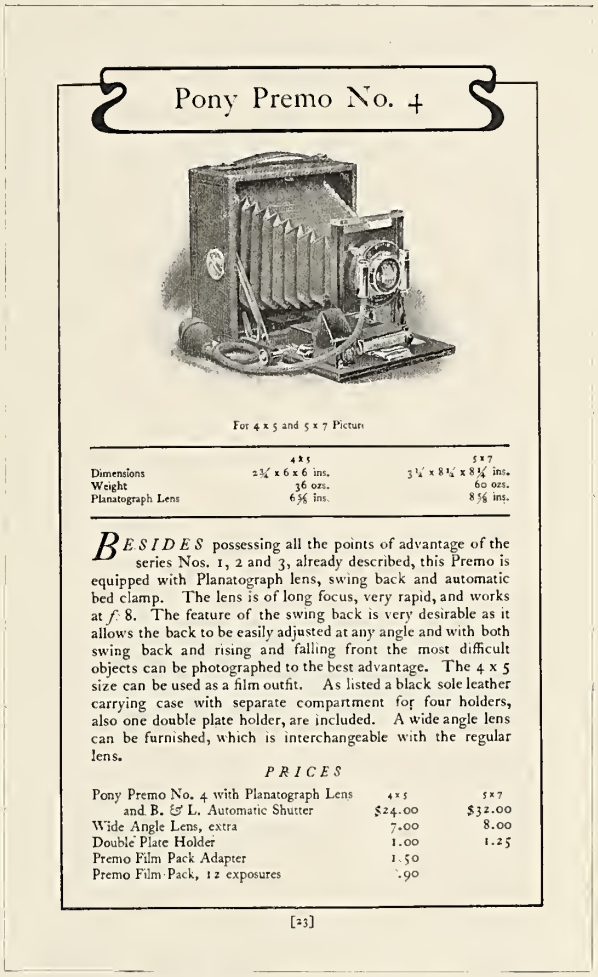
When I speak of Riverside as the mother of the citrus industry, I do not mean that the fruit was first grown here, but that this colony made the first and most conspicuous commercial success of orange raising, and first introduced the now famous Washington navel which has been distributed from this point throughout the citrus district. The two original trees grown from cuttings which had been imported at Washington from Brazil, still stand in the Riverside orchard, the parents of nearly all the orange groves of the State. For many years Riverside supplied half of the orange crop of Southern California, but the recent development of new districts has reduced this proportion to about a third. The actual number of carloads exported has, however,

FIG. 3.— A pleasing harmony of tone between text and illustration is shown in this example.

however, that in most cases the back margin should be the smallest, the top margin next in amount, the front margin next, and the bottom margin the largest of all.

The laying out of the catalogue page involves the consideration of a variety of essential items — among them the running-head, the initial letter and the placing of the cuts. Although either one of these features would furnish material for a chapter, illustrations of their use are shown herewith in the consideration of the page as a whole.

The placing of the cuts is a feature that does not receive the attention which it should. Catalogues and booklets are being sent out daily with the illustrations arranged in such manner as to spoil what are otherwise good jobs. Long, narrow pages, with cuts running across them in the center, dividing them into two exactly equal parts, are common. In the placing of cuts on a page we must consider the type as a surface which is to be broken up into spaces of various sizes and shapes by the cuts. Hence the whole proposition becomes a problem of the relation of these spaces one to the other — or a question of proportion. This being the case, the most simple method of ascertaining the pleasing position of one cut on a page is to bring into use the principle above referred to in connection with the making of margins, and divide the page



Pony Premo No. 4

For 4 x 5 and 5 x 7 Pictures

	4x5	5x7
Dimensions	2¾ x 6 x 6 ins.	3¼ x 8¼ x 8¾ ins.
Weight	36 ozs.	60 ozs.
Planatograph Lens	6⅝ ins.	8⅝ ins.

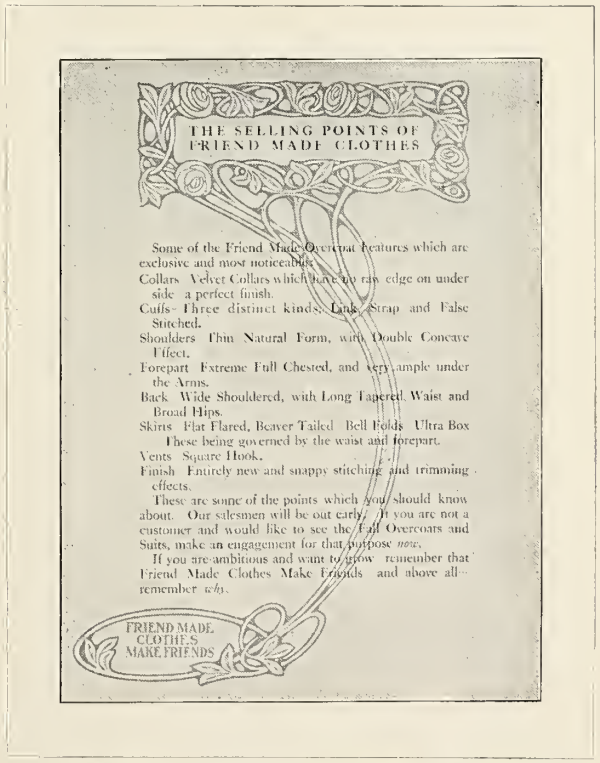
BESIDES possessing all the points of advantage of the series Nos. 1, 2 and 3, already described, this Premo is equipped with Planatograph lens, swing back and automatic bed clamp. The lens is of long focus, very rapid, and works at *f*: 8. The feature of the swing back is very desirable as it allows the back to be easily adjusted at any angle and with both swing back and rising and falling front the most difficult objects can be photographed to the best advantage. The 4 x 5 size can be used as a film outfit. As listed a black sole leather carrying case with separate compartment for four holders, also one double plate holder, are included. A wide angle lens can be furnished, which is interchangeable with the regular lens.

PRICES

	4x5	5x7
Pony Premo No. 4 with Planatograph Lens and B. & L. Automatic Shutter	$24.00	$32.00
Wide Angle Lens, extra	7.00	8.00
Double Plate Holder	1.00	1.25
Premo Film Pack Adapter	1.50	
Premo Film Pack, 12 exposures	.90	

[23]

FIG. 4.— A page on which the running head has been used as a basis of the decoration.



THE SELLING POINTS OF FRIEND MADE CLOTHES

Some of the Friend Made Overcoat features which are exclusive and most noticeable:

Collars Velvet Collars which have no raw edge on under side a perfect finish.

Cuffs Three distinct kinds: Link, Strap and False Stitched.

Shoulders Thin Natural Form, with Double Concave Effect.

Forepart Extreme Full Chested, and very ample under the Arms.

Back Wide Shouldered, with Long Tapered Waist and Broad Hips.

Skirts Flat Flared, Beaver Tailed Bell Folds Ultra Box These being governed by the waist and forepart.

Vents Square Hook.

Finish Entirely new and snappy stitching and trimming effects.

These are some of the points which you should know about. Our salesmen will be out early. If you are not a customer and would like to see the Fall Overcoats and Suits, make an engagement for that purpose *now*.

If you are ambitious and want to grow remember that Friend Made Clothes Make Friends and above all remember *this*.

FRIEND MADE CLOTHES MAKE FRIENDS

FIG. 5.— An unusual and pleasing page decoration.

into five parts, then centering the cut on a line giving two parts to the one division and three parts to the other — the keeping of the lower space the larger being usually the most effective. The results of this treatment are shown to advantage in Fig. 1, the cut being placed in a position approximating that mentioned above. One can readily see that this arrangement is vastly superior to placing the cut in the center of the page from top to bottom. The same division of spaces has been adhered to in the example shown in Fig. 2, with the result that the page is exceptionally pleasing.

Fig. 3 is shown as an example of a pleasing harmony between illustration and text. One can not but observe the similarity of tone which exists in this case.

In the running-head is afforded an excellent opportunity of adding decorative effects to the page. Almost innumerable are the varieties of design to which the running-head lends itself. In Fig. 4 is shown an illustration of the use of this feature to add attractiveness to the catalogue page.

In Fig. 5 the decorative running-head has been carried a step farther, and the ornamentation extended to the bottom of the page. The original of this job was printed in

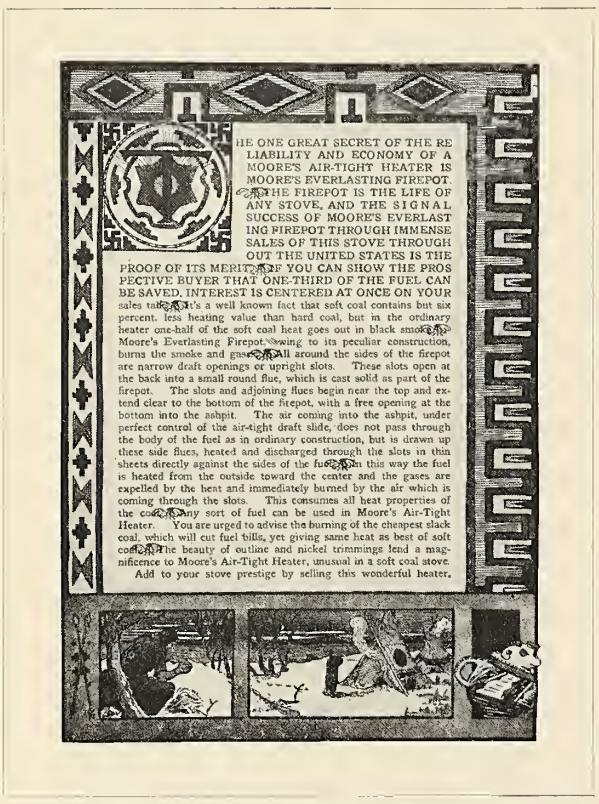


Fig. 6.— No expense is spared in the elaboration of the modern catalogue. Each page of the catalogue from which this was reproduced contained an entirely different design.

gray and black on white stock and the effect was unusually pleasing.

This is the age of the ornate and sumptuous catalogue, and no expense is spared in originating designs that will prove effective. Ornamentation does not stop with the running-head, the initial letter and the tail-piece, but whole-page decorations add brightness and attractiveness to the book. An interesting illustration of this page decoration is shown in Fig. 6. The catalogue from which this reproduction was made contains twenty-four pages of text, each one of which is embellished with a different border-design. The original was printed in a dark green and yellow-orange, on antique stock, the illustrations for the book being printed on heavy plate paper and inserted between the text-pages.

In Fig. 7 is shown a page ornamentation which may be approximated in almost any printing-office with ordinary foundry material. Reversing the decoration for the oppo-

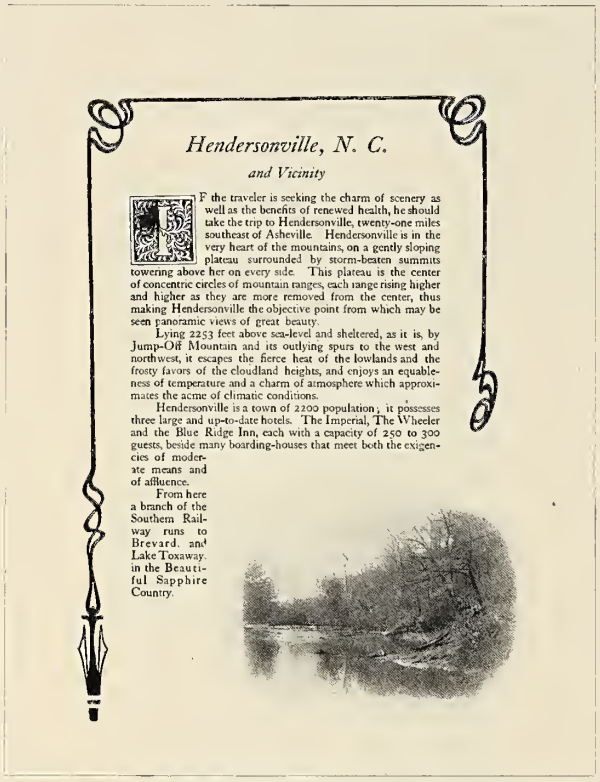


Fig. 7.— A simple page decoration, easily approximated by the use of foundry material.

site pages, and placing the cuts all on the outer margins, together with running the decoration in tint, as was done in the booklet from which this page is reproduced, results in a very interesting and pleasing arrangement.

A FOOL BILL.

The bill in the Kansas Legislature which would compel the newspapers of Kansas to make sworn statements with regard to their circulation is another piece of foolishness. It was introduced by a representative from Barton county, who owns a little country paper, and who knows about as much about actual newspaper business as the proverbial pig does about the Sabbath. Mr. Feder, the author of this bill, evidently proceeded along the assumption that all the crookedness there was practiced in advertising negotiations was on the part of the publishers, and that is a pretty severe indictment of the Kansas publishers and the Kansas press. If the advertiser on the one side has increased security, what assurance has the newspaper publisher on the other that the advertiser will pay his bills? In the name of sense, wouldn't it be just as fair to compel the advertiser to pay his bills as it is to compel the newspaper to prove its published circulation figures?

More newspaper publishers get bilked out of advertising and subscription bills every year than there are advertisers who are imposed upon by bogus statements in regard to circulation. It is just such ill-advised and fool legislation as this about which members of a legislature as a rule know nothing that brings and keeps them under persistent criticism by the newspapers.— *Leavenworth Times.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A Reducer for News Ink (401).— "What is the best reducer for news ink — something that may be readily procured? I have used common turpentine with good results in drying, but I find the ink has a tendency of drying on the distributing board and rollers." *Answer.*—A compound made of two and one-half ounces of balsam copaiba to one pint of turpentine will make a serviceable reducer. Equal parts of dammar varnish and raw linseed oil is also used for this purpose. Another reducer is boiled oil thinned with turps.

Fly Sticks Soil Sheets (405).— "Kindly tell me how I can prevent the delivery fly from smutting the stock, as indicated by the enclosed sheet. The press is a ——— pony with a rear delivery. The ink collects on the sticks and streaks the sheets." *Answer.*— Clean the sticks with fine flint paper; rub them occasionally with a block of magnesia or a piece of chalk. A set of sticks having "stars" will be a more definite remedy. As the sheet is delivered these "stars" tend to prevent soiling to some extent. They may be procured from dealers in printers' supplies.

Stamping-press Work (407).— Submits a specimen of work executed on a stamping press on heavy blank board with gold and white stamping foil. The letters are in relief, also the trade-mark, which is in gilt. The letter is as follows: "Can a card like the sample we send herewith be worked on a ——— press? As we do considerable embossing on our press, we thought this work might also be handled." *Answer.*— For two reasons the press you name can not be used. It is not built strong enough, and there is no provision for heating the die. Work of this character is done on a stamping press, or a platen press provided with apparatus for heating of dies. As extreme pressure is required the work is limited to the heavily constructed presses of the type mentioned.

A Half-tone Cut of Pencil Sketch (392).— Submits a half-tone cut representing a pencil sketch taken from a photograph. The drawing gives medium shadows and high lights. The cut is printed in black on a background of light fawn tint on a medium grade of S. & S. C. book paper. The query is as follows: "Please criticize the enclosed specimen. Was too much ink carried in the black form?" *Answer.*— The sketchy effect would have been more complete had less color, by half, been carried. Work of this character will approach nearer the artist's idea when printed gray. The make-ready should have softened some of the harsh lines and thereby improved the appearance of the background shadows. These shadows should be made soft, just as the edge of a vignette cut.

Low Relief Embossing (403).— "I have been told that there is a way to build up on an ordinary impression with some powder so that the raised 'positive' or die so produced can be used against modeling board or wax to make a counter die and so emboss light work without metal plates. Is this so? What is the powder and is there some special ink or size required? Does your book on embossing cover this?" *Answer.*— Powdered asphaltum applied to a freshly printed surface will give a slight relief. We doubt the efficiency of the method you describe, since the relief produced is so slight, amounting to .003 inch. This method is not described in "A Practical Guide to Embossing and Die Stamping," as it is of doubtful value. This book treats of the prevailing methods of embossing with the various dies.

Soft Ink on Bond Paper (400).— Submits a bank check, 3¼ by 8 inches, printed on a good grade of wove bond-paper in a yellow-brown ink. The form is an electro of a zinc etching, the design is an imitation of litho checks, having fine parallel "safety" lines in the body. The ink is at fault, evidently possessing a weak body, as it causes the solids to print mottled. The make-ready causes weak spots to appear in the "safety" lines. The printer writes as follows: "Our customer complains, saying that the ink is too heavy to write on. Will you supply me a formula for an ink which will give this tone of brown ink, and will be suitable for this grade of paper? Any other suggestions will be appreciated." *Answer.*—A stiff ink should be used for this form on linen stock. An orange cover ink has a suitable body. Use twenty parts to one part of job black. If it is required add a small amount of dammar varnish. Do not use new or soft rollers with this ink, but use medium hard ones and have them touch the form lightly. The make-ready should be made on thin hard paper, spotted up with hard tissue and onion-skin folio. The tympan also should be hard. The spot-up sheet should be placed several sheets down in the tympan, and should be covered with a piece of hard cardboard or thin pressboard. Excellent work may be done on linen stock where stiff inks are used in connection with a hard tympan and properly constructed overlays.

Half-tone Cut in Two Colors (402).— Submits two half-tone impressions on coated bristol of the same scene, which is very contrasty. The view shows a river bordered by heavy timber. The foliage is represented principally by shadows and middle tones. The sky-line is high and shows heavy clouds, in one impression, while in the other this part is cut away entirely, leaving a clear sky. A 150-line screen is used, both cuts having the same angle. The accompanying letter says: "We are endeavoring to produce a calendar, and are trying to get results from two half-tone cuts, impressions of which we enclose. We do not seem to get any satisfactory results from the inks we have tried. To get results, what kind of ink should we use? What kind of varnish? Which plate should be run first? How many and what colors should be used? Is the sample of bristol board suitable?" *Answer.*— The cuts should be of different screen angles to obtain pleasing results. However, as it is you may by careful make-ready secure fair results on that grade of board. With the make-ready aim to prevent the middle tones, which are rather indistinct, from becoming solids. Print the cut with the clear sky-line in a green-black or a dark-green ink. When dry enough print with the other cut over this impression with a tint made with a light varnish mixed with a green ink or a light orange, in proportion of one part of ink to two hundred parts varnish. With suitable cuts these combinations afford a pleasing contrast. In this case, however, you may find it necessary to modify the proportions to obtain the results you desire.

A Long Run on a Set of Electros (398).— The life of a set of electros will normally depend upon the make-ready, the nature of the stock, and the number of impressions printed from them. A set of electros will depreciate from abrasion when used in connection with certain grades of ink, as in the case of brown inks having a base of sienna or umber. The following letter from Mr. J. F. Miller, 1831 North Capitol street, Washington, D. C., shows that electros, where carefully handled as to make-ready, will last

an indefinite period. " Almost any publisher would consider two hundred thousand impressions a fair run for one set of flat electros where quality of work is of importance. Uncle Sam's big print-shop has doubled that number of impressions from a single set of plates when Farmer's Bulletin No. 106, a forty-eight page inset pamphlet, went to press recently for the twentieth time since 1904, when the job was reset and electrotyped. This bulletin is entitled 'Breeds of Dairy Cattle.' The original set of plates are still in use and the pressman reports them as in excellent condition for more editions. Beyond a few imperfections due to frequent handling there has been no expense charged up worth mentioning, as the repairs were easily and quickly made. Getting a good start in the foundry, together with careful make-ready and presswork, there being many half-tone illustrations, account in a large measure for the staying qualities of this set of plates. The plates are run on a self-feeding two-revolution press. They are mounted on patent sectional bed blocks; thirty-two page forms are imposed by the pressman; time of making ready for a thirty-two page form, three hours. Tympan is white print spotted up with tissue."

Printing on Roofing Material (404).— Submits a specimen of roofing material having a surface as rough as crepe or crash paper, and of a light-gray color. The following letter explains what is wanted: " I enclose a sample of 'roofing,' upon which a customer wishes a solid design printed as follows: 'Solid back-ground of white, fourteen inches square; solid red form of smaller design with open letters to print over the white.' Can we handle this on a pony drum and do a good job? " *Answer.*— We do not believe that a satisfactory job could be turned out on a drum cylinder. It might possibly be handled on a four-roller two-revolution press, providing the printing was done from a yielding substance, like rubber, since the surface of the stock is so irregular, and the stock so rigid. We believe this work could be handled on a rubber offset press to good advantage, since the roughness of the stock does not in any way prevent an even deposit of ink being transferred to it.

Make-ready on a Mixed Form (406).— Submits a twelve-page work-and-roll form, consisting of interurban time-tables and advertisements. The form is composed of type, electros, zinc and half-tone cuts. Some of the type appears badly worn; many letters require spotting up individually with pieces of gum-paper. One cut appears low while another, a half-tone, punches through on its edges. The pressman desires to know about how long it should take to make such a form ready. The letter reads: " How long should it take to make the enclosed form ready? It was printed on a pony drum, on the same stock as sample, 25 by 38, 50, machine-finished book. A fair grade of work is required. Much of the type is badly worn, but does not show owing to the amount of color carried." *Answer.*— The sheet is fairly well printed with the exceptions as noted before. No doubt the form could be made ready in about two hours. To level up the cuts will be the preliminary work; this part of the work, however, should have been attended to before the form left the stone. There should be no " high " or " low " cuts. The common practice seems to be to send such forms to press and allow the pressman to do work which properly should be done before the form is made up. The make-ready of a form of this character can be accelerated by using a print tympan. Two mark-out sheets may be necessary, owing to the varied character of the form and damaged condition of the type.

Slip-sheeting a Half-tone Circular (399).—Submits an eight-page circular printed on buff tint enamel stock in red and photo-brown inks. Each page is 3¾ by 8 inches. Four of the pages have square half-tone cuts of contrasty subjects. The make-ready and printing of both colors are well carried out, for every character prints up clearly. We believe that another thin sheet could have been carried to advantage in the tympan, as this would permit the carrying of less color. The pressman asks: " Should a form of this character be slip-sheeted? In this case we slip-sheeted the cut form. Do you believe this to be necessary? We found after the run commenced that the ink required reducing owing to the stock picking in the solids and heavy lines. This we effected with vaselin. We believe it is not customary to slip-sheet work of this character. How is offsetting prevented under such conditions? " *Answer.*— If you found no evidence of electricity in the stock, you could have printed the job without slip-sheeting. You should, however, have carried more impression and, instead of vaselin, a reducing varnish should have been used. Vaselin, except in very small quantities, is apt to delay the drying of the ink, as it is of a nondrying nature. The picking of stock is often due to the low temperature of the press-room. Eighty degrees is not considered too warm. A lighted kerosene lamp or gas-jet placed beneath a press will often obviate the necessity of ink reducing. If a half-tone cut feels cold to the bare arm it will usually cause solids to pick, unless the ink is modified. Keep the temperature up; then the warmth will insure easy distribution and lifting of inks. A number of compounds are offered by inkmakers, which are intended for use in connection with inks to accellerate drying. This is effected without causing picking or other difficulties.

FREEDOM.

Men! whose boast it is that ye
Come of fathers brave and free,
If there breathe on earth a slave,
Are ye truly free and brave?
If ye do not feel the chain,
When it works a brother's pain,
Are ye not base slaves indeed,
Slaves unworthy to be freed?

Women! who shall one day bear
Sons to breathe New England air,
If ye hear, without a blush,
Deeds to make the roused blood rush
Like red lava through your veins,
For your sisters now in chains —
Answer! are ye fit to be
Mothers of the brave and free?

Is true Freedom but to break
Fetters for our own dear sake
And, with leathern hearts, forget
That we owe mankind a debt?
No! true freedom is to share
All the chains our brothers wear,
And, with heart and hand, to be
Earnest to make others free.

They are slaves who fear to speak
For the fallen and the weak;
They are slaves who will not choose
Hatred, scoffing, and abuse,
Rather than in silence shrink
From the truth they needs must think;
They are slaves who dare to be
In the right with two or three.

— *James Russell Lowell.*

THE TRITE EXCUSE AGAIN.

One can never tell what sort of a trick the type and the make-up man will play on the editor. Two weeks ago, when the thermometer was dancing around zero, we set a little item commenting on the difficulty of picking up news at such a time. The make-up man overlooked it at the time and we forgot all about it. What was our surprise last week when the mercury registered summer heat, to find that blizzard item in the editorial column.— *Ada (Okla.) Democrat.*

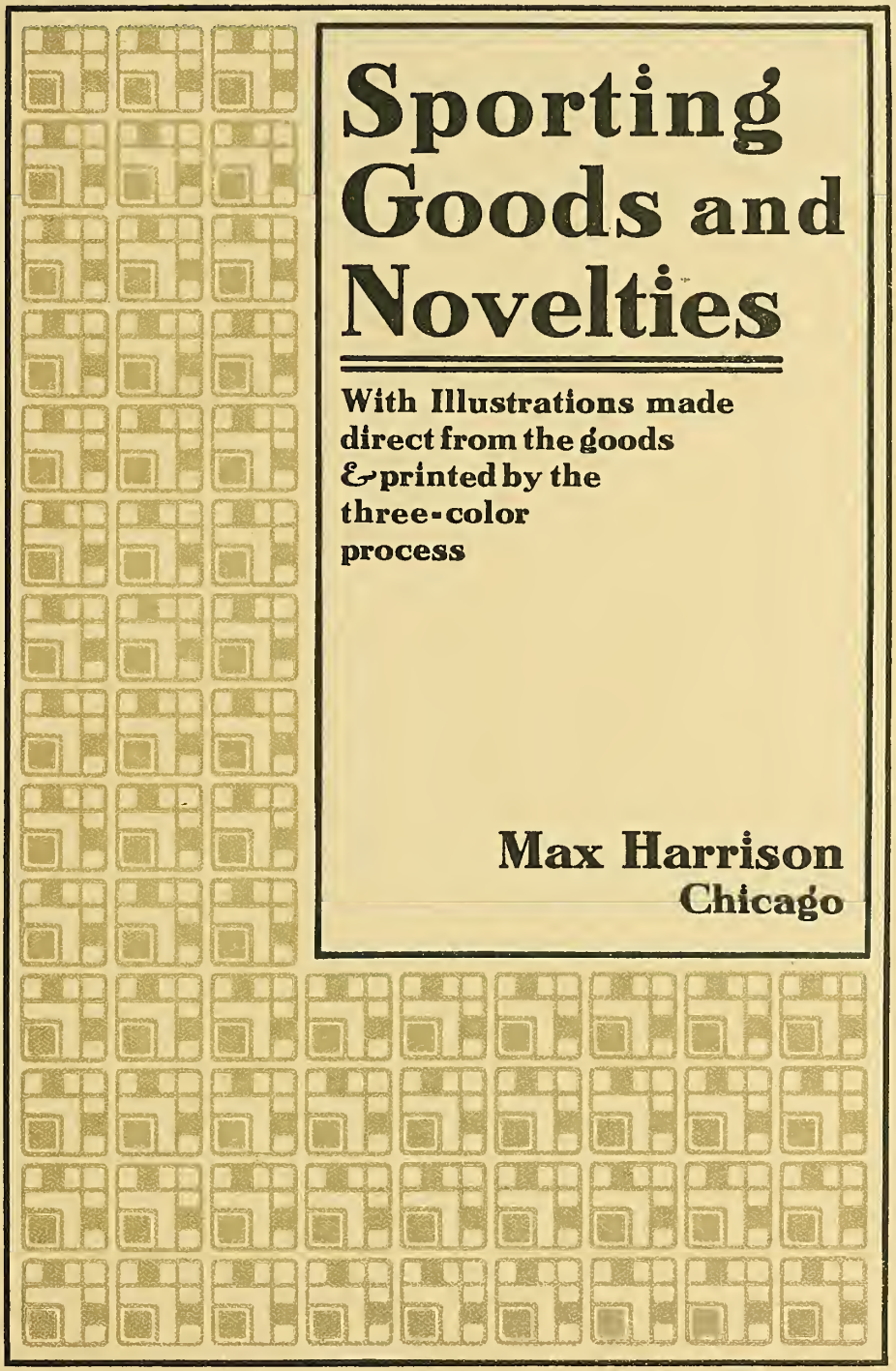

Sporting Goods and Novelties
With Illustrations made direct from the goods & printed by the three-color process
Max Harrison
Chicago

FIGURE 1.

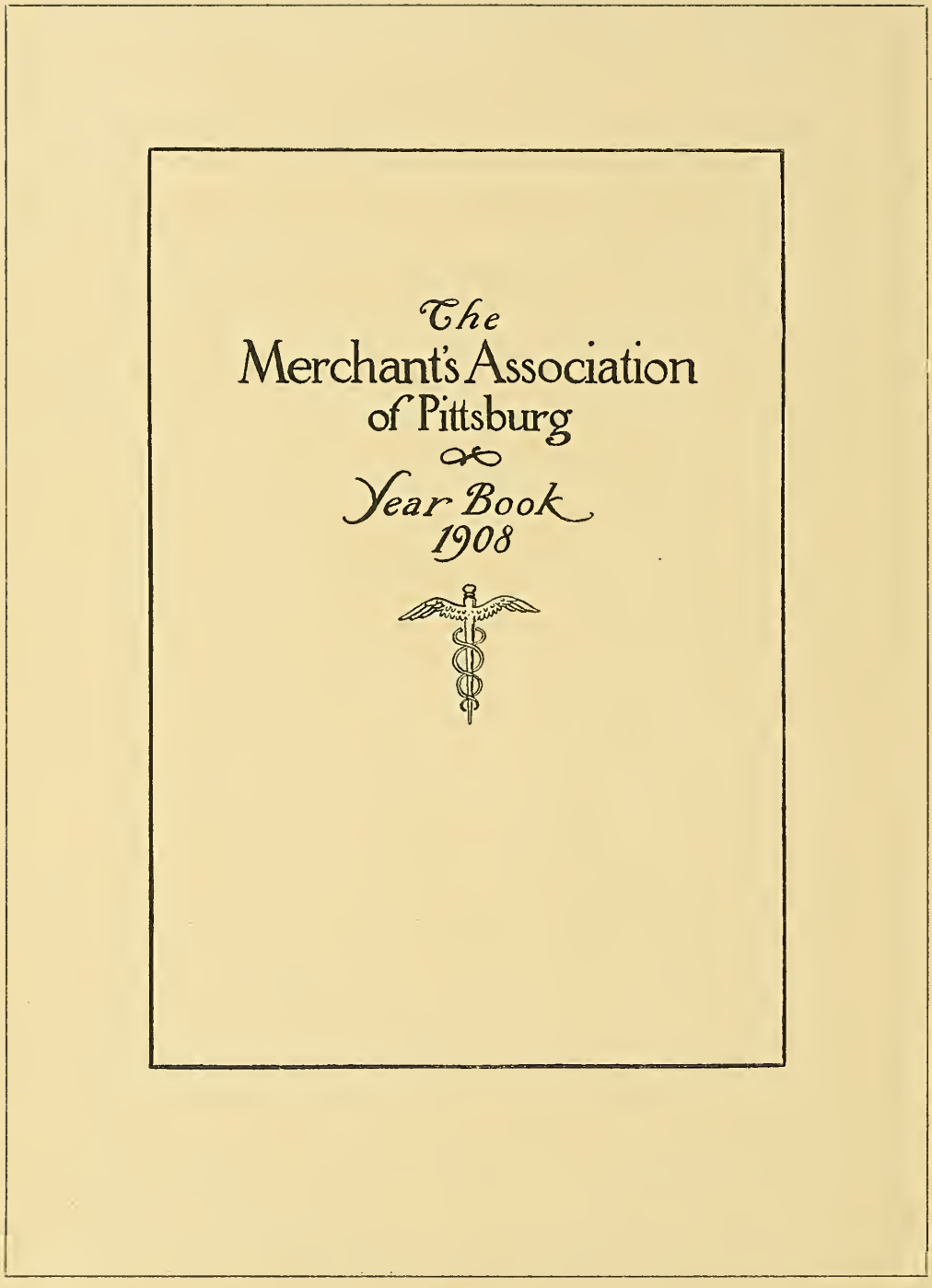


FIGURE 2.

The Proceedings of the Federation of Trade Press Associations in United States

Second Annual Convention and Banquet

New Willard Hotel, Washington



Nineteen Hundred and Seven

October the Tenth

FIGURE 3.

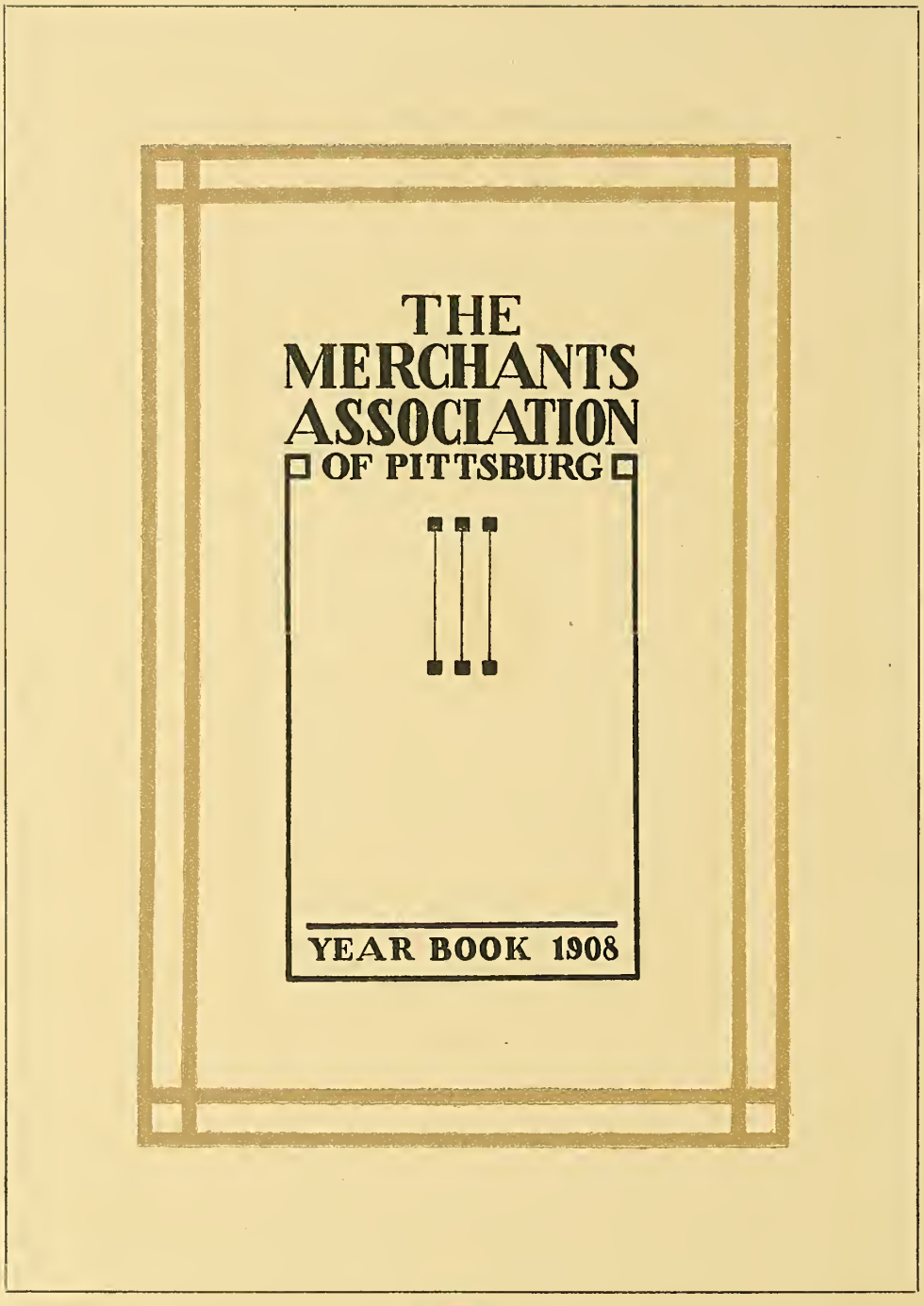


FIGURE 4.

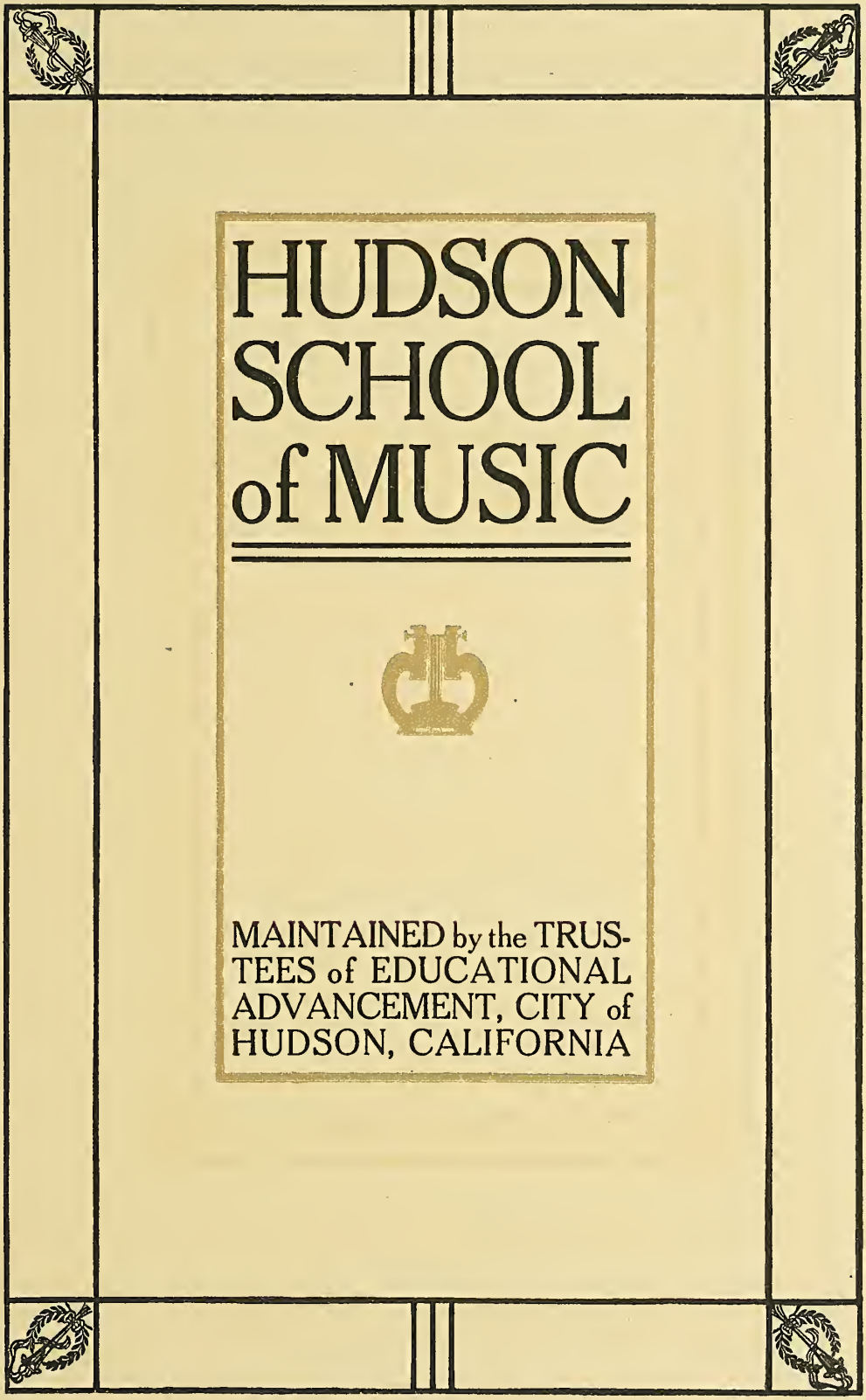

HUDSON
SCHOOL
of MUSIC
MAINTAINED by the TRUSTEES of EDUCATIONAL ADVANCEMENT, CITY of HUDSON, CALIFORNIA

FIGURE 5.

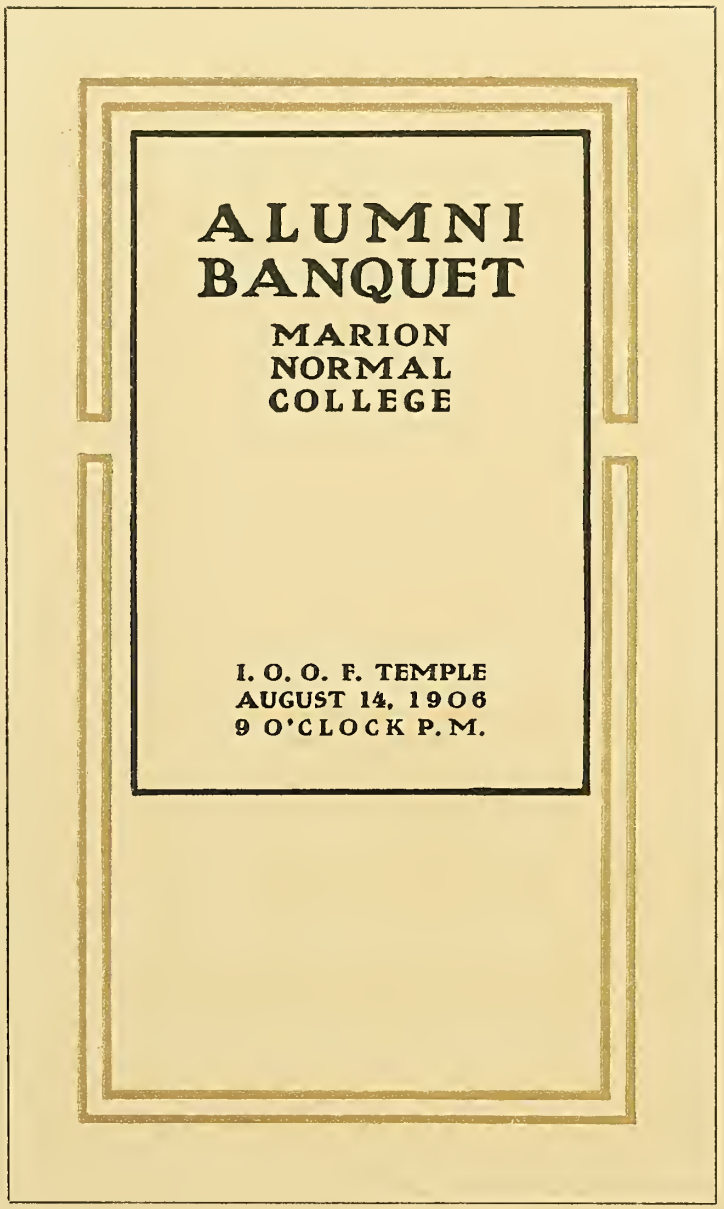
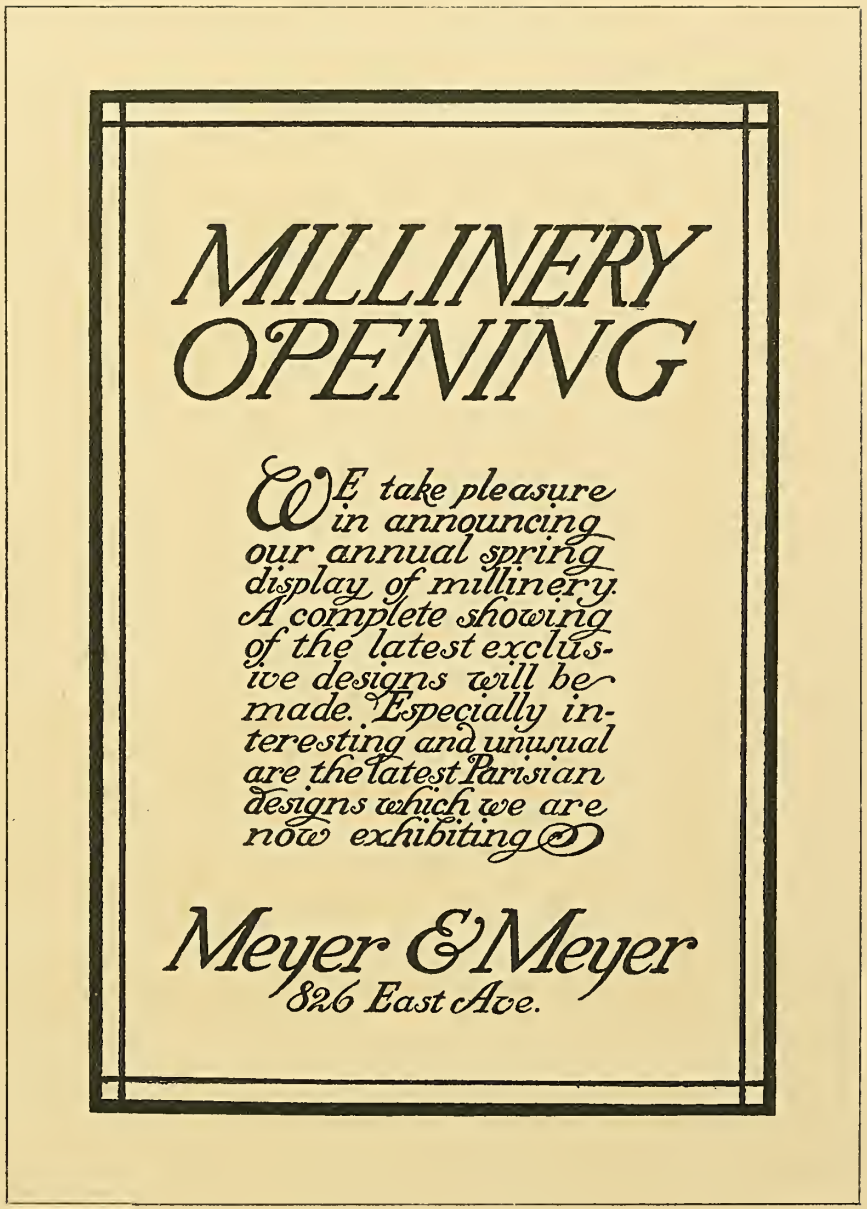

ALUMNI
BANQUET
MARION
NORMAL
COLLEGE
I. O. O. F. TEMPLE
AUGUST 14, 1906
9 O'CLOCK P. M.

FIGURE 6.


MILLINERY
OPENING
We take pleasure in announcing our annual spring display of millinery. A complete showing of the latest exclusive designs will be made. Especially interesting and unusual are the latest Parisian designs which we are now exhibiting.
Meyer & Meyer
826 East Ave.

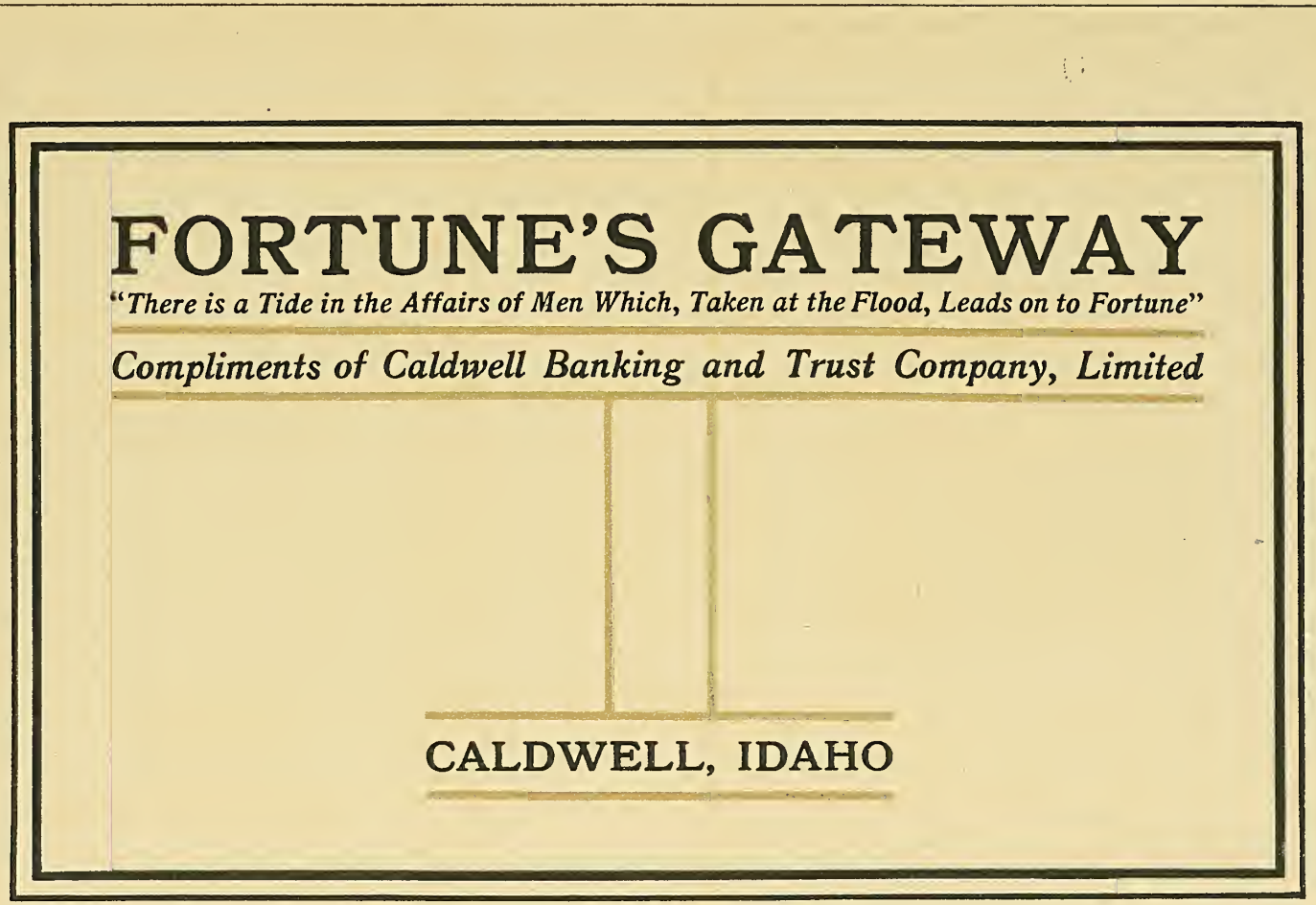

FORTUNE'S GATEWAY
"There is a Tide in the Affairs of Men Which, Taken at the Flood, Leads on to Fortune"
Compliments of Caldwell Banking and Trust Company, Limited
CALDWELL, IDAHO

FIGURE 7.

Specimens of Hand-Lettering and Typography from The Inland Printer Technical School *and the* I. T. U. Course in Printing

On the foregoing specimen pages will be found examples of work done by students in the Inland Printer Technical School. They represent work carried out under conditions which are given as part of the problem, the object being to reproduce the limitations of an average shop, and carry out certain typographical designs under these limitations. This is done in the hope that the designs will be useful to the craft in general.

Figure 1. An unusual and bold treatment of a cover-page, showing the use of heavy type, and border ornaments. By W. E. Stevens, Inland Printer Technical School.

Figure 2. A pleasing group of lettering. Designed by F. C. Meyer, a student of the I. T. U. Course in Printing.

Figure 3. An excellent cover-page, in which is shown a knowledge of the value of white space. Design by Edw. E. Brockmann, a student of the I. T. U. Course in Printing.

Figure 4. A simple and pleasing cover design. Executed by Glen Coleman, a student of the I. T. U. Course in Printing.

Figure 5. A pleasing cover-page, containing a spot of consistent decoration. By W. E. Stevens, Inland Printer Technical School.

Figure 6. A very attractive hand-lettered advertisement and a menu cover. Lettering by A. T. Gaumer, a student of the I. T. U. Course in Printing; typography by John Bertelson, Inland Printer Technical School.

Figure 7. An exceedingly simple yet attractive cover-page. By John Bertelson, Inland Printer Technical School.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

AD.-SETTING CONTEST NO. 26.— Last month was announced THE INLAND PRINTER'S twenty-sixth ad.-setting contest, and as the form of the ad. is one entirely new to these contests it is expected that an unusual interest will be manifested. The copy and rules of the contest appear on page 751 of the February issue, and as it does not close until March 15 there is still ample time to enter. Each contestant receives a complete set of the ads. submitted.

PRESSROOM PASS.— Some publishers make it a practice to issue annual passes to their pressrooms and circulation departments to their advertisers, and among these are the

THE YORK DISPATCH
AND YORK DAILY

1909 ANNUAL PASS 1909
(Not Transferable)

Admitting
O. F. Byxbee
to the Newspaper Press Room and Circulation Department.
THE DISPATCH PUBLISHING COMPANY.
[OVER] By W. L. Taylor B. M.

NOTICE TO EMPLOYEES—The holder of this Pass, if advertising in The York Dispatch or The York Daily, is to be given every opportunity of securing an exact personal knowledge of the circulation of either or both papers. All lists, books, reports and cash accounts referring thereto are to be open for his inspection.

THE DISPATCH PUBLISHING COMPANY,
YORK, PA.

Pressroom pass of the York (Pa.) *Dispatch*. A convincing argument that circulation statements will bear investigation.

publishers of the York (Pa.) *Dispatch*. I recently received the 1909 pass from this paper, and as I knew the *Dispatch* issued such a pass last year also I wrote to Mr. W. L. Taylor, the business manager, as to his experience with it. His reply is of interest:

This is the second year that we have issued the pass and we have not yet had any one take advantage of it, otherwise than to gain admission to the pressroom. Our offer to show cash receipts, etc., has not been taken up, although a request "to show up" would be cheerfully complied with. The chief value of the pass is in the fact that it gives the advertisers a freedom within our establishment (with the exception of the ad.-room) which they not only appreciate but which is conducive of a feeling of confidence in the *Dispatch* and its management; which feeling of confidence is automatically coined into dollars. The fact that the *Dispatch* and its methods are so thoroughly well known, I think, is the real reason that we have never been called upon to produce our cash accounts. I am inclined to think that if this plan was taken up by papers who, to say the least, have not the full confidence of the community, they would be called upon to make the exhibit.

It is not always necessary to have advertisers take advantage of an offer of this kind to prove that it is a good move, as all the advertiser really wants is for the publisher to express a willingness to be investigated. Many a man has secured a position where references were required simply through giving the references without having any of them consulted. It is true that some publishers make a bluff at being willing to be investigated when they really do not have the circulation, but such bluffs are liable to be "called" some time and the results might be disastrous. When you are in the position of the *Dispatch* you can well afford to put out all kinds of invitations of investigation, and it does not make any difference whether your invitation is accepted or not — it is good advertising.

CHRISTMAS issues are still coming from New Zealand — the latest is that of the Auckland *Weekly News*, which is a fair rival of those mentioned last month. It is a large number, sixty-four pages and cover, the whole of the work being executed in the office of the *New Zealand Herald*. Its half-tones, presswork and artistic features are seldom equaled.

A SIX-PAGE ad. was recently published in the Cleveland (Okla.) *Enterprise*, and the issue of ten pages contained a total of seven and a half pages of advertising — a showing of which the publishers are justly proud. Notwithstanding this unusual crowding, the first page of the *Enterprise* contained nothing but reading matter, leaving only one and a half pages of reading to be distributed through the remaining nine.

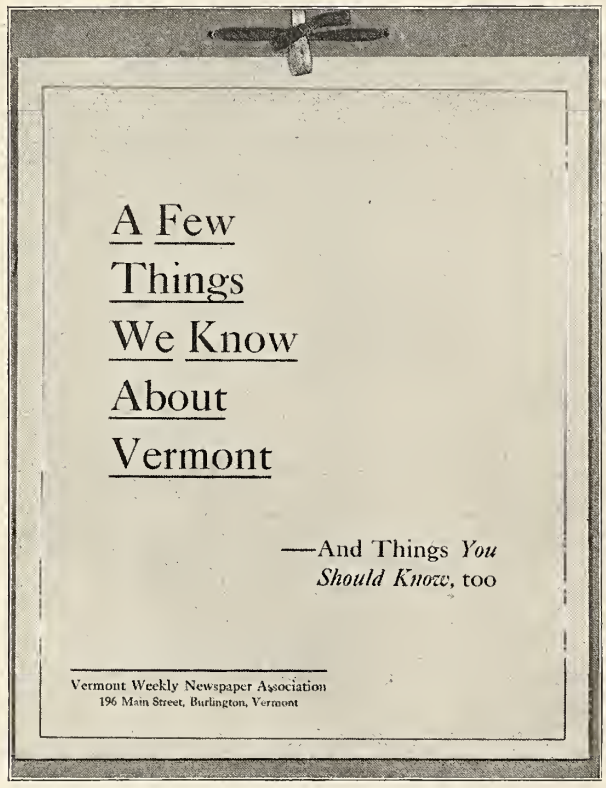
ONE of the leading trade papers of the country is the *Manufacturers' Record* of Baltimore, and it well deserves its position. Its issue of January 7 consisted of 276 large pages, 195 of which were display advertising. Its "Classified Index of Articles Advertised" filled twenty columns, each thirteen inches long, set in five point. The printing was done by Fleet-McHinley Company, and the edition reflects great credit on both the printer and the publishers.

ON January 18 the Waterloo (Iowa) *Courier* published a "Golden Anniversary Number," consisting of sixty-four pages, regular seven-column newspaper size. About thirty-seven of these pages were display advertising, certainly a most remarkable showing, particularly so closely following the holidays. The issue is creditable from every standpoint and the publishers are undoubtedly correct in their assertion that it is "one of the greatest editions in point of news, general features, illustrations and advertising of any paper published in Iowa."

TRUTHFUL statements of newspaper circulation are soon to be compelled by process of law, unless all signs fail. A bill has been introduced in the Wisconsin Legislature, and one has been passed by the Kansas Legislature, making it a crime punishable by fine and imprisonment for an editor or owner of a newspaper to misrepresent circulation, and providing for the recovery in civil suit of moneys paid through such misrepresentation. The Feder bill, in the Kansas Legislature, was endorsed by the Kansas Publishers' Association, which probably influenced its passage. There can be no question concerning the advertiser being in favor of honest circulation statements, and when such legislative action is endorsed by the publishers, the dissenting vote must necessarily be largely in the minority. But the movement for compulsory honest circulation statements

is not confined to State legislatures. There is a national movement on foot, also. At the national convention of the Federation of Trade Press Associations, held in Chicago last fall, there was considerable discussion and an apparent unanimity of feeling that the Postoffice Department should be asked to make a ruling, or that a law should be passed requiring postmasters to make public, upon request, the mailings of any publication. If such a ruling existed it would be very unwise, to say the least, for a publisher to make a false statement when he knew that the figures of the postoffice would easily prove its falseness, and that his competitor was looking for just such an opportunity. The honest publisher has nothing to lose and everything to gain by any ruling or legislation which assures truthful circulation statements, and the tendency shown by this agitation indicates a speedy outcome which will place the newspaper on a substantial footing.

SOME people are under the impression that Vermont is a State of "farmers" — but that the word "farmer" is a



An evidence of coöperation among Vermont weekly newspapers.

misnomer (particularly when applied to the newspaper publishers of that State, and even to the real farmers themselves) is proven by a very attractive "preachment" just issued by the Vermont Weekly Newspaper Association, Burlington, Vermont, the first page of which is reproduced herewith. There are thirteen pages, 8 by 10½ inches, printed on light-green paper with dark-green ink, with a backing of green card, the whole tied together with a green ribbon. But the contrast between all this green and the contents of the pamphlet is so great as to command close attention, as the arguments in favor of the use of the weekly papers of Vermont by general advertisers is anything but "green." The Vermont Weekly Newspaper Association is certainly one of the most wide-awake organizations of newspaper publishers in the country. This little brochure gives some facts about Vermont — its people, its products, its manufactures — which will be surprising to the general advertiser. After calling attention to an increase of $3,000,000 in savings deposits in one year, the pamphlet goes on to say: "This increase in deposits came largely from the farmer. Farming in Vermont is profitable and the men engaged in the industry possess modern homes with porcelain bathtubs and steam or hot-water heat. The people of Vermont dress well. They are using safety razors when a barber shop is not accessible. The day of the whisker has passed — the people have awakened to their own. The spirit of progress is upon them. They desire the improvements — are bound to have them as fast as they are created. The advertiser looking for rubes in Vermont will be disappointed." The circular goes on to state that eighty per cent of the population of Vermont can be reached by using the twenty-two papers of the association, and concludes by giving a combined rate card, concluding with this "Special Notice": "As all general advertising of the above list of newspapers will be handled by the Vermont Weekly Newspaper Association, advertisers and agencies will facilitate business by sending orders and inquiries to this office." This placing of the general advertising in the hands of the association is certainly a commendable move, and one which will undoubtedly be welcomed by the general advertiser. It is a step in the forward march of progress which is sure to be permanent, and one which other associations should follow, and many of them undoubtedly will.

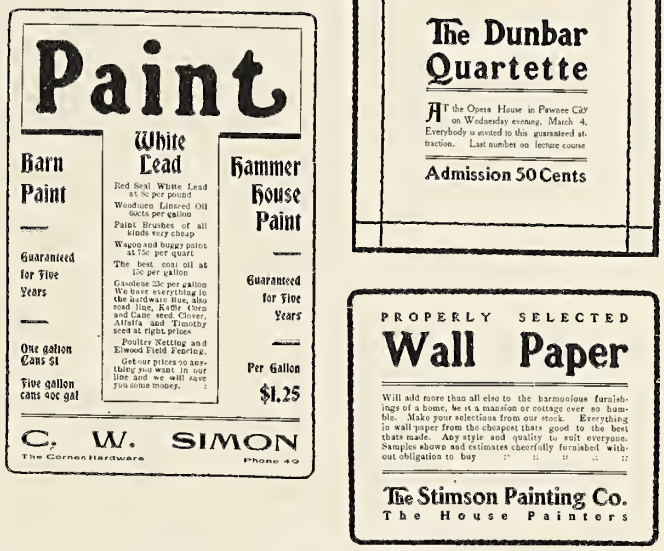
GOOD AD. DISPLAY.— Many an ad. is spoiled by a too close adherence to the arrangement of the manuscript. The manager or foreman has found the safest rule to lay down for the ad. compositor is, that he shall "follow copy," as any leniency in this respect often leads to the taking of unnecessary liberties, with the result that an advertiser becomes incensed. Among the hundreds of ads. received this month for criticism is one in particular which illustrates the advisability of allowing the compositor more latitude. Jason Weatherhead, of the *Norman County Herald*, Ada, Minnesota, sends a full page ad. starting, "The Great January Clearance Sale of C. R. Andrews & Co. commences Saturday, January 25." Here are the three most prominent display lines in the ad. grouped at the top. In order to follow copy it was necessary to put "of" in a catch line, which the compositor would have been glad to omit if he felt that he had the liberty to do so. He would also have been glad to omit the "The" in the first line, and to have placed "C. R. Andrews & Co." at the bottom of the ad. This would have afforded an opportunity for much stronger display. The majority of newspaper advertisers would be pleased to have a really intelligent compositor suggest improvements in the arrangement of their ads., and the only difficulty is that the great majority of compositors are not capable of shouldering this responsibility. I remember a compositor who changed "Bridgeport" to "City of Bridges" because he needed a little longer line — an example of "intelligence." Advertisers are recognizing more and more the necessity for stronger ads. and this leads to their employment of "ad. experts," many of whom show even less intelligence than the compositor whose only interest is to "follow copy." An example of this is sent by a compositor in Spokane, Washington (No. 1). The expert marked every line of display and every line of body-type. The result is an ad. without character, all display lines, all nearly of the same size and prominence. There are great opportunities ahead of the ad. compositor who uses his brains as well as his fingers, and who studies to improve and widen his knowledge of what is necessary to correct, harmonious and profitable (to the advertiser) ad. display. The Inland Printer Technical School exists for the sole purpose of offering to compositors an opportunity for improvement and the I. T. U. Commission's correspondence course in printing, which is a part of this school, gives the ambitious

compositor just the instruction he needs. But to go back: Mr. Weatherhead's ads. show good judgment in the selection and arrangement of display, but he should omit the catch lines. One of the best lots of ads. comes from L. E. Overden, one of the proprietors of the Pawnee City (Neb.) *Chief*, who states that the ads. were set by himself and L. O. Green, the foreman. A serious criticism of Mr. Overden's work is that he sends it to me rolled. Did you ever try to examine a package of fifty ads., all different sizes, which had been confined in a tube? Try it once and you will be convinced of the advisability of sending ads. flat if you wish them to receive the most favorable attention.



No. 1.—An example of "following copy" on an ad. where every line was designated by an "ad. expert."

However, I am reproducing three of the ads. in this package (Nos. 2, 3, 4), as they show the effectiveness of strong, simple display, well balanced and without a surplus of ornamentation. These ads. also emphasize the superior value of caps and lower-case for display line. The eye is more accustomed to lower-case letters than it is to caps, and therefore more quickly grasps the meaning of a line. The word "Paint" is an excellent example of this thought. The next two ads. (Nos. 5, 6) are from Charles F. Porter, Parsons (Kan.) *Sun*. These show good examples of broken panels. The breaking of the inner panel, leaving the outer one intact, gives a pleasing result. The inner panel, however, should be in the center of the outer one, regardless of the cut, and in each case the rule or border should be equally close to the cut at both points, even if it is necessary to saw out a portion of the base of the cut. H. W. Hawley, whose work when in Galesburg, Illinois, has been favorably commented on in these columns, sends a package of very strong ads. from his new location in Berkeley, California.



Nos. 2, 3, 4.— Three ads. showing the effectiveness of strong, yet simple display; also the advisability of using lower-case for prominent lines.

Nos. 7 and 8 are examples of his work. While the display is unquestionably striking and effective, a comparison with Nos. 2, 3 and 4 demonstrates the advantage of the lower-case line. There are very many requests for individual criticism, but unless the ads. criticized are reproduced these criticisms have little in them of interest or profit to the general reader. However, the advice given in the comments which follow may be taken as applying to ad. composition in general:

F. W. Harris, Brooklyn (N. Y.) *Eagle*.— The underscoring of practically every line in an ad. is undesirable, as it adds no more emphasis than would be added to a newspaper article if it were to be set entirely in italic. There is very little contrast in the ads. of Oppenheim, Collins & Co. If their advertising manager would allow you to run the firm name at the bottom of the ad. it would permit the use of one or two strong display lines at



Nos. 5, 6.—A pleasing arrangement of broken panels.

the top and also avoid the present top-heavy appearance. Another criticism of these ads. is that they are crowded too close to the top and bottom rules and the margins at the sides are too wide.

Everett A. Place, Anita (Iowa) *Tribune*.— Your principal difficulty is one common to many compositors. You should select one line and display it much more prominently than the others, as there is not enough contrast in your work. Of the three ads. you have numbered, No. 2 is the better, as it is divided up nicely; it also has more satisfactory contrast than your other work.

J. B. Jones, Maryville (Mo.) *Republican.*— Your ads. show some very good panel arrangements, although you should avoid running the type too close to border rules.

Sam L. Bogasse, Raleigh, North Carolina.— You certainly are doing well for the little experience you have had. Your ads. are all good, although they follow but one style of treatment — you should study to inject more variety into your work.

Monroe County Democrat, Sparta, Wisconsin.— Your double-page ad. shows an excellent arrangement of panels. What it lacks is a strong display line at the top. This could have been accomplished by placing the display line in the center panel above the cut in much larger type, reducing the rest of the matter in the panel to allow this, and bringing out most prominently "Sparta's Best and Greatest Christmas Store."

Liberal (Kan.) *Independent.*— Your ad.-man has the right idea. He should avoid using border rules and ornamentation so heavy as to overshadow the display.

W. F. Spangenberg, Rockford (Ill.) *Star.*— If your ads. had been mailed flat their merits would have been more favorably presented. In the large number received there is a great variety of treatment and many commendable ideas. In some instances, however, there is too much display and a lack of distinctive lines, and in others you have gone to unwarranted extremes to produce novel type effects.

In these criticisms and in many others published from month to month there is frequent reference to a lack of distinctive display. Example No. 9, submitted by L. H. Currey,

BANK OF IRELAND

NOW BEING FORMED

The rapid growth of Oakland and vicinity makes additional banking facilities necessary. ¶ The Bank of Ireland offers all an opportunity to invest in bank stock that will rapidly enhance in value. For full particulars, address:

FINANCIAL UNDERWRITERS,
1016 BROADWAY, OAKLAND

FIRE SALE

$25,000.00 Stock of Ladies' Waists, Skirts, Underwear, Kimonos, Hosiery, Furs, Children's Wearing Apparel, Etc., slightly damaged by smoke or water. Bargains for everybody. Come early and get your pick.

LUNG SUNG & CO.
959 BROADWAY, NEAR NINTH STREET

Nos. 7, 8.— Strong ads., but an occasional lower-case display line would be better.

Cadillac (Mich.) *News and Express,* illustrates the effectiveness of bringing out prominently one important line. If "Cadillac's Greatest Furniture Sale" had been set in the same size type as "Dining Chairs" any compositor will readily recognize how the entire character of the ad. would have been changed. "Dining Chairs" and "$9.80" are a trifle larger than is advisable to produce the most effective contrast, and the contraction of the word "Furniture" in the first panel could have been avoided. Edwin H. Stuart, Pittsburg, Pennsylvania, sends two ads. set from the same copy (Nos. 10, 11), with a request for an opinion as to which is the better. Both are set in the same style, and both would be equally effective if surrounded by ads. in similar type, but No. 11 is unquestionably the best for general newspaper work, where ads. are usually set in black type and in varying styles.

Cadillac's Greatest Furniture Sale

Have you visited our Sale? If not, do so this week and be convinced that what we have been telling you is true.

Special Bargains in Parlor Furni're

Solid Oak Stand
Size top 24 x 24 in.
Regular $2 50 value for
$1.48

Parlor Rockers
Reg. $18.00 for $12.48
" 17.00 " 11.98
" 16.00 " 10.98
" 14.00 " 9.48
" 12.00 " 7.98
" 8.00 " 5.12





Dining Chairs

This beautiful set of Dining Chairs, solid oak, quarter sawed and polished, exactly like cut, regular value $14.00

$9.80

HASSOCKS AT 19 CENTS EACH

Harris & Savery Cadillac's Furniture Men

No. 9.— A demonstration of the value of contrast in ad. display.

NEWSPAPER CRITICISMS.— The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

El Cajon Valley News, El Cajon, California.— If you could transfer a portion at least of the advertising now appearing on the first page to the last page it would be an improvement. The mechanical work, particularly the ads., is creditable. There are very few papers left in the country which wet their stock before printing, and with proper packing on your cylinder

Thanksgiving TURKEYS

We can guarantee satisfaction both in quality and price. Let us book your order today

Kuhn & Bro. Co.
Oakmont East End Wilkinsburg

Thanksgiving TURKEYS

We can guarantee satisfaction both in quality and price. Let us book your order today

Kuhn & Bro. Co.
East End Oakmont Wilkinsburg

Nos. 10, 11.— Two treatments of the same copy.

you will find that you are able to produce just as good work and the appearance of the paper would be much better.

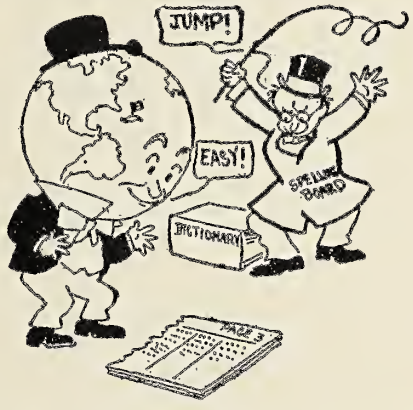
Victoria (B. C.) *Colonist.*— Your "Jubilee Edition," with its 136 pages, deserves commendation. It is unquestionably the finest evidence of newspaper enterprise and excellent mechanical execution that has come to my desk from Canada. While the ads. (upon which you particularly request criticism) are not all perfect, so many of them are practically without faults that you can undoubtedly recognize the few shortcomings of the others without my going into details.

Kinsley (Kan.) *Graphic.*— The ink you are using does not give satisfactory results, or your distribution is poor, as the color is uneven and gray. Aside from this there is nothing to criticize.

SIMPLIFIED SPELLING.

The simplified spelling board has from its headquarters in New York issued a bulletin in which a new list of words that have been operated on is set forth. Among these docked words are sted, helth, relm, harken, hart, harth, armd, burnd, raind, compeld, repeald, cornis, crevis, lattis, notis, servis, artifis, delv, twelv, solv, carv, serv and reserv. In addition to containing the new list of words selected for simplified spelling the circular says:

"The board announces that the two lists of simplified spelling already published have been almost unanimously



approved by the supporters of the cause. An alfabetic list of all the simplified spelling thus far recommended is promist."

At the risk of being considered impertinent, we desire to ask why the board insists on "compeld" and "twelv" and while doing so countenances "approved" and "have"? And what about "unanimously" and "already" and "cause," not to mention "board"? Whenever the simplified spelling people get out a new bulletin or circular we have direct evidence of the seriousness of the task to which they have set their hands. It is easy enough to arrange lists of words that have been selected for simplified spelling, but it appears to be impossible to explain in simplified spelling why or how they have been selected.— *Chicago Record-Herald.*

SHORT SERMON ON PRICE-CUTTING.

Price-cutting means wage-cutting, and profit-cutting, and cost-cutting; so that the wage-earner, the capitalist and the supply house whence the materials are drawn must all suffer. No one in the trade benefits. The only advantage is given to the customer.— *Circular British Federation of Master Printers.*

THE MODERN WAY.

Post — "It's good St. Paul didn't live in these days."

Card — "Why so?"

Post — "Instead of all those beautiful epistles we'd have nothing but a lot of souvenir post-cards."—*American Stationer.*

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION.

NO. I.— BY O. F. BYXBEE.

ONE of the most vital questions to the newspaper publisher is the question of securing circulation. There are many other vital questions, such as procuring advertising, maintaining and increasing rates, etc., but at the foundation of them all is quantity and quality of circulation. How can subscribers be induced to take the paper and continue taking it?

It is not the purpose of these articles to deal with a question which is really back of all circulation plans — the question of the quality and character of the paper itself. It must be taken for granted that the publisher is getting out a paper which the people will want and continue to want once they acquire the habit of reading it. It is next to impossible to secure subscribers for an inferior paper, and actually impossible to retain them after they have been secured.

Given a paper filled with news and interesting and instructive matter, presented neatly and attractively, the first step is to decide upon a definite plan of campaign to secure the subscribers.

I do not wish to sermonize, but it will not be amiss to say that nothing can be accomplished, no matter how effective the plan, without application and real thoughtful hard work. Every publisher desires more circulation. Many only go so far as to wish, and wish real hard that more people would subscribe for their papers, but wishing without downright action never increased circulation, no matter how meritorious the publication may be. Waiting for subscribers to come to a paper means very slow progress — in fact, it means practically no progress at all. The publisher must go after the subscribers, and go after them persistently. If one plan fails, use another. The failure of a plan does not necessarily mean that there is something wrong with the paper, but more frequently it means that there is something wrong with the plan, or with the way it is worked, or the lack of persistency with which it is worked.

In these articles will be described plans which others have used satisfactorily, and an endeavor will be made to describe them in such a manner that they may be followed to just as successful a conclusion.

There are three distinct plans of securing subscribers:

First, there is the direct solicitation, employing canvassers on salary or commission.

Second, there is solicitation by means of premiums to the subscriber.

Third, there is solicitation by means of canvassers who are working mainly for premiums for themselves.

The first of these plans is, of course, the ideal one, as the subscriber is induced to take the paper strictly for its merits, after they have been explained to them by an intelligent solicitor. After they have paid for the paper they will read it because they have paid for it, and if it has the merits they will be recognized and a renewal of the subscription becomes nearly automatic, although a little urging in some cases may be advisable.

The premium plan has much less to commend it. Where a subscriber takes the paper because of the attractiveness or value of the gift which he gets for subscribing, he is taking the paper solely because of the gift, and not for the value of the paper. The publisher may, through this means, increase his circulation, and keep within the rulings of the postoffice, but so far as the value of his subscription list to himself or to his advertisers he might just as well have selected a list of names and sent his paper to them free for a year. At the end of the year he has nothing

more than a list of prospective subscribers — people who are more or less familiar with the paper and who may have come to appreciate its merits enough to really pay good money for it, and for it alone. But having once got a bonus with his subscription, or once gotten the paper free, it is all the more difficult to convince the subscriber that he should pay for it.

The third plan, and the one which has the most merit, is the one where all gifts and premiums are given to the person who secures the subscription. Here the subscriber pays for the paper and the paper only. He may possibly be influenced more or less by a desire to assist an acquaintance to gain some particular object, but in reality he gains nothing for himself but the paper. It has not been given to him, but he has paid for it, and paid full price, too, and the second year he is more likely to do the same thing.

But it is not my intention to point out the *best* plan to the exclusion of all others. All three plans have their admirers and advocates, and I propose to describe how all three may be handled in the most successful manner.

In a straight canvass for subscribers the first question is where to secure a capable solicitor, and then how shall he be paid — a salary or commission.

On a country weekly the editor will try to do this work himself, hoping for a time when he won't be so busy and can devote some time to it. This is a mistake. On a small city daily the manager will try to work in some one of his employees, perhaps a collector, when he has a little spare time. This is equally a mistake. The work should be done by one or more canvassers who will devote their undivided attention to getting the subscribers. The solicitor must be a man who will not be content with simply having *canvassed* a certain territory, and believe his duty done, but he must be a man who will study the paper and study the people and not believe his work accomplished until he has *secured the subscribers.*

To secure such a man — advertise. If in a city, advertise in your own paper and in the other papers. If in the country, or in a city where such advertising fails to produce the man, advertise in the trade papers. There are such men, and men who have the ability and have confidence enough in their ability to undertake the work on commission. In fact, a capable man will not want to take it any other way.

After the man has been secured then the publisher must assist the man. There are many ways in which this can be done and is being done, and next month we will give some concrete examples and tell the results.

(To be continued.)

BLESSED BE THE UNSATISFIED.

Don't be too contented! However pleasant your surroundings, however placid your relations with your fellows, however self-satisfying your opinions — don't let them put you to sleep! Wake up, brother! Contentment far too often is just intellectual stagnation. Don't be a slave to authority, a blind follower of precedent, clinging, through all these pregnant, progressive years, to the outlived methods and ideas of a long-dead past. Such contentment will bring you poverty instead of riches, contempt instead of honor, oblivion instead of success.

Be unsatisfied — but cheerfully and hopefully so! Let dissatisfaction be a spur to greater effort — and may it drive you till you are weary — till you have accomplished something worth living for. See more, study more, learn more, determine more, achieve more! Search ever and everywhere for the truth. Let no opportunity escape that can help you onward and upward; but,

"Grasp the skirt of happy chance,
And breast the blows of circumstance."

— *Dr. W. C. Abbott, in Advertisers' Magazine.*

ELECTROTYPING STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

STEREOTYPING ON A SURGUY MACHINE (243).— "Can you give me information how stereotyping is done on a Surguy machine?" *Answer.*— Barnhart Brothers & Spindler, 183 Monroe street, Chicago, handle the Surguy outfit and could probably furnish full information concerning it.

INCORPORATING ANTIMONY WITH OTHER METALS (244). — "I am having some trouble getting antimony to incorporate with other metals in stereotyping room. If you can give me advice or recommend a good treatise on how to keep metal in good shape I would greatly appreciate same." *Answer.*— Melt the antimony first, then add the other metals. If the metal is too brittle add a little lead; if too soft, add a little antimony. We know of no treatise on this subject.

DEGREE OF HEAT REQUIRED TO DRY STEREOTYPE MATRICES (372).— "I desire a little information on stereotyping and have been referred to you by the *Scientific American.* I am familiar with the process in all its branches, but would like to know the maximum and minimum degree of heat that type has to withstand while the matrix is being dried out on the steam-table." *Answer.*— The pressure of steam is the measure of its temperature. For instance, a pressure of twenty pounds indicates a temperature of 230° F., forty pounds indicates a temperature of 260° F., sixty pounds, 293° F., eighty pounds, 311° F., and one hundred pounds 329° F. There is probably some loss through radiation and condensation, due to the cooler atmosphere of the room in which the work is performed, and the figures given are maximum.

SOMETHING FOR NOTHING.

It gives us little joy to know
That we like to graft, alas!
We never quite enjoy a show
Till we get in on a pass.

—*J. J. O'Connell.*

RULES FOR NEWSPAPER WRITERS.

When the situation clamors for a pardonable lie,
Please begin your observation with "As No One Will Deny."
With a modest little, bashful little effort to deceive,
Kindly use the introduction, "We Have Reason to Believe."
When the information's doubtful, be no whit dismayed thereat,
Finding refuge in the sentence, "'Tis an Open Secret That ——."
You may search the very marrow of your controversial foes
With that phrase of cold disparagement, "As Every Schoolboy Knows."
And a fraud will seem as pious as a missionary tract
With the prefatory label, "It Is an Undoubted Fact."
So, by paying close attention to a few such rules as these
You will speedily be able to prevarieate with ease. — *Puck.*

EDUCATION



A LITTLE GOOD ADVICE.

Make it a point to devote at least one evening a week to your organization; use that intelligence which you possess in helping to make the International Photoengravers' Union an absolutely perfect organization. You can do this in many ways, principally by perfecting yourself as a craftsman and in any little way in which you may feel you are deficient. You owe this to yourself, your loved ones, your employer and last but not least the society of which you are a part. Help along and encourage the apprentices, so that when their apprenticeship has been served they will be skilled artisans. It will not take long to form these habits and in the end will afford you much greater satisfaction than spending the time sitting on the corner and in other ways idling away your precious moments.—*E. J. Shumaker, in the American Photoengraver.*

THE NEEDED INDUSTRIAL EDUCATION.

Employing painters of Chicago established an industrial school and invited the world to send its boys to learn what it had to give. We suppose the rates are reasonable, for the institution has been heralded as a public-spirited affair. At the end of its fiscal year the board of management reported there had been but eight students. This causes the *Record-Herald* to take a gloomy view of the outlook for industrial education, and ask where are the youths who are supposed to be anxious to learn trades.

Technical or industrial education of the proper kind is bound to make and is making headway. As we understand it, the painters' enterprise has for its purpose the making of more painters and decorators. This presupposes that there is a dearth of such craftsmen and that numbers are anxious to become wielders of the brush. Is either supposition based on fact? Though the scale for a day's work may appear high, the average yearly earnings of painters are not alluring. It is a highly competitive industry, the profits are not large, and it is influenced greatly by the fluctuations incident to the building trades. Nor are American youths clamoring to become mechanics. They do not aspire to be units in the labor army. The big rewards are in other fields — at occupations that are more genteel and are not regarded with thinly veiled contempt by many of the so-called successful ones.

The low wages prevailing in the painters' craft would indicate that there is no dearth of painters, and the supposed prospective painters know it. There is probably a lack of competent painters. Hundreds, perhaps thousands, of men earning their living as painters are dissatisfied with their efficiency. They have chosen their vocation, and have no irrational notions about social success, or do they deem that being a mechanic or artisan is beneath them. They are in need of technical education, and many of them know it. If they were to receive the information they need it would be beneficial to them, to the craft and to the community. Being full-grown men, an educational system can not be foisted on them like a curriculum can be imposed on primary classes. The more thoughtful prospective students should be consulted as to their needs; indeed without this knowledge a satisfactory course can not be developed. With this token of good faith it will not be so difficult to arouse interest, as it otherwise would, though it will be no easy task at best.

Technical education that is supplemental to the work done in office, shop or factory is what is needed most in this country, and even then it must be conducted with the single purpose of advancing the interests of the student. Attempts to flood trades with a certain class of workmen under the guise of education will in all probability fail, for the reason that their objects are hostile to the best interests of the workers and without their coöperation there is no hope for success. The history of industrial education in Europe, Great Britain and Australia furnishes numerous instances of present successful efforts that were dismal failures till they secured in one way or another the active support of the workers. They are the vital element in any trade educational campaign, and until that is recognized and their wishes are given consideration in every phase of the work there are bound to be such disappointments as that experienced by the friends of the Chicago painters' school.

DOES TECHNICAL EDUCATION PAY?

BY ALBERT WARD DIPPY.

From time to time letters appear in the trade journals bemoaning the fact that "time spent in studying the printing business is wasted, as superior talent is not recognized either financially or in the workshop — that the slip-shod workman gets the same pay as the competent man," etc. A young man working at the case made a remark similar to this to the writer about two years ago. A half hour's conversation on the subject convinced him of the futility of pessimism and the urgent necessity of qualifying. In less than fourteen months he became superintendent of a medium-sized office, a position he would never have attained without special preparation — and this preparation did not cause him to lose an hour's time from his work. It consisted of systematic study and research along clearly defined lines, and close application and observation in the composing and press rooms.

A quiet half-hour's chat with these pessimistic printers, by one who has been through the mill, would induce all but the case-hardened, chronic kickers to see that it is not the business but themselves that is very often to blame. It is the easiest thing in the world to convince some persons that it's no use trying, where the trying is inseparably connected with persevering effort on their part. Many ambitious printers have risen from the ranks to positions of responsibility and trust through their own efforts. There is no holding a man down who has health, an unquenchable thirst for knowledge, and an unconquerable determination to "get there."

Never in the history of the printing trade has there been so universal a demand for specially trained men in all branches, with such enticing remuneration. The two leading trade journals for December have eighteen advertisements for men to hold executive positions in the various branches of the trade. Within the last six months the writer has had four requests from four of the largest printing-plants in the country asking if he could recommend competent typographical designers with a broad knowledge of the business, capable of passing on commercial drawings, designing, specifying colors, and possessing a knowledge of the cost and printing qualities of paper-stock. Every known tradesman with these qualifications was situated in an exceptional position, and the request could not be complied with. These positions were worth double the average wage of the case. Here were four excellent positions hunting specialists.

Let me quote a few examples that have come under my personal observation in the past few years:

Four years ago a young man was setting type in a small office in one of the larger cities. He saw the field for qualified men, and started night study on the subjects of cost of manufacture, paper, color harmony and advertising; while during the day he devoted nine hours to the intricacies of job composition. To-day he is one of the most successful printing salesmen in his city, connected with a "complete plant," handling high-grade booklet, catalogue and process printing. His commissions range from $4,000 to $6,000 a year, clear of expense. He did not accomplish this by thinking that study and observation failed to pay dividends.

Eight years ago two journeymen worked on companion frames in a large composing-room. They often talked over the possibilities of advancement, and eventually got down to the real work of qualifying. Neither had any more time nor facilities than the average job compositor — many of whom told them they were wasting their time studying the business. One of these young men became superintendent of a medium-sized plant, while the other is manager of the department of typographical design of the International Correspondence Schools. Persevering study and research landed both these positions.

Another young man in the same office was promoted to the foremanship of the composing-room, from which he took a superintendency, and is to-day the manager of a large private printing and publishing plant handling more than $500,000 worth of work yearly. This young man made a special study of the executive end of the business. In eight years his salary increased from $18 a week to nearly $5,000 a year. He believed in doing things, while others talked of lack of opportunity.

Still another man in the same composing-room became foreman through his study of job composition and his evident ability to pass his knowledge along to others. Yet there are men in this same composing-room to-day, who have been there ever since, who will tell you there are no opportunities in the printing business!

Five years ago a pressman in charge of two small presses, and under heavy personal expense, saved enough out of his salary to attend an art school at night. He graduated in about three years, and is to-day drawing designs for new type-faces, borders, ornaments, etc., for a typefoundry, at a largely increased salary.

A job compositor, working at the case, took up the study of commercial designing about ten years ago, at night. In four years this compositor assumed charge of the specimen department of one of the leading typefoundries, and has since designed some of the most successful type-faces in current use. He is there yet — a valuable, high-salaried employee.

These are but a few of the instances of material advancement through a persevering determination to learn the business thoroughly. There's no room at the top for persons of the "what's the use" persuasion. The "quitter" never gets there. The "pessimist" never starts — "what's the use?"

The men who reach the top to-day are men with red blood in their veins, men who said: "I will" — and then did it; men who refuse to quail before difficulties; men who by sheer will-power and initiative, combined with persevering research, set a goal — and then with well-defined plans worked systematically toward it. Never was the demand for trained brains so strong — for men who can increase volume of production, decrease cost, systematically lay out work, estimate, design and superintend.

Are you qualifying for one of these positions, or are you a "what's-the-use-er?"

Are you an optimist or a "croaker?"

If you are in the rut, are you content to stay there, and see the better positions and salaries go to more energetic men? You can depend on one fact: if you don't qualify, some one else will, and secure the position you covet. Important positions and high salaries are not handed out on silver platters nowadays — if you want them, you've got to work for them, by each day adding some practical information to your stock of technical knowledge, until you can confidently approach your prospective employer and impress him with the fact that you can "deliver the goods." Nothing gives one half the confidence as the ability to do things.

There's no place to learn to qualify? Fellow craftsmen, practical books and trade journals worth their weight in gold to the ambitious printer are within your reach as never before. These contain chapters and articles of priceless value on a vast range of subjects, for either the specialist or the man training for a foremanship or superintendency. The writer has more than eighty reference books and pamphlets on printing and the allied trades, aside from his volumes of the trade journals, that are worth many times the value paid for them in dollars and cents.

I do not want to be misunderstood in this matter of book-learning. No man can learn the printing trade out of books, but he can greatly enhance his technical experience and broaden his knowledge of the auxiliary trades by careful study of the writings of practical experts in these lines. He learns how others do things, and the latest methods adopted by the leaders in each branch. These items are invaluable, as they can be put into practical use immediately in the shop or office.

Articles on machine, book and job composition and stonework have appeared in at least three trade journals within the year, in addition to several practical new books on these subjects.

Color harmony has been treated understandingly and exhaustively in both trade journals and books.

Presswork has received the attention of recognized experts, who have given "acres of diamonds" from their experience.

Typographical designing has been practically treated in several trade journals by men who have been "through the mill."

Office methods and costs have received more attention these last few years than ever before.

Many of these articles are to the point and easily understood by the careful student, but they are useless unless utilized.

How do you read your trade journals? Do you read the headings over, look at the reproductions and illustrations, and then lay them aside "until you have more time" (which time rarely comes), or do you carefully read and absorb the meat of the practical articles, and fix the most distinctive of the reproduced designs firmly in your mind's eye for future reference? On first reading, this question may appeal to your humorous nature, but let it sink in, and then face the issue fairly and get busy concentrating instead of skimming.

Perhaps you do not read the trade journals at all. If this is a fact your case is well-nigh hopeless, as "no man is sufficient unto himself," and endeavoring to improve without knowing how other people are doing things is practically wasting time.

I am well aware of the fact that there are young men — and some not so young — who are rapidly qualifying for better positions, as it is my pleasure to receive many letters each month from ambitious printers.

If you want to systematically study the printing business, let me give you a quiet tip: take the I. T. U. Course of Instruction in Printing, and start in to master these easily understood lessons of incalculable value on hand-lettering, design, composition, color harmony, paper, engraving and imposition.

Having studied every lesson and worked out every problem, I know fully what this course consists of, and can unqualifiedly recommend it to the ambitious printer as the best concentrated information that exists on the subjects treated, and the most easily mastered stepping-stone to a better knowledge of the business.

To the neglected apprentice I would recommend it as an educational boon of infinite value; to the journeyman as an explanation of "those things he never had the opportunity to learn"; to the advanced workman and specialist as a means of "brushing up" that will prove invaluable.

Hand lettering is becoming an important element in the production of distinctive printing, and the craftsman capable of drawing a cover or title page, heading or special line, is already in demand at an advanced salary. This course of lettering is very practical and is easily mastered.

Imposition, that "bug-bear" of the trade, is handled in so comprehensive a manner that even those whose thinking apparatus is a "little slow" can easily understand the lessons.

No one in the trade, from the apprentice to the specialist, can take this course without becoming a better tradesman.

Well, it's up to you. Here are some of the ways and means. What are you going to do about it? Lethargy means failure and the rut; initiative and research means thoroughly qualified workmen and success. The result lies wholly with yourself.

POSSIBLE PAPER FAMINE AND STANDARDIZATION.

It is easily true that no man engaged in paper manufacture in New York State is more widely known than Mr. Remington. It is said his group of mills ranks fourth in output of print paper, being only exceeded by the International Paper Company, the Great Northern Paper Company, and the Berlin Mills. He holds the following offices: president of the Raymondville Paper Company, seventy tons daily; treasurer of the Remington-Martin Company, seventy tons daily; president of the Norwood Paper Company, thirty-five tons daily; president of the Diana Paper Company, twenty-five tons daily; he is general manager of all of these mills, which are located on the banks of the Raquette river, in northern New York. The total daily capacity of the mills is two hundred tons. He is president of two railroads which tap the section in which his mills are placed, and also the forest lands from which he gets his pulpwood.

I found him in a grave mood. Just now many a man of reputed wealth and thousands of poor men, in this section, wear anxious looks, for none of them knows whether or not the water-power of the rivers may cease to-morrow and the hundreds of mills shut down.

"Do I favor standard size?" repeated Mr. Remington. "I certainly do! I have always favored it. The many different sizes of paper is one of the greatest evils in the industry — a costly evil to both publishers and manufacturers. See what we are up against to-day! — do the publishers know that we are all standing on the brink of disaster?"

I was surprised — shocked. If a disaster was impending surely the daily papers ought to have "covered" it. But I had seen nothing about any impending disaster in the dailies.

"I don't think the publishers know they are on the brink of a disaster," I ventured.

"Here is the condition," he continued, earnestly and analytically. "We are suffering from an unprecedented drouth. The past six months show a record for dry weather which has not been equaled for dryness in any equal period for forty years. As a result, all the surplus wood-pulp of the country has been used up and at present, because of low water in the streams, the mills are unable to turn out one-half their normal production of wood-pulp.

"During the first half of 1908, as a result of the panic which started in October, 1907, all business was dull, including advertising in newspapers. So the newspapers ran much smaller editions. There was a temporary overproduction of paper. But no manufacturer dared run ahead much on stock paper, as it would be difficult to tell when it might be sold, and this uncertainty was due entirely to lack of standard size for newspapers. So most of the mills ran on sixty per cent of capacity. August 1, the strike at the International mills began and lasted three months.

"In this interval all the surplus of the International, which was made for certain publications, was used up. As a matter of fact, because of the International strike and the low water all the surplus in the country was used up.

"Should we have exceedingly severe cold weather, what little water there is now in the streams would be frozen. If, on top of this, there should be a heavy snow, I have little doubt that many of the large papers would have to suspend publication.

"Do you believe the adoption of a standard size would prevent such a condition as this?

"I believe that when newspapers are printed on standard size paper the possibility of a paper famine would be remote. As it is, with the hand-to-mouth method we are compelled to use, the famine is always, like a sword of Damocles, over us.

"Aside from this great evil of a famine always threatening, the adoption of a standard size would save to publishers by eliminating many items of expense, as in the matter of storage of paper.

"If the publisher uses a certain odd size there must be a place provided to store it in large cities, at somebody's expense. That expense must come out of the consumer in the end.

"If all papers in a city use standard size, and a reasonable stock of that paper be stored in that city, they would always be safe. Some mill could always be depended on to supply."

"Mr. Remington, have you in mind a method of procedure by which the adoption of a standard size may be brought about?"

"I would suggest conference in the near future of a half-dozen paper manufacturers, a half-dozen publishers, and a proper representation of the printing-press manufacturers. This conference could approximately determine the essential things, such as the particular size or sizes most suitable for standardizing, and could open the way and provide the method for a general agreement among all parties directly interested in the publishing industry." — *Interview in Editor and Publisher.*

MR. TAFT'S MESSAGE.

During the trip of President-elect Taft to Panama on the armored cruiser North Carolina the following message was signaled to the press representatives of the party, who were on board the Montana:

"*To My Newspaper Cabinet, in care of Captain Reynolds:*

"How are you, and how many of your number have had to be put in the brig? TAFT."

The "brig" on a man-of-war is a prison place for refractory bluejackets. The "cabinet" replied that they were in good health and on their good behavior and asked if any new cabinet appointments had been made.— *Editor and Publisher.*

PROCESS ENGRAVING

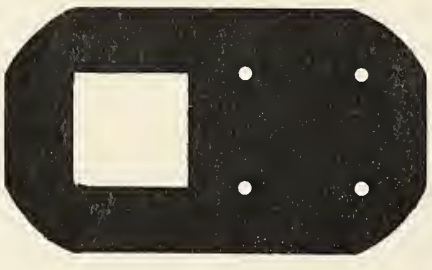
BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

QUICK METHOD OF DRYING GLASS COVERED WITH STRIPPED NEGATIVE FILMS.—A query in *Process Work* as to the best way to dry a flat of reversed negative films quickly without the use of heat, brought out the following method, which is new to the negative strippers on newspapers, where they have the work down to perfection. It is worth trying: First make the stripping collodion a little thicker than usual, so that the film can be handled with the fingers; then rub the turning glass over with cotton soaked in naphtha oil. Strip the film dry, place on glass and rub over from center with a wad of dry cotton until air-bubbles disappear, when the film will be found in contact and perfectly dry.

TAX-FREE ALCOHOL FOR COLLODION.—"Engraving Company," Chicago, asks: "What became of that duty-free alcohol that was advocated years ago by THE INLAND PRINTER? I notice we are paying just as much as ever for the grain alcohol we use in collodion. Was not the tax removed from alcohol used in the arts?" *Answer.*—THE INLAND PRINTER did urge Congress to remove the tax on alcohol used in the arts, and the tax was removed, but with certain necessary restrictions to prevent the alcohol afterward being used for tippling purposes. To escape such tax alcohol must be "denatured," as they term it, by the addition of such ingredients as will not interfere with its use in collodion and yet prevent its being used as a drink. These were the ingredients prescribed by law: One grain of negative cotton, less than a grain each of cadmium iodid and ammonium iodid. The National Steel & Copper Plate Company will supply you with the tax-free alcohol in your city.

A NEW METHOD OF FINDING THE PROPER SCREEN DISTANCE.—H. Calmels, editor of *Le Procédé*, has been demonstrating in his magazine, by geometrical diagrams, the



STOP FOR FINDING PROPER SCREEN DISTANCE.

various theories of the formation of the half-tone dot and suggests this method of determining when the screen is the proper distance from the plate for any enlargement or reduction. He has a reversible stop, on one end of which is the square stop he intends to use and the other has four holes, the centers of which correspond exactly with the corners of the square stop. After he has focused the image to the size wanted, he inserts the screen as close to the ground glass as possible, then inserts in the slot of the lens the end of the stop containing the four holes. These show in four dots on the ground glass for each aperture in the screen; then, by racking the half-tone screen away from the ground glass, each group of four dots of light gradually merge together and when they do form a single dot of light the proper screen distance, for that particular focus, is found.

JACOBI'S HALF-TONE SCREEN.—In this department for November, 1908, page 255, was shown sections of a new idea for half-tone screens, invented by Carlo Jacobi of



JACOBI SCREEN HALF-TONE. ORDINARY SCREEN HALF-TONE.

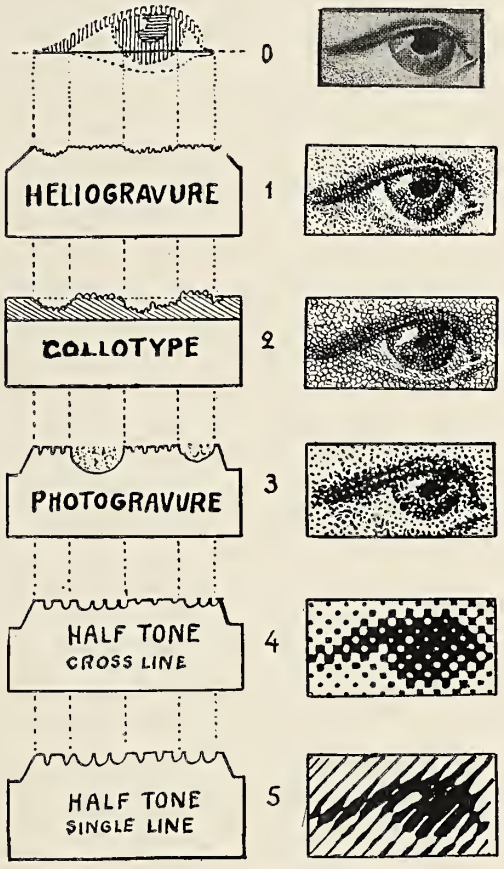
Venice, Italy. A comparison of half-tones made by his new screen and the ordinary screen are shown herewith. Jacobi's screen would appear to possess advantages for newspaper work.

TO REMOVE STAIN FROM ENCLOSED ARC GLOBES.—"Wilson," Boston, writes: "Can you enlighten me on the proper procedure governing the care of enclosed arc globes? My troubles are, the quick forming of a white powder on the inside of the globes, then a yellow stain on the glass, which acts as a ray filter shutting out the blue-violet rays and lowering the efficiency of the light, and lastly the melting of the upper part of the glass." *Answer.*—The writer makes it a rule that there shall be at least two sets of globes for each electric lamp. After the operator is through with the lamp for the day, clean globes are inserted, the dirty globes are put in the nitric-acid tank over night and cleaned in the morning with other glass, a mop being used similar to the one used on lamp-chimneys. The yellow stain can be removed with hydrofluoric acid, but it must be used out of doors, as the fumes are poisonous. This stain should not occur if the glasses are cleaned daily and the carbons are of good quality. Some carbons will give off more of the white powder than others. The melting of the globes is due to too high a wattage, the voltage also possibly being at fault. This should be regulated by an electrician.

GRAINING ZINC PLATES.—"W. E. C.," Seattle, asks: "How can I grain zinc plates to get the same effect as they do on lithographic stone? I have been trying to do it by dropping a fine asphalt dust on the plate and then etching it in weak nitric acid, but the result is not the same as I see in posters, for which I want to use it." *Answer.*—If you see any posters on the boards made by the Gillin Company

you will notice that the grain is most successful. The method of obtaining it is the invention of Mr. Gillin himself. Years ago he used the "levigator" and fine sand as used by lithographers when the grain is put on by hand. Later a machine came into use for graining zinc, in which marbles were rolled over the metal after it had been sprinkled with fine, carefully sifted sand. The Gillin machine is an improvement, from the fact that cast-iron balls are used instead of marbles, the latter becoming cubes in use and losing their effectiveness, while the iron balls remain perfect spheres. The tray in the Gillin machine containing the sheet zinc and the iron balls has not only a rocking motion but a circular one, so that every portion of the zinc sheet, which can be 5 by 8 feet, is evenly grained. The grain thus obtained is perfect for planographic printing.

TEXTURES IN PROCESSWORK.— F. Dogilbert shows in *Le Procédé* some of the textures in the photomechanical reproduction of an eye. He has also tried to demonstrate by drawings of sections of each plate the character of the



TEXTURES IN PROCESSWORK.

printing surface. After allowing for the exaggeration he was obliged to employ to make the differences evident, it gives one an idea of how the various processes affect the result.

USES FOR METZOGRAPH SCREEN.— "Reader," Boston, Massachusetts, asks if the metzograph screen has proved to be practical among those who have tried it. *Answer.*— Anthony Hall, in *The American Photoengraver*, answers this so concisely that he is quoted here in part: "There are cases where the metzograph screen will prove positively superior. For example, to reproduce a copy, itself a half-tone print, or where the print is from a wood engraving or steel engraving where the lines are such that the cross-line screen is bound to cause a pattern. It is in this class of work that the metzograph screen is by far superior to the ordinary half-tone screen. The metzograph screen is also used to make the tint-plates for duotypes. In three and four color work a number of successful firms in Europe are using the metzograph screen invariably for the yellow plate. In making a negative by means of this screen, the screen should be placed as near as possible to the sensitive plate. A small stop should be used at all times and excepting where copies are severely contrasty, flashing with white paper can not be dispensed with. Once the point of screen distances and stops have been fully mastered, the work of making negatives by these screens is considerably easier than making negatives by the cross-line screens."

EXIT THE DRY-ENAMEL PROCESS.— T. F. Lyon, Chicago, writes: "What has become of the dry-enamel process? Has it superseded the ordinary enamel process anywhere?" *Answer.*— The best reply to that question is that Mr. Herman J. Schmidt, who sold the dry-enamel process in this country and Europe, is now talking regular enamel. Here is the formula he advises in *Penrose's Process Annual* for this year: Get Le Page's fish-glue, the ordinary kind used by carpenters and joiners, in one gallon cans. Put this glue into a large glass jar and add to it two ounces of alcohol and two ounces of liquid ammonia, mix well and cover up. This will keep as long as you want it. If the glue is acid the ammonia neutralizes it and the alcohol acts as a preservative. The enamel formula is:

Le Page's glue	4 oz.
Albumen	4 oz.
Bichromate of ammonia (Merck's)	½ oz.
Water	8 oz.

You will note the great amount of bichromate that is used; that retards the exposure a trifle, but the more bichromate used in a formula the more acid-resisting is the enamel, and in this present day we all need a tough enamel, as the plate must go through a lot of rough usage before it is finished. Mr. Schmidt advises the use of hot water in developing prints made by this enamel.

THE EDITOR'S TRIALS.

(A la Roosevelt.)

He was tried in Porto Rico
  And the jury disagreed,
For the fact developed later
  That no English could they read.

Then they tried him in Alaska,
  'Midst the everlasting snows,
And the jury which acquitted
  Was made up of Esquimaux.

Next in far-away Manila
  They arraigned him for his crime,
But the Bolo chiefs who tried him
  Let him go another time.

In a warship then they took him
  To the sleepy isle of Guam,
And again he was acquitted
  In the courts of Uncle Sam.

Then they rushed him after Peary
  To the Pole to try him there,
But they couldn't find a jury
  In that region anywhere.

In the District of Columbia
  Now at last they hope that he
Will be convicted under
  Laws of 91 B. C.

— N. A. J., in *New York World.*

THE INFERENCE.

Recruit — "Please, Sergeant, I've got a splinter in my 'and."

Sergeant-Instructor — "Wot yer been doin'? Strokin' yer 'ead?" — *Punch.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

FIGURES.— J. W. L., Anderson, Indiana, asks: "Should all the numbers in the following quotation be expressed in figures? 'It is said that the average length of human life is only 33 years; that one-fourth of the people die before the age of 6, and one-half before the age of 16; that only 1 person in 100 lives to be 65; that 67 deaths occur every minute, and 70 births a minute. Sixty-seven deaths each minute would mean that 96,480 souls every day, or about 35,000,000 every year, go into eternity prepared or unprepared.' Please give some rules telling when and when not to use figures to express numbers." *Answer.*— The use of figures in the quotation seems right, though the word one might well enough be used instead of 1, and the sentence beginning with the word sixty-seven might well enough begin with figures, except for the fact that very many people object to figures at the beginning of a sentence. I suppose the objection is because of the common rule that a sentence must begin with a capital; but a much better way would be to word the sentence so that the figures are differently placed, though that would have to be done by the writer. Here are rules from the "Inland Printer Vest-Pocket Manual," which are the best that I know: "In general matter it is common to use figures for 100 or more, except in the case of large round numbers, particularly such as a thousand, or three millions. It is not uncommon, however, to use them [figures] for numbers of ten or more, and their use is preferable in giving two or more numbers together, even if some are only units. In statistical matter all numbers should be in figures. Sums of money, especially $1 or more, are printed in figures in news-matter, with the exception of round numbers. General directions as to the use or non-use of figures can hardly be made to meet all cases satisfactorily, as so much depends upon the nature of the work in hand. In books of a general character, particularly novels, it is well to avoid figures as much as possible."

COMPOUNDS.— J. W. L., Anderson, Indiana, asks also these questions: "You hyphenate gospel-wagon; would you also hyphenate gospel worker? You write Bible-oath; would you so write Bible lesson? You use hyphens in prayer-meeting and praise-meeting; would you use them in testimony meeting, ordinance meeting, and revival meeting? You write North-American birds; would you also write New-Testament doctrine, Old-Testament character and Holy-Spirit dispensation? You compound well-known when it precedes a noun; would you compound it in the following instance? 'He was well known in that country.'" *Answer.*— The best authority in the world on English compounds, whoever that may be, could not answer such questions in such a way as to put all such terms on a fixed basis acceptable to everybody. English usage is unsettled, and even personal usage has not in any known instance shown a plain practice of clear analogical reasoning. All of our correspondent's questions except the last must remain open for personal decision. The questions are in such form that the answers will be most fitting as statements of personal preference. After answering them in that way some general remarks may be acceptable, especially as some of the decisions made must stand, even after the most elaborate explanation, as cranky, absurd, or anything else obnoxious, to those whose habit of thought is not in line with that by which they are reached. Our correspondent's use of the expressions "you hyphenate," "you write," etc., must mean that he finds the terms as noted in the Standard Dictionary, since only in that work are they recorded as my choice. All the compound forms in that dictionary were chosen by me, and in general they show what I should choose to-day if I were doing a similar work; but in a comparatively few instances certain circumstances were allowed to influence the choice against my true opinion, and in some others my opinion was made to appear unduly dogmatic in favor of a certain form that I should not insist upon save as the better one to use in a record where only one form could be given. Gospel-wagon is a term of the kind just mentioned above. I should never criticise any one for writing gospel wagon, though I should myself use the hyphen. And yet I do not think gospel worker should have a hyphen. To those who think the two forms conflict I should say, use neither hyphen. Prayer-meeting and praise-meeting are words that have been more often compounded than otherwise in the best print, and are so given in all the dictionaries except Webster's International, which work dropped the hyphen from one and kept it in the other, strangely giving prayer meeting, but praise-meeting, though I have no hesitation in asserting positively that no such difference can be proved to be established in usage. I prefer both of these with the hyphen, when considering them alone, probably because I am convinced that they prevail in that form in the best usage; but I do not like the idea of using hyphens in the other terms here grouped with them, and should prefer omitting all the hyphens rather than making all these terms compounds. Bible-oath and Bible-lesson are nearly alike in their nature to demand similarity of form, and they are correctly enough compounded if one chooses to compound them. Usage, however, seems largely to favor Bible oath and Bible lesson, and I really have no fixed choice. The only point I am sure of is that I should not write the two terms near together in differing form. Good enough argument could be made in favor either of compounding or of separation, but they should be alike anyway. North-American I hold to be better than North American in any use, not only as an adjective, and in my own work, whether writing or printing, Central-American, South-American, East-Indian, New-Yorker, New-Englander, and all other terms just like them, will always have the hyphen. But this is for a reason that has no bearing whatever on the words mentioned with the first of these in our question. My reason is that the suffix is added to the name as a whole, not only to the last word of the name, a North-American being a native or inhabitant of North America, not an American of the North, or anything else that makes North truly a separate adjective in this use. No one can truthfully say that there is any error in making the other compounds, but there is no such cogent reason for compounding as in the case of the words with suffixes, and usage favors keeping them separate. I prefer them separated, both on the ground of usage and because the capital letters are sufficient distinction in form. This is true also in many other cases. Thus, while I have seen in print such forms as United-States army, New-York city, Chief-Justice Chase, etc., I should not use these hyphens, nor those in Old-Testament, Holy-Spirit, etc., because usage has never established them, and because they are not needed. Practically universal usage makes well-known a compound adjective before a noun, as in a well-known man, but separates the words well known in the other use. In

both cases we have an adverb and a participial adjective, but in the first they stand in the unified sense of a single qualifying adjective, and in the other they are used as a participle and a modifying adverb, in the normal grammatical construction. Some people nowadays are so radically loose as to grammatical construction as to reject hyphens almost entirely, and they do not compound well known in either use; but, as said above, the distinction here indicated is practically universal. There are many diverse opinions about compounding in English, from that of the stickler for absolute consistency (which is as unattainable as absolute consistency in the forms of preterits and participles) to that of the stickler at the other extreme who wants no hyphens at all. Naturally, this being so, everything possible, and many things that one would suppose to be impossible, is found in print. One of the most surprising instances of looseness is found in the work of a famous author who used to be a typesetter, and consists in the use of woodpile, wood-pile, and wood pile, all three within two short pages. A key to the commonest action in such matters exists in one man's answer to the question what to do about compounds, who wrote, "I always use a hyphen whenever two words are to be written as one," actually nullifying the assertion in the very act of making it, by writing when and ever as one word without a hyphen. The one fact that can be proved as to really general practice is that the majority, even of the best writers, have not yet adopted any systematic method. Yet it may be safely asserted that no person can be found to deny that, as in the case of the wood-pile, some one of the three forms must be better than either of the others, or at least that it is better to use one form in three instances close together. Any choice must be based on some kind of reasoning, and any reason that is cogent in favor of any choice as to one term must be equally applicable to any other term exactly like it; that is, if wood-pile is good form for naming a pile of wood, the hyphened form is equally right for a pile of anything else, and also for such a collection or mass under any other name, as heap — thus, book-pile or sand-heap. But usage forbids carrying such logic to its full fruition, unless we wish to make the language all new in this respect, which I do not wish to do. Usage has thoroughly established in single-word form many terms in which such rigid logic would prescribe a hyphen, as sunrise, sunset, sunbeam, eyeball, eyesight. Practice must be founded on such reasoning as this by Lindley Murray about moods and tenses: "If the arrangement of the moods, tenses, etc., which we have adopted is suited to the idiom of our tongue, and the principle on which they are adopted is extended as far as use and convenience require, where is the impropriety in arresting our progress and fixing our forms at the point of utility? A principle may be warrantably adopted, and carried to a precise convenient extent, without subjecting its supporters to the charge of inconsistency for not pursuing it beyond the line of use and propriety."

THINGS TO AVOID.

It is bad to make remarks about the food at dinner, or

To talk about things which only interest yourself.

To contradict your friends when they are speaking.

To grumble about your home and relatives to outsiders.

To say smart things which may hurt one's feelings.

To be rude to those who serve you, either in shop or at home.

To think first of your own pleasure when you are giving a party.

To refuse ungraciously when somebody wishes to do you a favor.

To behave in a street car or train as if no one else had a right to be there.— *Byron Williams.*

Translated for THE INLAND PRINTER.

AN AUTHOR'S OPINION OF PROOFREADERS.*

BY N. J. WERNER.

IN a novel by Ida Boy-Ed, entitled "Nichts über mich" ("Nothing Over Me"), running in *Ueber Land und Meer,* occurs this paragraph: "Alveston picked up a newspaper and began to read. But he took in nothing of that over which his eyes passed. He read like a proofreader; he saw only words, built up of letters, and sought for no sense." This paragraph angered the editor of the *Korrespondent,* and he replied to it in the following terms:

"How peculiarly this worthy woman must paint the work of proofreading in her mind. Should she be compelled to earn her daily bread through reading proof, and attempt to do her work in this manner, she would be kicked out, even from the worst 'blacksmith' shop, the very first day." Upon this the author sent the following letter to the editor: "It is one of my principles to remain silent in respect to personal attacks. But your No. 144 [of the *Korrespondent*] has been sent to me from so many sides, and I have also received letters (thankfully, not anonymous ones) from proofreading circles, that I may do well, in a few words, to state my position in this matter. Nothing is farther from my mind than to insult a so highly worthy and so extremely necessary calling as that of the proofreader. . . . I grew up among power presses and proofsheets, for my father was a master printer. I have published a large number of books. I often furnish journals and periodicals of the first class with original miscellany, the proofs of which I not always have the opportunity of reading. No one can deny me large experience in this field. If all proofreaders were infallible and never became dulled while reading, the repeated reading of proofs would not be necessary. That proofs are not read twice, thrice, merely to see if previous corrections have been made, we all know too well. There are scientific works which receive as many as eight readings before they are passed for publication.

"If the letters composing a word appear in disorder, so that it conveys no sense, even a child recognizes it as a mechanical misfortune, a printer's bad luck. But if a correctly spelled word ruins the sense of a sentence, one can wager a hundred to one that the proofreader merely read the letters of the text. For example, I found within the last few days in a Berlin journal, in which printers' mistakes are rare, the phrase: 'As the dead one *(verstorbene)* returned.' From the context 'the lost one *(verlorne)*, was evidently meant. Daily one finds such errors — even in books.

"Nothing tires the brain more than proofreading. After perusal of a quantity of proofsheets the readers are seldom so fresh that they can read according to the sense. Slowly they glide into that mechanical condition in which they can look at words only to note their spelling.

"I maintain, however, that this is advantageous; that there would be more misspellings if reading were not done mechanically. If the mental participation of the proofreader — who is always a person of culture, and often one of literary capacity — were too highly aroused to the spiritual content of the sheets before him, countless typographic errors would escape his attention.

"If the proofreaders feel angry or demeaned, which I in no degree intended, I can, in order to appease them, do no more, when my new novel appears in book form, than to modify the offensive paragraph by saying 'He read like a *tired* proofreader.'"

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* From the *Oesterreichisch-Ungarische Buchdrucker-Zeitung.*

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

METAL PICA MEASURES (387).—"Can you give me the name and address of a firm in Chicago making steel or brass pica measures?" *Answer.*—The Standard Rule Company, 4725 Indiana avenue, Chicago.

FLY-STICKS HAVING "STARS" (394).—"Where can I procure the fly-stick having swell tin 'stars?' I understand they prevent smutting of the stock." *Answer.*—A. F. Wanner & Co., 340 Dearborn street, Chicago, carry them in stock.

METAL NAME-PLATES (390).—"Kindly give us the name and address of a firm making metal name-plates for a machine we purpose putting on the market." *Answer.*—Write to the Turner Brass Works, 184 Dearborn street, Chicago. Also, J. F. Tenney & Co., 152 Lake street, Chicago.

GUMMED TAPE FOR PACKAGE SEALERS (389).—"Kindly give us the name of firm manufacturing gummed tape for package-sealing tape machines. We are in the market for quite a quantity of this material." *Answer.*—James D. McLaurin Company, Tribune building, New York, can supply you.

FINGER PROTECTORS FOR PRESSFEEDERS (396).—"Can you tell me where I can procure rubber fingers to use while feeding rough stock?" *Answer.*—There are several kinds of finger-tips which are suitable for this purpose. One grade we have seen which is reversible, having a smooth and a corrugated side, is sold for 15 cents and may be procured from dealers in rubber sundries.

DEVICE TO DISSIPATE ELECTRICITY IN PAPER (397).—"Is there any practical method of preventing electricity in stock? At various times we have much of this trouble." *Answer.*—D. H. Champlin, 735 Stock Exchange building, Chicago, handles a device which obviates slip-sheeting, also dissipates electricity in stock. The Thalmann Printing Ink Company, St. Louis, Missouri, have a compound which is said to do the work satisfactorily.

CURLING OF GUMMED LABELS (408).—"We have a great deal of gumming to do, such as labels for hosiery mills. One end is gummed. We are having a lot of trouble with the label curling. Would you kindly suggest a way to prevent this?" *Answer.*—Better use fish-glue for the gumming; it is much better than mucilage. If you must use mucilage, make it pretty thin, and let the labels dry very slowly. Better experiment with the fish-glue first.

DIE PRESS AND ENGRAVING MACHINE (381).—"Please furnish me the address of a firm handling a plate press for cards and fancy stationery, and the machine for making the plates." *Answer.*—The following firms make or handle die or plate presses: American Falcon Press Company, 346 Broadway, New York city; E. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia, Pennsylvania; Modern Machine Company, Belleville, Illinois, and Roth Machine Company, St. Louis, Missouri. We do not know of a machine for making plates for work of this character.

PASTE FOR FOLDING BOXES (373).—"Kindly advise me of the best method of making paste for folding boxes. The paste I use at present is the regular paperhangers' paste, but this causes the paper to buckle up." *Answer.*—The paperhangers' paste to which you refer is too thin. If you have an open end, live steam-pipe, mix up the best quality of flour in cold water, adding to it five per cent by weight of dextrin and one per cent of alum. The consistency should be about that of thick cream. Now insert the end of the steam-pipe into your kettle, and turn on the full pressure of steam, meanwhile stirring the mixture with a stick until it thickens and changes from a bluish-white to a dark-cream color. When cold, this paste can be reduced with water to a workable consistency. The buckling of which you complain is caused by using a watery paste.

ORIGIN OF THE PRINTERS' DEVIL (391).—"Where can we get a book that tells us why an apprentice is called the 'printers' devil'? We have read that during the superstitious ages the people believed that any one who was connected with the printing business was in league with the devil. We would certainly appreciate this information if you can give it to us." *Answer.*—The following account of the origin of printers' devils is taken from the *Grub Street Journal* of October 26, 1732, and may be taken as authoritative: "As I was going the other day into Lincoln's Inn, under a great gateway I met several lads loaded with great bundles of newspapers, which they brought from the stamp office. They were all exceeding black and dirty; from whence I inferred they were 'printers' devils' carrying from thence the return of unsold newspapers, after the stamps had been cut off. They stopt under the gateway, and there laid down their loads; when one of them made the following harangue: 'Devils, Gentlemen and Brethren — Though I think we have no occasion to be ashamed on account of the vulgar opinion concerning the origin of our name, yet we ought to acknowledge ourselves obliged to the learned herald who, upon the death of any person of title, constantly gives an exact account of his ancient family in my *London Evening Post*. He says, there was one Monsieur Devile, or DeVille, who came over with the Conqueror, in company with De Laune, De Vice, De Vul, D'Ashwood, D'Urfie, D'Umphry, etc. One of the sons of this Monsieur DeVille was taken in by the famous William Caxton, in 1471, as an errand boy, was afterward his apprentice, and, in time, an eminent printer, from whom our order took their name. But suppose they took it from infernal devils, it was not because they were messengers frequently sent out in darkness, and appeared very black, but upon a reputed account, viz.: John Fust, or Faustus, of Mentz, in Germany, was the inventor of printing, for which he was called a conjuror, and his art the Black Art. As he kept a constant succession of boys, to run on errands, who were always very black, these they called devils; some of whom being raised to be his apprentices, he was said to have raised many a devil.'" This Fust was a partner of Gutenberg, and the art of printing being still a secret, the public considered that the books which issued from their establishment could not have been produced so quickly without assistance from the Evil One himself. Hence it was not a great stretch of imagination in that superstitious age, to regard the ink-bedaubed lads who were seen emerging cautiously from the printing-office of Fust and Gutenberg, as "devil's apprentices," or "printers' devils."

ORGANIZATION IN NEW YORK.

The movement initiated at the record meeting of New York employing printers held on December 28 has taken the next logical step. At the first meeting it was ordered that a committee of fifteen be appointed to "formulate rules and regulations for this new organization." This committee, with former Congressman Little as chairman and Charles W. Smith as secretary, was composed of the following gentlemen: Frederick Alfred, Isaac H. Blanchard, J. W. Bothwell, William Green, H. C. Hallenbeck, James Halley, William Kiesling, Edmund Osborn, M. J. Pendergast, Judd Redfield, Robert Schalkenbach, Martin Stettiner and Edward Carroll, Jr.

The committee reported to a second meeting held on January 25 recommendations as to what, in its opinion, ought to be done, but made no pretensions of submitting a complete plan to the meeting, which it was impossible to devise in the limited time at its disposal. The basic principle of the scheme is given under the caption "Purpose," which is "To maintain a cost-teaching and estimating bureau, with dues sufficient to enable the organization to furnish, free of cost to each of its members, competent men to install a thorough and satisfactory cost system.

"The association shall maintain, without cost to its members other than their dues, a corps of estimators sufficient to enable any member to receive figures on ordinary specifications within twenty-four hours, and on large or complicated specifications as quickly as, or more quickly than, the member could himself make them. The figure made by the estimator on any given specification shall, unless objection be raised at the time by one of the bidders, become the minimum for that specification. If any interested bidder thinks that the price quoted is too high or too low he may, through the manager, call a meeting of the interested bidders to be held at the association office, and there the estimator and the bidders shall work out the proper price, and said price shall become the approved price. It shall be the privilege of any interested bidder to quote the approved price or as much higher as in his judgment is proper, but no lower."



CHARLES W. SMITH,
Secretary of the New York Typothetæ and of the Committee of Fifteen.

The establishment of a credit department is another feature of the proposed "Employing Printers Association of New York," which is the name suggested by the committee.

The dues (paid monthly in advance) are to be one-half of one per cent of the mechanical pay-roll for the previous year, with a minimum of $60 a year. The initiation fee proposed is five times the annual dues.

The usual officers are provided for by the committee together with a "governing committee" of nine, including the four executive officials — president, vice-president, secretary and treasurer. The five remaining members are to be selected with "a regard to the size of the offices" and nature of the business represented. The object is to insure that book, periodical, job, law, color and general mercantile printers will be represented on the governing committee, which is designed to be a continuing body, changing its personnel gradually. This committee is vested with large powers, for the draft submitted says it should have "discretion and power to deal with special cases as may seem equitable."

The association is to have authority to establish minimum rates on plain bookwork from plates, law printing and other work that is uniform in character. Estimates on all specifications exceeding $100 shall be prepared at the association's office, the checking being done by members bidding on the job. Work costing more than $50 and less than $100 shall be figured on by members and checked by the association. The method to be pursued in such cases may be described thus:

"The member receiving a request for estimate on an order running from $50 to $100 shall immediately report same with specifications. If the order has already been reported, he will be so notified and price given him. If it has not been reported, it shall be his duty to immediately make up figures on same and telephone them to the association with particulars, for criticism and O. K. If his price is accepted by the association, that price shall become the minimum for the order. The reporting member is entitled to quote the association's minimum rate."

Regulations of this character must be enforced by a penalty, but the only punitive feature mentioned is expulsion, which may be imposed by a seventy-five per cent vote of the members at any regular or special meeting, if six days' notice has been given of intention to discipline the offending member.

This plan was discussed and amended at the January mass-meeting, and the committee was about to secure signatures, when a new obstacle arose. Some who dissented from the committee of fifteen's plan called another mass-meeting, which decided to appoint five to confer with the senior committee. The outcome has not been made public.

A writer in our correspondence department says the movement is dead. Mr. Smith, a prominent factor in the work, does not agree with that conclusion. He says even the dissidents concede prices should be increased, and the only way to do so is through organization. To his mind the agitation has been so effective that there "will appear in the field of New York printing an organization the purpose of which shall be to educate printers in the cost of their work, and to encourage a disposition on the part of members to sell their product at prices which shall make possible some reasonable profits."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

American Newspaper Publishers' Association.— President, Herman Ridder, New York *Staats-Zeitung;* Vice-President, Medill McCormick, Chicago *Tribune;* Secretary, Elbert H. Baker, Cleveland *Plain Dealer;* Treasurer, W. J. Pattison, New York *Evening Post;* Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

Canadian Press Association.— President, D. Williams, *Bulletin,* Collingwood, Ont.; First Vice-President, L. S. Channell, *Record,* Sherbrooke, P. Q.; Second Vice-President, J. F. Mackay, *Globe,* Toronto, Ont.; Secretary-Treasurer, J. R. Bone, *Star,* Toronto, Ont.; Assistant Secretary, A. E. Bradwin, *Reformer,* Galt, Ont.

National Editorial Association of the United States.— President, Will H. Mayes, *Bulletin,* Brownwood, Texas; First Vice-President, A. Nevin Pomeroy, *Franklin Repository,* Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate,* Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal,* Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter,* Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat,* Athens, Ala.; Treasurer, Will Curtis, *Star Courier,* Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist,* Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald,* Halletsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist,* Chicago, Ill.

Federation of Trade Press Association.— President, David Williams, *Iron Age,* New York city; Vice-President, C. V. Anderson, Root Newspapers Association, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer,* New York City.

United Typothetae of America.— President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Glossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

Printers' League of America (New York Branch).— President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

International Association of Photoengravers.— President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburg, Pa.

International Typographical Union.— President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, J. W. Hays, Newton Claypool building, Indianapolis, Ind.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Bramwood, Newton Claypool building, Indianapolis, Ind.

International Printing Pressmen's and Assistants' Union.— President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1065 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

International Brotherhood of Bookbinders.— President and General Organizer, Robert Glockling, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

International Photoengravers' Union of North America.— President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburg, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

International Stereotypers' and Electrotypers' Union.— President, James J. Freel, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News,* Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

Brotherhood of Wood Engravers No. 1.— President, William Blandan, 49 La Salle street, Chicago, Ill.; Vice-President, Paul Rau; Recording Secretary, Otto Kuhm; Financial Secretary, Fred Kemmerling; Treasurer, Al Feiss; Sergeant-at-Arms, Harry Stuart.

Show Printers' Association.— President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

National Paper Trade Association.— President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

Employing Printers' Association of New Orleans.— President, William Pfaff, of Scarey & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

Ben Franklin Club of Chicago.— President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

Franklin Club of Wisconsin.— President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

Employing Printers' Association of Texas.— President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

Western Master Printers' Association.— President, Seneca C. Beach, of Mann & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

Associated Billposters and Distributors of United States and Canada.— President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philley, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

Franklin Printing Trades Association of San Francisco (an advisory organization composed of employing printers, employees, paper dealers, typefounders, inkmakers, etc.).— President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Grattan Phillips; secretary, George B. Goodhue, 343 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

Death of Treasurer of Birnie Paper Company.— The sudden death is announced on January 25 last of Alfred Birnie, treasurer of the well-known paper house of Alfred Birnie & Co., of Springfield, Massachusetts.

I. T. U. Opposed to Farming Out Census Work.— The International Typographical Union officials opposed the clause in the national census bill permitting the director of the census to have the printing contracted for by private firms. As a consequence local unions addressed congressmen asking them not to overthrow President Roosevelt's veto of the bill.

Aged Egyptian Compositor in Hard Luck.— There was recently admitted to a local charitable institution a compositor named Ibrahim Effendi Chabrawi, who had been for a long time past employed at the National Egyptian Printing Office at Cairo. He had been apprenticed to the business when nine years of age, and had passed eighty years in the trade.— *Printing Machinery, London.*

An Esteemed Contemporary.— "*Insatsudoshi,* a monthly journal devoted to the art of printing, No. 1, established five years ago," comes to us from the publishing office Insatsudoshi, Kai Kyoto, Japan. This is all the English it has in it. The illustrations in half-tone are well executed, though the reductions in the plates are much too minute. It is filled with ideas, for the ideographs are there.

Editorial Convention.— The next convention of the National Editorial Association will be held at Seattle, Washington, July 19 to 25. That was the decision of the executive committee at its annual meeting held at Kansas City on February 3. An elaborate program of entertainment has been arranged by the Seattle people, but Chattanooga, Tennessee, was a good second in the race for the honor.

Papermakers' Convention.— The International Brotherhood of Papermakers, Pulp, Sulphite and Paper Mill Workers held its annual convention at Boston during the week February 8-13. There were fifty-two delegates present. The general strike of the papermakers was discussed at length, and there were speeches advocating closer coöperation between the printing trades and papermakers' unions.

Philadelphia Banquet.— In keeping with the atmosphere of Poor Richard that clings to the city, the employing printers of the City of Brotherly Love celebrated Franklin's birthday by a banquet in the Clover Room of the Bellevue-Stratford Hotel. More than two hundred covers were laid, the company entertaining out-of-town guests hailing from New York, Washington, Baltimore, Boston, New Haven, Richmond, Oswego, Buffalo, Wilkesbarre, and Mr. Courts from far-off Galveston. Under the guidance of Toastmaster Edward Stern, E. Lawrence Fell, president of the United Typothetæ, George H. Buchanan,

Hon. William Bunn, Walter McDougall and Charles W. Smith and Robert Middleditch of New York made speeches.

Canadian Newspapermen to Meet.— The Canadian Press Association will hold its annual meeting at Toronto on March 25-27. This organization is on record as opposing the Dominion postal regulations which discriminate against American publications and has secured several important modifications. It is expected the subject will be given consideration at the forthcoming session. D. Williams, of the Collingwood (Ont.) *Bulletin*, is president of the association, and J. R. Bone, of the Toronto *Star*, secretary-treasurer.

Printer Tardy in Presenting Bill.— Observing readers are not surprised at anything which may happen in bounding, progressive Kansas. Among things unique is a printer who is slow in rendering bills — so slow in fact that the press says the board of commissioners of Leavenworth county "issued an order to Frank Harmon to render his bill for all due him from the county to date." Lucky Harmon! to be able to allow an account to rest, and to have a customer so anxious to pay that such an order was issued.

Wants U. T. A. Convention.— The Typothetæ of Rochester, New York, is anxious to secure and is hopeful of getting the next convention of the United Typothetæ of America. It was generally supposed that Cleveland had the preference, but the Rochesterans express surprise at the strong sentiment in favor of holding the convention in the neighborhood of Niagara Falls. E. C. Sanger, of the Central Printing and Engraving Company, president of the local Typothetæ, is pushing Rochester's claims on the attention of the national executive committee, which names place and date of the meeting.

Novel Newspaper Advertising.— The London *Morning Leader* is seeking publicity by giving unique moving-picture shows throughout its territory. Starting with a view of a news event of the day, the films show the news coming into the *Morning Leader* office on the "tape"; the editor putting it in shape; operators setting up the copy; stereotypers casting plates; 3 A.M., the prospective reader sleeping at his home; the presses hard at work; the autos starting with their loads of papers; the paper at the breakfast table. To stimulate interest the *Leader* offers $250 (and a like amount in consolation prizes of $5 each) for the best name for its advertising venture.

Typographical Error Causes Legislation.— "Jersey law" has long been the subject of jest among the irreverent and a terror to "malefactors of meager wealth," but when a Republican candidate for alderman lost his seat because a compositor omitted a letter in his Christian name it was too much for even patriotic Jerseymen. Rudolph G. Schaaf was the victim, his name appearing on some pasters as "Rudoph." His friends introduced a bill amending the election act, so that typographical errors may not invalidate elections. It is remarkable that some one did not propose an amendment that the printer or his proofreader be made responsible, financially and otherwise, for such errors.

Canadian Publishers Want New Libel Law.—A deputation of Ontario newspapermen waited on the attorney-general of the province to discuss proposed amendments to the libel laws. Among a host of suggestions the newspapermen wanted the law changed so that "When several papers are being sued for the same alleged offense the conditions for securing a consolidation of interests" should be made easy. They also urged that it was impossible to verify the news items in these days of numerous editions, consequently a prompt explanation and apology should be summary reparation for alleged injury arising from news matter from sections other than that in which the offending publication circulates. The attorney-general said something might be done, but as the newspaper fraternity was asking for special or class legislation the legislature would treat the subject with much care and a good deal of hesitation.

Amos Cummings Memorial.— President Lynch, of the International Typographical Union, took advantage of the Christmastide feeling to ask for contributions to be devoted to the erection of an addition to the Union Printers' Home for the proper housing of the library of eight thousand volumes. The cost of the addition will be about $25,000 and the response to Mr. Lynch's appeal was so generous that $18,000 of the amount is now in the officers' hands. The building will be a memorial to Amos Cummings, a former editor of the *Sun* and the *Tribune* of New York, and the first union printer to be elected to Congress. Mr. Cummings was a member of the Board of Trustees of the Home in 1890.

The People's Printing in Massachusetts.— Boston has had a municipal printing-plant for some years, but the present city printer recommends its abolition on the ground that it has been and is an expensive luxury — hurtful to the city treasury and harmful to the employees. The State printing is done by contract, and it breeds dissatisfaction also. The Boston *Traveler* tells us that a legislator is asking for an investigation to determine whether too much of the State's money is not finding its way into the pockets of printers. It is the old, old story of a plethora of copies being ordered, as another legislator proposes to reduce the run on the board of agriculture's report from twenty-four thousand to ten thousand five hundred.

Business Good in New York.— Charles W. Smith, secretary of the New York Typothetæ, and prominent in the price-raising movement in that city, speaking of business conditions, said: "Recently I made a canvass of many of the largest printing-shops of New York city and found in every instance these houses reported that they were very busy. Each printing concern seemed to take it for granted that its house was the only one that was busy, and that the others were doing a comparatively small business. As a matter of fact, the volume of business done in the printing houses of New York is very large, and the only reason why printers are complaining of hard times is that they are not getting a fair price for their product. The fault surely is not with the volume of business done."

Big Six's Ball.— New York Typographical Union had its Lincoln celebration in the shape of a ball at Grand Central Palace on the evening of February 11. The hall was decorated with reminders of the martyred President, among them being a large painting which was loaned by a prominent art collector. The proceeds of the entertainment will be used for the maintenance of beds in various New York hospitals. As three thousand persons were in attendance, the amount can not be insignificant. President Lynch and Public Printer Donnelly were among the distinguished guests. The following constituted the committee of arrangements: B. A. Abbett, chairman; S. A. Atkinson, vice-chairman; T. S. Rowe, secretary; Louis Frank, George Owen, Charles Peppel, Joseph First, William F. Butz, W. S. Abernethy, W. H. Collins, Harry Entwistle, James King, John F. Halloran, E. A. Finn, L. B. Hart, T. W. Johns, John McCutcheon, Harry McFall, George Brady, W. J. Loughman, J. McKenna, Frank Eames and William A. Penny.

Ben Franklin Club Dinner.— The "annual banquet and entertainment," as the menu put it, of the Ben Franklin Club of Chicago was held on Saturday, February 13, at the Auditorium Hotel, and was an unqualified success, 525 covers being laid. The tables cleared, William H. Sleepeck

took charge as master of toasts, and rather surprised the Franklinites by his quaint comment and pert vivacity. There was singing by a quartette and several soloists, a monologist and a ventriloquist, who, as Sir Charles Middleton of Australia, made his manikins do the usual printorial "stunt" of cutting a price on a job from $500 to $100 in the wild scramble for work. The obvious lesson was that printers should get together. President Hartman made an address relating to the club's aims and its successes; W. H. Manss, secretary of the Chicago Association of Commerce, Judge John N. Newcomer and Rev. Frank G. Smith also spoke, the latter on Abraham Lincoln, winding up Chicago's celebration of the emancipator's centenary. The affair was in charge of the following committee: W. H. Kendig (chairman), J. A. Morgan, O. A. Koss, E. F. Harman, with President Hartman and Secretary Ellick as ex-officio assistants.

Slowness in Delivery Causes Loss of Suit.— In the New York Supreme Court Justice Dayton gave a decision of unusual interest to theatrical managers, when he dismissed the complaint in an action by Arnold Bickenstaff, as assignee of the American Lithograph Company, of Cincinnati, against Alfred Weis, manager of the "Toast of the Town" Company, to recover $3,200 for printing the show-bills and posters to use while the company was on the road. Weis was represented by former Civil Service Commissioner Alfred J. Talley, who asserted that the show-bills were not furnished at the time designated in the contract, and that the play had to start out on the road without printing. As a result, he asserted, the attraction was obliged to close. Counsel for the assignee admitted that the lithograph company was a month late in getting out the bills contracted for, but testified that the company supplied other paper from its stock that was just as good. Talley asked that the complaint be dismissed and Justice Dayton said he would do so, but on application of counsel for the plaintiff that he be permitted to withdraw a juror the court permitted a juror to be withdrawn and a mistrial was entered.— *Dramatic Mirror.*

Franklin Remembered at Washington, D. C.— The Knights of Momus — better known as the "Knockers' Club" — composed of Washington printers devoted to fun, celebrated Franklin's anniversary by a banquet at the Arlington Hotel. Speakers and visitors were made the subject of mirth and the objects of badinage. Among the guests were Senators Warner, Clark, Smith and Taylor and Representatives Keifer, Kahn, John Sharp Williams, Elliot, Bartholdt, Rauscher and Sulzer, President Lynch of the Typographical Union, Public Printer Donnelly, Willis L. Moore, Chief of the Weather Bureau, and Messrs. Gompers, Morrison and Mitchell of the Federation of Labor. What is said at a "Knockers'" entertainment never sees the light of day, which is a wise precaution for a group which has the audacity to give this unsocial screed a prominent place on its program:

You sing a little song or two;
And you have a little chat;
You make a little candy fudge,
And then you take your hat.

You hold her hand and say good-night!
As sweetly as you can;
Ain't that a hell of an evening
For a great, big, healthy man?

THE COST SYSTEM IN BOSTON.

Regarding the cost system, Boston is taking hold of it in good shape; several of the largest plants have installed it either in whole or in part, and the same is also true of several of the smaller shops. It is a good thing, and we have united to push it along.— *U. T. A. Bulletin.*

CO-OPERATIVE POSTER ADVERTISING.

Calling attention to the fact that if the Americans have pointed the way in advertising, English merchants and publishers have not been slow of late years to follow, Consul J. P. Worden, of Bristol, comments:

"There are evidences that the English printers and advertising agents, utilizing the conditions at hand, are destined, in some respects at least, to outdo their American competitors.

"One ingenious and very successful, because fresh and attractive, means of advertising now considerably employed in England is that of the illustrated poster, printed usually by the processes of colored lithography and designed not for the exclusive use of one merchant in a single community but for the use of a thousand merchants in as many towns. A publisher in London, Birmingham, or elsewhere, for example, will prepare a most attractive poster sheet illustrating the natives in northern Africa transporting trunks and hand-bags across the burning sands of the desert; and this poster, so expensively prepared that one firm could hardly afford to issue it entirely at its own expense, will be sold in various quantities, with spaces left blank for local printing, to various trunk dealers throughout the united kingdom.

"The sales are usually effected by traveling salesmen, who call upon the merchants in a particular line of trade and guarantee to supply a particular design to only one merchant in the same town. By this arrangement the local merchant secures fifty or a hundred or more copies of a poster of such artistic excellence and such striking advertising possibilities as his limited trade in that district could not have afforded were he to attempt to issue the poster himself. Horse shows, dog shows, flower shows, church exhibitions and Christmas festivities are all catered to in this coöperative way and the British billboard has become almost as attractive as its Continental prototype."— *Consular and Trade Reports.*

"GOST" OR "GHOST."

In the February number of the *North American Review*, Max Eastman endeavors to show "Why English does not Simplify her Spelling." Against the economies — of time, of paper, of ink, etc.— by which simplified spelling is recommended by its advocates, Mr. Eastman arrays certain other considerations pertaining to written English, which, in his judgment, are of no little importance. The uniformity for which the simplifiers plead would be a sorry substitute for the beauty in variety which many find in English as it is now spelled; while the adoption of the recommendation of the simplifiers, as Mr. Eastman shows by certain instances, would not remove the bugbear of exceptions. To many lovers of literature, the appearance of the written or printed word is just as important as its sound, and Mr. Eastman quotes Robert Louis Stevenson and others in testimony to the value they placed even upon silent and apparently useless letters. He says:

"A man of letters, essaying to write gruesome poetry, who should leave the *h* out of *ghost* and *aghast* and *ghastly* and *ghostly*, and the *w* out of *wraith*, and change the *re* of *spectre* to an *er* would be a fool. He would deservedly die of starvation. A ghost without an *h* is little better, for the purposes of poetry, than a goat. The *h* not only *is* connected by custom with the breathless and visionary moment, but for obvious reasons it *ought* to be. The word *ghost* is not at present associated with *post* and *most* and *roast* and *toast*, and a host of daylight experiences, and it is essential to the literary art that it should not become so. It is, with one or two others, a word by itself — a strange word, essentially unpronounced, unmuscularized, supernatural."

SECRETARY-TREASURER HAYS.

Undoubtedly the new secretary-treasurer of the International Typographical Union was born somewhere some time, but no mention is made of the more or less important event in any sketches of his career that have come under our notice. At present that is not of much importance; we are more interested in his typographical career. Since he was initiated in Fargo (N. D.) Typographical Union in 1882, he has been in the limelight sufficiently to be labeled "a prominent and well-known member" of the fraternity. In obedience to the wanderlust that was "good form" during the early eighties in the Northwest, after receiving his card Mr. Hays visited various places, crossing the line and invading Winnipeg, reaching Minneapolis in January, 1884, where he has since resided. Not disposed to be deadwood in any movement with which he was connected, he became active in local union affairs. His popularity and efficiency are attested by his record as an officeholder, he having served as secretary one term, and as president no less than eight terms. In addition he carried off the grand prize of typographical unionism six times by being elected to the conventions held at Kansas City, Syracuse, Detroit, Milwaukee, Birmingham and Washington. Mr. Hays is not without experience in international union work, having been organizer for eight years, and being three times elected to the first vice-presidency. He had served but three months of his last term when he resigned to assume the duties of his present position.



JOHN W. HAYS,
Secretary-Treasurer, International Typographical Union.

Mr. Hays was an active figure in the eight-hour affair, and served on the executive council when the I. T. U. Course in Printing was developed. He rejoices in the sobriquet of "Farmer," the history of the earning of which is beclouded. Some say it originated in a certain "plain-peepul" habit of dress and manners; others that it is derived from a love of gardening, and still others that he advocated a back-to-the-land policy as a means of providing for those who were displaced by the machine.

The last position Mr. Hays held at the trade was that of assistant foreman of the Minneapolis *Journal* composing-room. He will shortly remove his family from that city to Indianapolis, where the headquarters of the union are located. In his long and active union career, Mr. Hays has not escaped criticism, but his friends do not doubt his ability to make good in his new vocation.

REDUCTION OF DUTY ON PAPER.

The elaborate congressional investigation into the papermaking industry has reached the stage where the committee's report has been presented to Congress. Associated Press reports tell us the investigators have recommended changes that are not what the publishers want, but which will apparently prove extremely embarrassing to papermakers. The select committee advised: A reduction in the duty on news-print paper from $6 a ton to $2 a ton; the placing of ground wood on the free list and the establishment of a duty of one-twelfth of a cent a pound on mechanically ground wood-pulp. It will be recalled that the publishers, supported by practically all the trade organizations, demanded that news-print paper and wood-pulp be put on the free list. It now remains to be seen what Congress will do with these recommendations.

The committee is convinced of the need for a new basic material for papermaking, which THE INLAND PRINTER has insisted is the true solution of the problem. The committee therefore recommends that the bureau of plant industry and the forestry bureau be impressed into the service of discovering a new product which will serve as raw material for the papermaker. The first-mentioned should investigate the feasibility of producing pulp from other kinds of wood than the limited number now in use. The other bureau might devote its attention to the procuring and breeding of annual and perennial plants in the endeavor to find some plant which can be profitably used for the commercial manufacture of this grade of paper.

PERFECTLY TICKLED.

Great Lady — "So sorry! I'm afraid my feathers were tickling you during the lecture."

Very Much Lesser Lady — "Oh! dear Lady Highbridge-Knowsley, who would mind being tickled by you?" —*Punch.*

INSIDE FACTS ABOUT GOVERNMENT OFFICE.

"What is the matter with the Government Printing Office?"

At regular intervals during the last five years that question has been discussed in editorials, in news columns, on the streets, in clubs, and on the floors of Congress, says the Washington (D. C.) *Herald*. The mystery, however, still remains unsolved.

When the greatest printing-plant on earth is not in the public eye for one offense, it is for another. The latest iniquity charged against it is based on testimony furnished by certain departments of the Government, and robbery, pure and simple, is only another crime for which it must answer. The indictment is for alleged excessive charges for work executed by the Government Printing Office, and the case was tried before the Congress of the United States and a verdict of "guilty" rendered. . . .

None of the statesmen seemed to know just exactly what they were talking about. As a matter of fact, the Government Printing Office troubles are due to a combination of circumstances, most of which can be attributed to Congress itself.

For the present fiscal year, ending June 30, 1909, the Public Printer has at his disposal a total appropriation amounting to $5,690,790. Of this sum $300,000 is set aside to pay the annual leave of absence of employees as prescribed by law, and $90,790 additional is deducted to pay certain salaries specifically legislated for.

The remainder, $5,300,000, is the printing and binding fund. This is the famous lump sum that has a tendency to put every Public Printer out of business who handles it. Out of this sum the Public Printer must pay all salaries not otherwise provided for, and wages, buy all paper, materials and supplies, purchase new equipment, keep the building and machinery in perfect repair, and, in fact, meet every obligation that may arise in connection with the proper operation of the plant, regardless of whether or not the expense is justly chargeable to printing and binding. It is the law, and Congress makes the law.

The statutes further provide that from the said sum ($5,300,000) appropriated, printing and binding shall be done by the Public Printer to the amounts following, respectively, namely:

Congress	$1,824,900
State Department	42,000
Treasury Department	325,000
War Department	275,000
Navy Department	153,000
Interior Department	254,000
Patent Office	525,000
Smithsonian Institution	72,600
Geological Survey:	
For illustrations	35,000
For printing	140,000
Department of Justice	33,000
Postoffice Department, exclusive of money-order work	350,000
Department of Agriculture	460,000
Department of Commerce and Labor	500,000
Supreme Court of the United States	10,000
Supreme Court of the District of Columbia	1,500
Court of Claims	15,000
Library of Congress	202,000
Executive office	2,000
Interstate Commerce Commission	60,000
Bureau of American Republics	20,000
Total allotment	$5,300,000

It will be observed from the above apportionment that, after being provided for every expense on the calendar, the appropriation still stands at $5,300,000 to Congress and the departments, with the result that every departmental and bureau chief demands a dollar's worth of printing for every dollar spent of his allotment, but he doesn't get it. Not this year.

To illustrate: During the present fiscal year there will be nine legal holidays, to which must be added fourteen half-holidays, by Executive order, making a total of sixteen full days, at a cost of $13,500 per day, or $216,000 in all. That expense must be added to something. Therefore, the printing and binding fund is tapped to that extent.

Altogether, the Public Printer is forced to bleed this printing and binding appropriation to the amount of more than $600,000 each year to pay for items which no private contractor would think of making a customer pay for, but which the Government Printing Office is forced to add to the cost of printing because the wise men of Congress refuse to make any other provision for meeting the obligation.

The cost of printing and binding is not only advanced because of the latitude of the lump sum appropriation, but is also added to by the departments themselves in the form of supplying badly edited copy. The proofreading alone, in that establishment, to-day equals thirty per cent of the entire cost of composition.

While the department or bureau allotment is limited in dollars and cents, there is no limit to the quantity of printing and binding that may be supplied for a stipulated sum, hence the Government Printing Office is compelled to set a value on its output in order to cover all expenditures necessary in its production.

To accomplish this result, a fixed scale of charges for billing all finished work has been put into effect, which enables the office to strike a balance with its appropriation at all times.

Under this system, should any profit accrue over and above the gross expenses of operation, it is to be disposed of in the nature of a pro rata refund to be made within the fiscal year to departments or bureaus ordering work.

In order to show the effect of the scale now in operation it must be stated that, for the first six months of the present fiscal year the total expenses involved in operating the Government Printing Office was $2,581,149.07. Against this amount the office has billed out for that period $1,807,444.72, showing a net loss of $773,704.35.

In connection with the comparison given, the Government Printing Office starts out on July 1 (the first day of the fiscal year) without an order completed to its credit, as all work performed during June is credited to the previous appropriation. Therefore, the loss of more than $773,000 will probably be overcome before the end of the present fiscal year.

Under the system in vogue in that office to-day the cost of each operation necessary in production is recorded under separate heads. For instance, during the first six months of the present fiscal year the actual money disbursed for composition, including all salaries and wages and materials and supplies issued to the division handling that operation, was $813,967.10. The office sold this product, in accordance with its scale of prices, for $680,187.72, showing a net loss of $133,779.38.

The cost for producing the electrotype and stereotype plates for the same period was $89,890.41, and as that product was sold for $55,215.97, a net loss is noted in that division of $34,674.44.

The presswork cost $220,891.57, and was sold for $334,815.98, showing a net profit of $113,924.41.

The bindery expenses for the same period were $530,718.96, and this operation was sold for $461,271.08, a net loss of $69,477.88.

The total allied operations necessary in producing the printing and binding for the Government for the first six months of the present fiscal year, as billed out on the new scale, showed a net loss to the printing-office of $123,977.29.

In the showing noted above it must be remembered that the first six months of the present fiscal year contained

only one month of night work, and as all the half-holidays were included in that period, the cost of production shows a higher average than will be maintained during the rest of the fiscal year; and taken altogether, the scale of prices now in effect is proving the justice of the charges based thereon.

The uniform fixed scale of charges, admitting of but one interpretation on which to estimate and bill the product of the Government Printing Office, was, according to former Public Printer Leech, imperative in order to carry out the provisions of the printing law, and, as a result, the figures contained therein were based on the actual cost of all work performed under the trade specialties by divisions, with such percentage added as would cover the overhead charges.

In arriving at a basis for this added percentage to cover overhead charges, the fact was taken into consideration that, while private publishing houses are enabled to operate their plants with a minimum number of employees, the Public Printer, to protect himself, is compelled to keep the force at the maximum limit, in order to meet every emergency that may arise for rush work.

On January 25, 1909, there were 4,361 people carried on the rolls of that institution, and the salaries and wages paid for that day amounted to $15,286.69. Of this number, 3,508 employees were actually engaged in production, while 853 employees were required for nonproductive service. . . .

A thorough investigation of that office will probably result in showing that Congress has greatly neglected its duty in properly making and restricting the appropriations for that establishment, and that under favorable legislation, working at its full capacity, that office can produce immense quantities of printed matter cheaper than anywhere else on earth.

PUBLIC PRINTER DONNELLY'S REPLY TO CRITICS.

During a debate in Congress the Government Printing Office was attacked as a hive of incompetency and extravagance. In behalf of office it is said that the fixed scale obtaining there is a little higher than New York and Chicago on some items, but on the whole the average is lower than the commercial rates of these cities, and much lower than the prices advocated by the cost committee of the Ben Franklin Club of Chicago. But attacks on the big printery are as common as officeseekers in Washington, and as a rule no attention is paid to them. On this occasion the charges of extravagance were so circumstantial they impressed Congressman Gaines, who wrote Public Printer Donnelly for information. It is said there is a movement on foot to divert work from the Government office; if that be so, Mr. Donnelly's illuminating reply has a special interest, and is as follows:

OFFICE OF THE PUBLIC PRINTER,
WASHINGTON, February 8, 1909.

SIR,— In reply to your inquiry I have the honor to transmit herewith the following statement:

It is safe to assume that the report that the Census printing would cost fifty-five per cent more if executed in the Government Printing Office than if awarded to private contractors was based on a statement contained in a letter signed by W. S. Rossiter, chief clerk of the Census Bureau, and addressed to the Hon. Chester I. Long, on January 21, 1909, printed on page 1586, Congressional Record No. 36, of January 28, 1909, alleging that if the Cuban Census Report was printed in the Government Printing Office the cost would be $17,750.52, and that the actual cost for the work now being performed by private contractors was $11,752.57.

The estimated cost of producing the Cuban Census Report at the Government Printing Office is a computation made by Mr. W. S. Rossiter, and not by the Government Printing Office or any official connected therewith. On May 26, 1908, an employee in the office of the chief clerk of the Census Bureau inquired of the Government Printing Office by 'phone as to the probable cost of producing the Cuban Census on the basis of twenty-five thousand copies, 620 pages each, including thirty-two half-tone cuts; and in reply to this inquiry an informal estimate was given by 'phone of $15,905.60, including everything for the finished product.

The Government Printing Office was never asked for a formal estimate of the cost of producing the Cuban Census. On December 14, 1908, Mr. Rossiter asked for an estimate of the cost of producing the Cuban Census on the basis of twenty thousand copies, 708 pages each, size trimmed 6 by 9 inches, stock for books and illustrations to be supplied by his office, including twenty-six full-page half-tones, of which twelve were printed on both sides, making a total of fourteen inserts; books to be bound in full Holliston buckram. In response to this inquiry Mr. Rossiter was furnished with an estimate of $12,957.20; to this estimate he added $4,117.48 for the actual cost of paper, $276.04 for the cost of illustrations, $400 for alterations actually required in completing book, five hundred hours at 80 cents, making a total of $17,750.52, which he quotes in his letter to Senator Long, above referred to, as the estimated cost of producing the Cuban Census at the Government Printing Office.

The basis on which this estimate was obtained is erroneous, and the resultant estimate unfair and misleading. A desire to procure an estimate, fair to the Government Printing Office, on the cost of producing a book already in print as was the Cuban Census Report, on December 14, 1908, would have prompted an inquirer, actuated by a desire to be fair, to have submitted a copy of the book itself.

Mr. Rossiter has done the Government Printing Office further injustice in his invidious comparison, in which he states that the actual cost of producing the Cuban Census Report by private contractors was $11,752.57, and the estimated cost of producing the same work at the Government Printing Office was $17,850.52. In making this comparison Mr. Rossiter knew that the $11,752.57 did not include the cost of paper. He also knew that it did not include the cost of $500 for traveling expenses, nor did it include the item of $100 for freight; and he must have known that the figures quoted as the estimate for the Government Printing Office, namely, $17,750.52, did include the cost of paper, estimated by him as $4,117.48, and cost of illustrations $276.04 (over estimate), and the item of $400 "for alterations actually required in completing the book," from which total estimate Mr. Rossiter has since been magnanimous enough to deduct $126 over estimate by him on the cost of illustrations.

After drawing his tabular comparison, Mr. Rossiter states: "From this you will perceive that a total expenditure of $14,540.14 to private contractors has produced work of an entirely satisfactory and, indeed, excellent character, which would have cost $22,654.79 if produced in the Government Printing Office, an excess of fifty-five per cent." Mr. Rossiter has quoted $4,117.48 as the cost of paper, which added to $11,752.57, and $600 for traveling expenses and freight shows a total cost of the production of the Cuban Census as $16,470.05. A copy of the Cuban Census Report has been procured by this office, and the Government Printing Office estimate for producing this work, based on the present scale of prices, including the cost of the same paper as used in the work, is $16,376.06, $102.99

less than the total cost of producing the work by private contractors, and this includes thirty-two inserts as compared with fourteen inserts, as the Government Printing Office does not print two plates on one sheet, according to Mr. Rossiter's figures.

I desire to say further, that, based on the present scale of charges used by the Government Printing Office, had the Cuban Census Report been produced in the Government Printing Office and printed on the same quality of paper as is used on all census bulletins and publications, it would have cost $13,949.02, representing a saving of $2,501.03 to the Census Bureau over the cost of having the work produced by private contractors; and in this connection attention should be given to the fact that the scale of prices as charged by the Government Printing Office includes the element of wages fifty per cent higher than that paid by the private contractor, and it is not a fair assumption that because the private contractors in this instance were able to produce this comparatively small job at such low figures as is claimed for them, that the entire work of reports of the Thirteenth Census, consisting of eight volumes of twelve hundred pages each, could be produced as cheaply. It is unthinkable that this great work can be farmed out and peddled around to country shops or low wage binderies and results obtained which would be satisfactory to the Government.

I consider it my duty, however, to call your attention to the following statement from the Director of the Census, which appears on the same page of the Congressional Record:

"In addition to the question of costs there is also the very important question of expedition. The pending bill requires that the Thirteenth Census shall be compiled and published within two years from the date of the enumeration. Here again the matter is entirely beyond the control of the director, unless some latitude is given. The copy for the current census report upon the annual mortality statistics, almost entirely tabular matter, consisting of over five hundred pages, was sent to the Public Printer more than one month ago, and the office is still awaiting the proofs for some of this report. It has been explained, in response to frequent inquiry, that the Printing Office is much crowded with tabular matter, and that the Census Office must take its turn with the rest, and that delays, especially when Congress is in session, are inevitable. If delays are to occur in handling the Thirteenth Census, similar to those now encountered in the mortality report, and in other reports, it will be impossible to comply with the provisions above quoted, requiring publication within two years. Necessarily, the printing of the final volumes must be largely crowded into the last months of the last year of the census period, when Congress will be in session."

In reply to this unwarranted reflection upon the inability of the Government Printing Office to perform the census work, I submit the following statement:

The first instalment of copy of 160 folios was received in the Government Printing Office on November 17, 1908. The tracing folios had to be placed on this copy by the copy editors. Composition was started on November 28, 1908 (a Sunday and a holiday intervened). Additional copy was received on December 2, 3 and 5, but the last instalment of copy was not delivered to the Government Printing Office until December 18, 1908.

The first proofs were sent to the Census Office on December 9, 1908, and these proofs were not returned to the Government Printing Office until January 22, 1909. Proofs were sent to the Census Bureau by the Government Printing Office on December 15, 22, 23, 28 and 29 and January 8 and 9; and on January 11 composition was completed and the last proofs delivered to the Census Bureau. In thirty-two working days 314 long galleys were put in type and sent to the Census Bureau.

The Census Bureau returned some proofs to the Government Printing Office on January 15, 1909, or one week after the Director of the Census wrote his complaint to Senator Long. The proofs of the first galleys were not returned to this office until January 22, 1909.

On January 22, the last galleys, 210 in number, were received. Page proofs were sent to the Census Bureau as follows:

January 28,	pages	1	to 80
February 1,	pages	81	to 149
February 2,	pages	150	to 215
February 3,	pages	216	to 251
February 4,	pages	252	to 342
February 5,	pages	343	to 381
February 6,	pages	382	to 476
February 8,	pages	477	to 526

which includes the last page. None of the said page proofs have been returned up to the present, except 1-80 just received.

The Public Printer has never been requested to submit an estimate of the cost of printing the Thirteenth Census.

SAMUEL B. DONNELLY,
Public Printer.

WATERLOO — REPORTING THEN AND NOW.

After reading a modern writer's report of some inconsequential street brawl, it is soothing to turn to the story of the Battle of Waterloo which appeared in the London *Times* of June 22, 1815. As recently given in the *Editor and Publisher*, it is as follows:

"We have seen a gentleman who left Brussels on Sunday evening, at which time the people were manifesting the greatest joy for a decisive victory gained by the Duke of Wellington on that day. The wounded were beginning to be brought in in wagons as that gentleman quitted Brussels.

"Many of the British officers present in the affair of the 16th declared they never witnessed more severe fighting in the Peninsula than that which took place on the plains of Fleurus and its vicinity. What made the fate of the Seventy-ninth and Forty-second Regiments so severe was their having been taken by surprise by a strong force of cuirassiers, who lay in ambush for them in a road, the whole of which was intercepted by fields of corn immensely high. With such fury was the Seventy-ninth Regiment attacked that most of them were cut to pieces, and the whole were in danger of being destroyed but for the coming up of the brave Forty-second Regiment. This latter regiment formed itself into a square, and five times they were broken. On the sixth attack they formed the plan of opening a passage to the enemy; and the moment he effected it they changed their position and so hemmed in the cuirassiers that not a single man was suffered to escape; thus was the destruction of one of Bonaparte's finest regiments completed. Colonel Cameron, says our informant, was killed at the head of the gallant Forty-second. Next day, Saturday, when the gallant Seventy-ninth was mustered, the men amounted to no more than fifty-four and two officers. A few were, however, expected to be brought in. General Picton's division did wonders, and the gallant General himself fought at the head of it in a manner to astonish the greatest veterans. The Duke of Wellington exposed himself, as usual, to imminent danger; the bullets, says our informant, were whizzing about him in all directions."

BUSINESS NOTICES

This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

MANSFIELD CORNER-ROUNDING MACHINE.

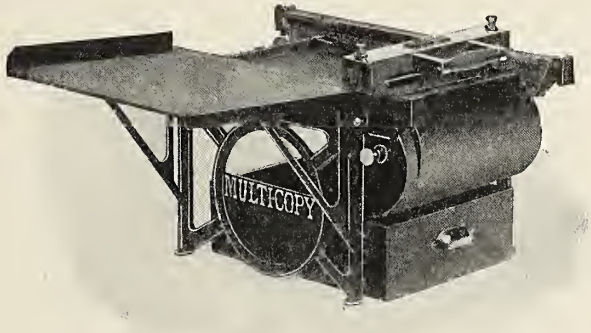
The chief point of superiority of this machine over many others made for the purpose, is in the arrangement of the knives, the upper one, which faces the frame of the machine, striking a lower knife facing the table. The knives fit perfectly, and produce an accurate "shear cut." On other corner-rounding machines, the knives cut on wood or brass, which dulls them considerably. The shear cut of the Mansfield machine has a tendency to keep the knives in good condition. It is sold by H. Hinze, 1124 Tribune building, New York.

BARNHART BROS. & SPINDLER'S EXPANSION.

The well-known typefounding firm of Barnhart Brothers & Spindler has acquired the property at the corner of Monroe and Throop streets, Chicago, on which it is proposed to erect a modern plant for the manufacture of type, printing machinery and supplies. The downtown offices and salesrooms will be retained, but the various manufacturing establishments will be concentrated in the new building. The company already has approximately three acres of floor space under one roof, but the growth of the business has compelled it to provide more room outside of its main building.

MULTI-COPY TYPEWRITER.

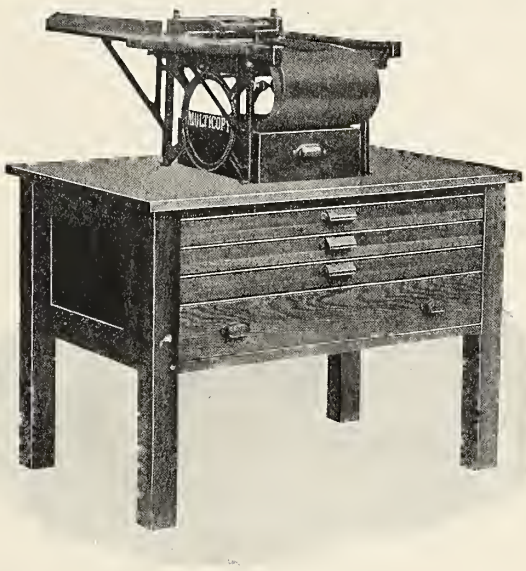
This is a new duplicating machine introduced by the Multi-Copy Typewriter Company, of Washington, D. C. It is a flat-bed machine, using ordinary printers' type and is operated by pushing an impression roller or platen across



MULTI-COPY TYPEWRITER.

the type. The roller frame which carries the platen is mounted on two steel shoes sliding in a groove running the full length of the machine. There is a movable strip of steel in this groove, one end of which is free and the other end is supported on a pin and is forced to the top of the groove by a spring. When the roller goes over the type, the shoe passes beneath the steel strip, the letter being printed at the forward stroke. At the end of the stroke, the steel strip falls to the bottom of the groove, and the return motion brings the steel shoes carrying the platen back on the top of the movable steel strip, thus lifting the platen about an eighth of an inch from the face of the type-form. The roller frame is held so rigidly in the groove and the steel shoes are so long that the impression is very even. The impression is regulated by set-screws connected with journals in the roller frame, and the mechanism has been so well calculated and adjusted that the slightest change in the impression can be made and permanently secured. The printed sheet is removed automatically when the platen frame is drawn backward, and is deposited in the drawer shown in the illustration.

The mechanism for advancing the ribbon has a double ratchet action, the ribbon being moved a slight distance every time the platen passes over the type. The paper-feed is adjusted by a side guide which, when the letter-sheet is put into the machine, rises about a half inch above the type. When the platen passes over the type this is depressed to the same level as the type, and rises again the



MULTI-COPY TYPEWRITER AND CABINET.

moment the platen leaves it. The paper is thus guided the whole length of the machine, an arrangement which is very advantageous to the feeder. Another important feature is the paper stop at the further end of the machine, which enables the feeder to quickly adjust the letter-sheets. It is estimated that the facilities provided by these feed-gauges increase the capacity of the machine from five hundred to one thousand impressions an hour.

The full limit of speed on any machine is seldom maintained continuously, but expert feeders on the Multi-Copy Typewriter say that it is possible to feed from two thousand to two thousand five hundred sheets an hour and that one thousand to one thousand two hundred and fifty an hour is moderate speed for a beginner. An automatic counting machine is provided, which registers the number of letters printed.

The machine is handsomely finished, weighs about seventy-five pounds, and forms a very useful and economical device for the production of imitation typewritten letters and circulars, the ribbons provided by the makers of the machine being made to harmonize in color and texture with those used on the different typewriting machines. The Multi-Copy Typewriter will ultimately be handled by dealers, but for the next few months they will be distributed direct from the factory in Washington.

DISTINCTIVE ADVERTISING LITERATURE.

Among the producers of really distinctive printed matter, the Corbitt Railway Printing Company, Chicago, ranks high. Devoting its energies to the creation of a superior class of advertising literature for railroads and resorts, this company has done much to demonstrate what can be accomplished along this line. A recent package of booklets of this nature reveals a beauty of design and an excellence of mechanical execution inferior to none. Among the latest of these are "The Comforts of Travel," by the Chi-



cago, Milwaukee & St. Paul Railway; "Southern Winter Resorts," by the Louisville & Nashville Railroad, and "The California Limited," by the Santa Fe — all beautifully gotten up. We reproduce the characteristic Santa Fe title-page from the California Limited booklet. The original was in half-tone in black and yellow-brown.

TYPECASTING MACHINES FOR THE ORIENT.

An export shipment of typecasters, of which the consignors are justly proud, was made last month by the Thompson Type Machine Company, 120 Sherman street, Chicago. This company shipped three typecasters to the Orient — one to Bombay, India, one to Lucknow, India, and one to Shanghai, China, where they will be put at work casting type to replace that of English and American manufacture. Typecasting machines heretofore employed in the Orient were of primitive construction and the product indifferent, but now, with the latest of improved machinery, printing in the far East should show a decided improvement. With these machines were shipped complete equipments for casting type in all sizes, and also low quads and spaces. Gasoline burners had to be designed for their use, as fuel gas is unobtainable or expensive. Linotype matrices will be employed to cast much of the type, and it was necessary to make a large number of special accents for Hindustani.

The eagerness of printers in the Orient to take up the latest methods and purchase machinery which enables them to improve their product, should encourage exporters as well as ultra-conservative printers, both at home and abroad.

A HIGH-GRADE BOOKLET.

One of the best examples of high-grade printing that has recently been brought to notice is a booklet issued by the Wright & Joys Company, Milwaukee, and entitled, "The Proof of Good Printing." Handsome in execution, it contains specimens of high-grade typography and press-work taken from the regular run of work. Perhaps the most notable feature is the excellent embossing with which many of the pages are made doubly attractive.

BOOKLETS OF A HIGH CLASS.

We do not know whether the Norman Pierce Company devotes its energies exclusively to the creation of hotel and resort booklets, never having seen any other class of printed matter bearing their imprint, but it creates and produces by far the best literature of this kind that we have ever seen. Original in conception and unsurpassed both in design and mechanical characteristics, its booklets invariably stand out prominently. Among the later productions,



one for the Prince George Hotel, New York, is perhaps the most unique. Each page contains an illustration in half-tone of some important feature, surrounded by decorative effects in line and tint. The page reproduced herewith will give an idea of the decorative design, lacking, however, the pleasing effect of the soft tints of the original.

THE COSTMETER FOR MEASURING THE COST OF LABOR.

A method of keeping labor cost has been developed by J. T. Quigley, an inventor, of 423 Hayes street, San Francisco, which differs radically from all other mechanical means and clerical systems hitherto used for that purpose. It is based upon the idea of computing by linear measurements the money value of time, and, as a convenient scale, about 6¼ inches (6.283), has been adopted as the equivalent of $1.

The mechanism employed is called a costmeter (Fig. 1). Its dimensions are 4 by 6 by 6 inches. One costmeter

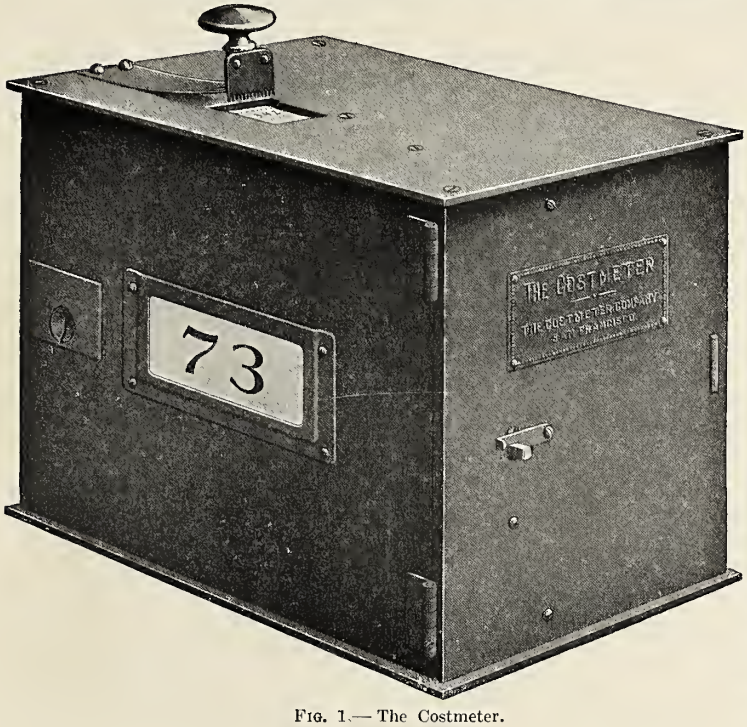


Fig. 1.— The Costmeter.
(One-half size.)

is required for each operative, and, being self-contained and portable, may be so placed as to be accessible to the user without loss of time.

The record is made upon a narrow strip of gummed paper tape (Fig. 2). When a roll of this tape is placed in the costmeter a section of the ungummed side is visible through an opening in the top of the case (Fig. 3), where it may be perforated transversely by a perforator fixed on the top of the costmeter, and may be written upon, or stamped.

The tape is moved continuously forward under this opening by clockwork and the costmeter may in a few seconds be so adjusted that such movement shall be at any required rate of speed.

The fixed line at which the perforator blade cuts the paper (Fig. 3) is the starting-point of the record. The quantity of tape (in length) which moves past that point in a given period of time equals the amount of the operative's wages for such time when measured by the money scale adopted. For example: with the costmeter set at $16 a week for an eight-hour day, the amount of tape passing in four hours would be 8.3776 inches, which by the costmeter scale is $1.33⅓.

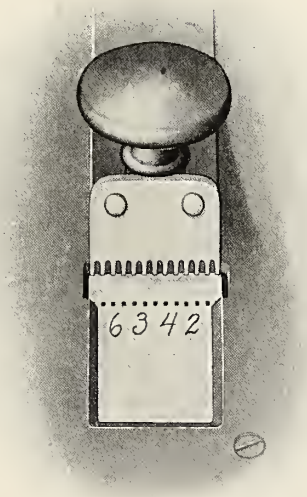


Fig. 3.—(Actual size.) Showing portion of record tape exposed for operator's entry as it passes under the perforator.

Provision is made by which the tape is moved only during the time the operative is present at his work. This affords a pay-roll check.

The duties of the operative in the production of the record are set forth in the following "Instructions to Operatives":

At the moment you begin work in the morning, throw the clutch on, perforate the tape and write thereon the job number of the work you have in hand.

At the moment you take up a new job, perforate the tape and write the new job number.

At the moment you cease work for the noon hour, perforate the tape and write "lunch."

At the moment you resume work after lunch time, perforate the tape and write the job number of the work you have in hand.

At the moment you cease work at quitting time, perforate the tape, write or stamp thereon your employee's number and throw the clutch off.

At the moment you take up routine work having no job number, perforate the tape and write thereon words or figures to designate such work.

At the moment you find yourself idle during working hours, perforate the tape and write thereon words giving the cause.

All time paid for must be accounted for.

Each perforation for a new job stops the running of the charge against the preceding job.

The operative has no control of the tape except that

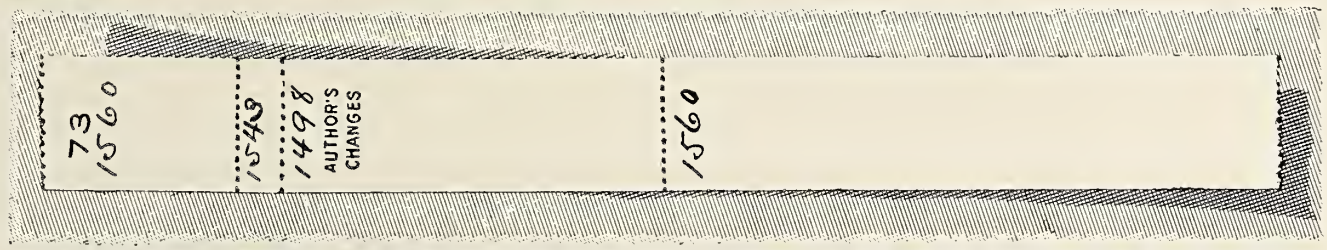


Fig. 2.—(Actual size.) Showing a strip of the record tape of the value of one dollar. It bears four job entries. The cost of the time on these four jobs, as shown on the tape, is (taken in their order) 16 cents, 3½ cents, 31 cents and 49½ cents.

he may start and stop it; he can not gain access to it without a key; and can not revise the record.

At the end of the day there is found in the locked compartment of the costmeter a strip of tape bearing a history of the day's operations, in which every minute is necessarily accounted for under some head.

The distances on this tape from the first perforation of the morning to that of the noon hour, and from the beginning of the afternoon's work to the last perforation at night, show to a fraction of a cent the money value of the time spent by the operative at his place of work when the tape is laid on the costmeter scale provided for checking pay-roll time.

perforations, read the numbers on the sections and attach the sections to similarly numbered sheets. No writing or figuring is necessary, except to number the sheets and carry forward totals in cases when more than one sheet is employed on a job.

The scale-sheets may be kept in convenient files for permanent reference, and when the day's output of tape is attached to them, a glance will show the total money cost of the labor on any job in hand in the factory, and the cost to date of any line of routine work.

As the total value of the day's tape from each costmeter must equal the amount of the day's pay, the operative can not avoid the recording of such periods of unpro-

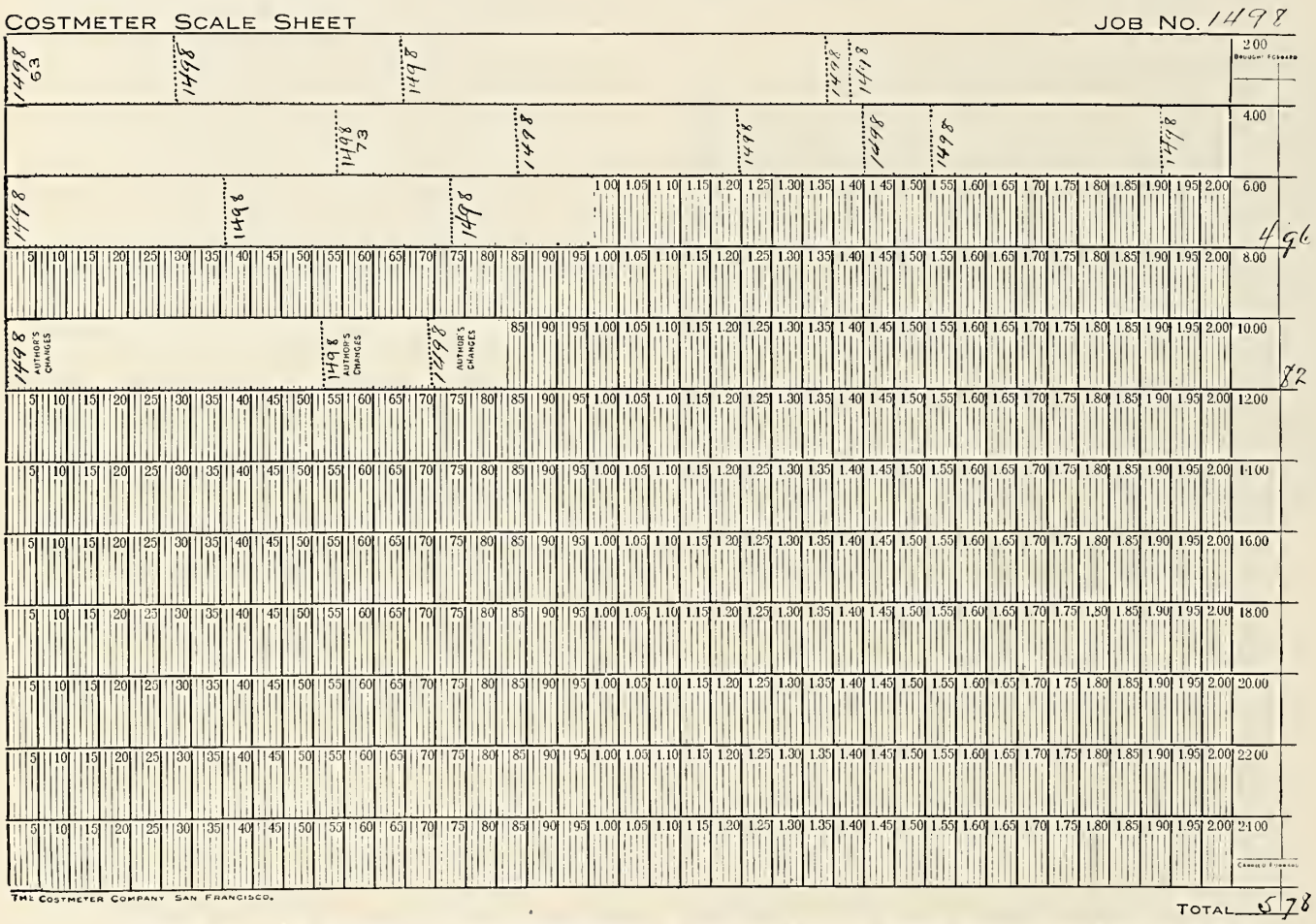


FIG. 4.—(One-half size.) Job scale sheet, to which seventeen sections of record tape have been attached, showing a total labor cost of $5.78.

The distances on this tape between the perforations dividing the various job entries show to a fraction of a cent the money value of each of the several operations. The original entries of the operative become the sole and permanent record of the labor cost in the following manner: After taking the tape from the costmeter and measuring it on the pay-roll scale, the tape is detached at the perforations and each section is pasted on the costmeter scale-sheet (Fig. 4) bearing its job number. Lines and printed figures on the scale-sheet give a reading of the total money value of any accumulation of tape.

Costmeters running at various rates of wages contribute sections of tape to the same job-scale sheet. The money value of the tape does not vary; the time consumed in its production by the costmeter varies with the rate of wages.

The work of recording all of the labor cost consists in the entry by the operative of a number on the costmeter when he takes up a job. The work of auditing this labor cost requires the agency of some person able to unlock the costmeter, take therefrom the tape, pull it apart at its ductive time as may occur. Detailed cost of all unproductive time will therefore appear upon the individual strips, and may be also shown upon scale-sheets devoted to that purpose.

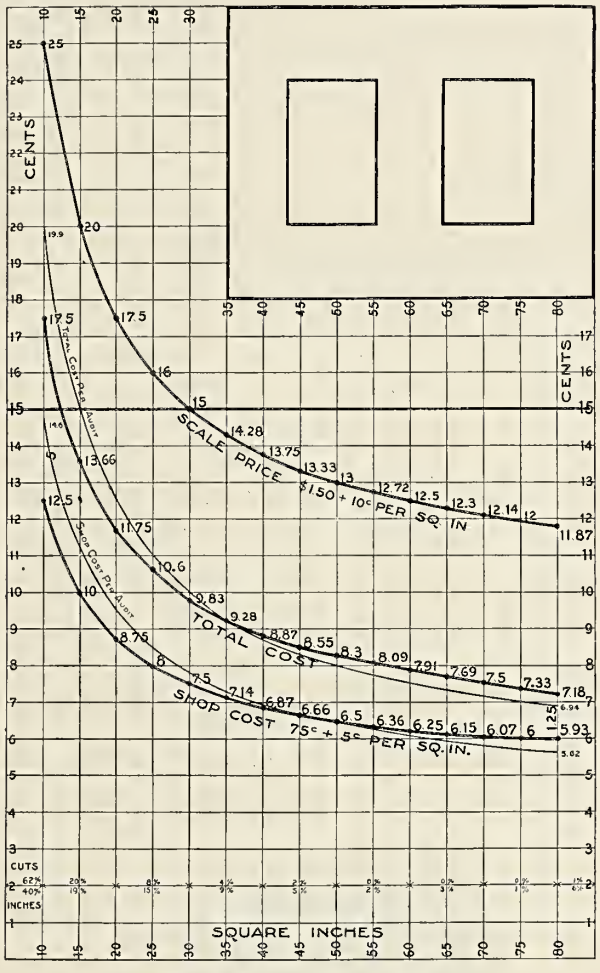
AN ORNATE CATALOGUE.

Among the many recent specimens of high-grade catalogue printing is one which comes from the Republican Printing Company, Joliet, Illinois. It is a stove catalogue, printed for Moore Brothers Company, and is the handsomest example of this class of printing that has recently come to our notice. Bound in four-page sections, with heads uncut and the inner pages of the sections blank, it presents a rich appearance. The text is on antique stock, with special page decorations, while the illustrations are on heavy plate paper, and inserted. An idea of the page arrangements may be gathered from a reproduction of one of the pages shown in the Job Composition Department of this issue. The workmanship throughout is of the very best and reflects great credit on the firm whose imprint it bears.

DIAGRAM SHOWING COST OF HALF-TONES.

Most photoengravers are familiar with the arguments that have been advanced tending to prove that the square-inch rate for half-tones and zinc etchings has no relation to the cost of production.

A good illustration of the unsoundness of the square-inch rate is shown in the accompanying diagram. It is a reduced facsimile of a blue-print, 18 by 28 inches in size, made by George H. Benedict, president of the Globe Engraving & Electrotype Company, 407 Dearborn street, Chicago. As a convincing argument for clerks, salesmen and an occasional customer, that the price for small half-tones is often less than the cost of production, the diagram will be invaluable to all photoengravers. In line with his previous efforts in the direction of placing the photo-engraving business on a sound basis with respect to costs, Mr. Benedict offers to furnish copies of the chart to interested parties at cost, namely, 25 cents a copy.



BENEDICT'S COST DIAGRAM FOR ENGRAVERS.

DROSS RING FOR LINOTYPES.

F. D. Harris, 1100 Jenny Lind street, McKeesport, Pennsylvania, has placed on the market a device which he calls the New Idea Dross Ring. The purpose of this attachment to the Linotype machine is to prevent the dross on the surface of the metal from entering the well as the plunger descends. By keeping the metal clean at the top of the well there is no tendency toward fouling of the well or plunger by the metallic oxids, which give faulty plunger action with its attending difficulties. The dross ring extends below the top of the well a sufficient distance to prevent the dross from reaching the well, no matter how low the metal may be allowed to become. Its height is such that the metal never covers it. The device can be readily attached and it does not interfere with the removal of the plunger, an operation which this attachment eliminates almost entirely, as it is claimed that the plungers do not become so foul.

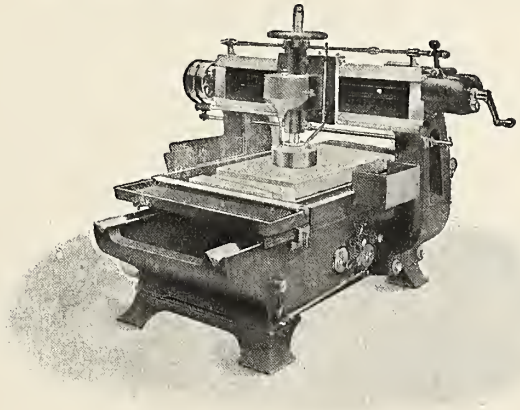
J. W. BUTLER PAPER COMPANY'S "SNOWFLAKE."

Though the half-tone plate was invented before the war of secession, it was unusable because there was no paper fit to print it, no ink to suit it and no proper rollers to roll it if the ink *was* suitable. The paperman, the inkman and the rollerman came to make the half-tone adaptable to the commercial use. Now we have the paperman showing the printer what can be done with his paper — and perhaps no finer, more varied or more practical and satisfactory example of this kind of educational advertising has been put out recently than the exemplification of the "Snowflake" paper, just issued by the J. W. Butler Paper Company of Chicago. It is an excellent specimen of work in all its features, and as printers can have it for the asking, it would be, as one of our theological friends says, "a work of supererogation" to say more about it here.

HANSA LITHOGRAPH STONE GRINDING MACHINE.

The illustration below shows an automatic stone grinding and polishing machine which has been introduced by Heidenreich & Harbeck, 37a Glashüttenstrasse, Hamburg, Germany. After the necessary adjustments have been made, this machine performs its work entirely automatically, grinding, polishing and finishing the stone ready for immediate use.

By means of the belt pulleys beside the bed of the machine, after the belts have been laid on, the motion is carried over the table through a cogged intermediate gear. In this way the table, together with the stone resting on it, is made to move in a longitudinal direction; this motion is made a reciprocating one by reversing gear. The limit of travel of the table can be easily and quickly adjusted to accommodate long or short stones, while the machine is in operation. The grinding head is equipped with a special set of belt-driving gear. The driving-shaft, which is laid through the crosspiece, transmits the motion to the head by a conical-wheel mechanism, which permits the grinding head to act automatically. In the same way this movement is transformed into an automatic forward and back motion by a simple hand adjustment. The extent of the switch movement varies according to the adjustment made in each individual case. The Hansa machine may be driven by electric power if desired, the power needed being from



"HANSA" LITHOGRAPHIC STONE GRINDING MACHINE.

two to three horse-power according to the size of machine employed.

The new catalogue of Heidenreich & Harbeck is very complete. It not only gives a thorough description of the machine and its method of operation, but it is fully illustrated in detail, gives directions for grinding and finishing lithographic stones, graining, and how to erect and start the machine.

CARL NORMAN'S PROPORTIONAL RULE.

This consists of a polished wooden rod with a fixed bracket at one end, and a movable bracket sliding on the rod, the two brackets being connected by a strip of heavy india rubber on which is printed a graduated scale, divided into inches and fractions. To find the proportions to which a given drawing or design of any kind will reduce, the rubber is stretched until the number of inches to which the copy has to be reduced coincides with the width or height of the original. The rubber measure is then applied to the other dimension — the height or width, as the case may be — when the measurement required is read off directly on the scale.



NORMAN'S PROPORTIONAL RULE.

The operation of determining proportions takes but a few seconds, and the machine can be used for reading either centimeters or inches, as the rubber strip has both scales upon it.

Norman's Proportional Rule is manufactured by A. W. Penrose & Co., 109 Farringdon road, London, England. It may also be procured from Williams-Lloyd Machinery Company, 337 Dearborn street, Chicago.

NEW CHICAGO PAPER HOUSE.

The Parker-Thomas Paper Company, 338-344 Wabash avenue, is a new concern in Chicago, which starts under most favorable auspices, in that the partners are well and favorably known in the trade. The senior partner, Raymond E. Parker, was recently with the New York and Pennsylvania Company, and for seventeen years with the J. W. Butler Paper Company. Harry D. Thomas, the junior partner, who has also been with the J. W. Butler Paper Company, is a "quiet hustler," and so the new company starts with plenty of good will — and good will means dollars when the article and the price are right.

MONOTYPE LOW QUAD MOLD.

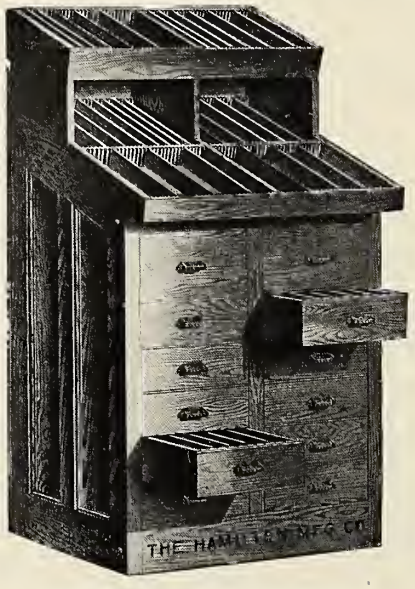
One of the latest and most important improvements in the Lanston Monotype machine is the arrangement for casting low quads and spaces in the composition. Heretofore the quads and spaces produced by this machine were "shoulder high," and frequently gave trouble on the presses by working up and smudging the sheet. The present improvement does away with the trouble and advances Monotype composition one step nearer the printers' standard. This is accomplished by a change in the style of mold and a change in the style of space and quad matrices employed. The same ribbon is used to cast either high or low space material. This mold is known as "Style D" and can be applied to any Monotype casting machine, and plans have been perfected to apply the improvement to all old molds known as "Style B."

WILLIAMS-LLOYD MACHINERY COMPANY.

A complete experimental laboratory and testing department has been added to the already fine equipment of the Williams-Lloyd Machinery Company, Chicago, manufacturers and dealers in photoengravers' and electrotypers' supplies and apparatus. The new department is at Harrison and Clinton streets, and is under the direct charge of Henry B. Colby, a well-known expert in photoengraving. The enlargement of the establishment will provide facilities for handling a full line of standard chemicals, machinery and apparatus. Mr. Colby's technical knowledge will be at the disposal of photoengravers and others who wish to consult him in regard to their problems. The Williams-Lloyd Machinery Company will, of course, retain their city salesrooms at 337 Dearborn street.

METAL-FURNITURE CABINET.

Mr. G. A. Furneaux, superintendent of The Henry O. Shepard Company's composing-rooms, Chicago, is the inventor of a cabinet for metal furniture that has many points of merit, coming as it has out of the needs of the practical work in the composing-room. The great storage capacity of the new cabinet and the ready access to the variety of receptacles is evident from the illustration herewith. The new cabinet has been placed on the market by The Hamilton Manufacturing Company.



THE FURNEAUX METAL-FURNITURE CABINET.

AN IMPROVED PROOF PRESS.

There is on exhibition at the Inland Printer Technical School a proof or rather hand press of new design that deserves special mention.

The accompanying illustration shows the general appearance of the machine, which is known as the Vandercook Press, and is the invention of R. O. Vandercook, of Chicago.

It is constructed on the " rocker " principle, by which it is impossible for the rocker to pull away or dip into its work. The bed is a heavy solid casting, with type-high iron

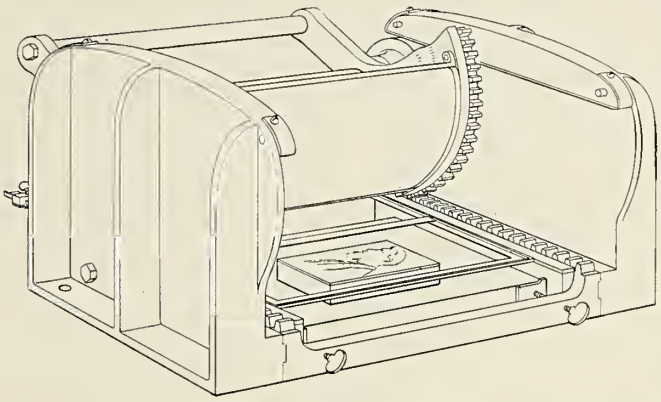


Fig. 1.— The Vandercook Press.

bearers and gear rack. The operation of the rocker (or platen) in taking an impression is shown in Fig. 2. The wheels on the rocker travel in exact parallel with the type-high bearers below, over the entire printing surface. These wheels, while taking an impression, are prevented from pulling away from the work by solid ways which face downward, and which are firmly supported at the sides. The impression is taken with the initial position of the rocker being on either side of the press. The rocker advances far enough on the extension of the racks and gears to clear the bed sufficiently for inking and preparing for the next

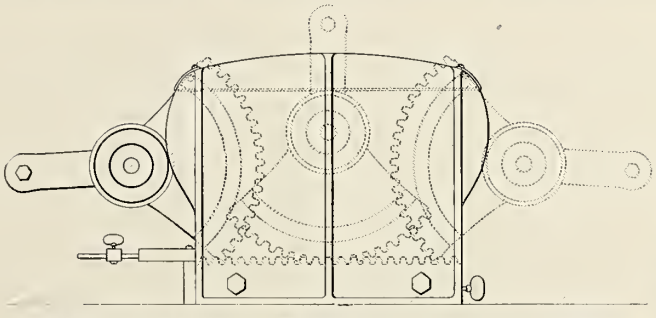


Fig. 2.— Position of rocker of Vandercook Press when taking impression.

impression. The rocker is made to carry a regular cylinder press tympan three-sixteenths of an inch thick. The tympan is held in position by clamps similar to those used on Gordon presses.

The position of the form which is to be proved is shown in Fig. 1. The stock to be printed is placed above the form on a depressible frisket, which holds the stock away from the form until the moment of taking the impression. The frisket is made with a very simple but effective device for printing to register. The frisket is pushed quickly out of the way to clear for inking, and then back again in register for the next sheet.

Because the rocker can not pull away from or dip into the work, it is possible to print a single hair-line letter or a half-tone with the same number of tympan sheets.

The construction of the machine shows that the pressure is bound to be absolutely uniform all over the printing surface, therefore it makes no difference on what part of the bed the work is placed, and it is possible to print hair-lines and cuts in combination without make-ready.

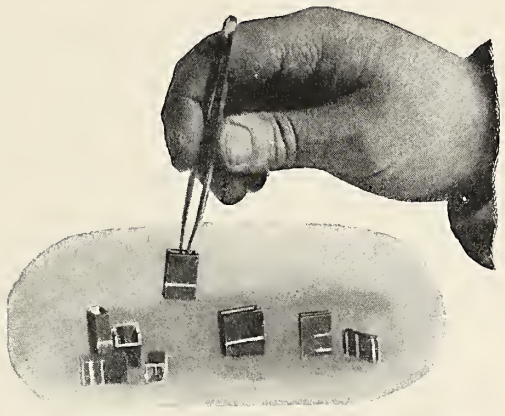
An interesting test to which the machine was subjected was to take the smallest letter that would stand alone on its own feet and put it on the bed of the press, when it printed perfectly, although the letter had no side supports whatever during the impression. The same letter was then put on one side of the bed and on the other side some heavy blocks were placed. The press gave a perfect impression of the combination without any make-ready being used. Should it be desired to use a make-ready, it can be readily seen from the manner in which the tympan is held on the rockers that it is a simple matter to do so. The simple and accurate sheet-registering device materially lessens the time and trouble in taking three-color progressive proofs and proofs of ordinary jobs in color.

With this machine customers can be furnished with press proofs of work on stock to be used in less time than any other method of proving, although only soft proving-paper is used by the old methods.

ECONOMY QUADS.

An unusual form of quad is shown in the accompanying illustration. It is the product of the Globe Type Foundry, 271 Wabash avenue, Chicago, and is but one of several new ideas which that company will introduce.

The Economy Quads are cored, and are provided with lugs or points cast on the quads, which, in case of a work-



ECONOMY QUADS.— " THE QUAD WITH A HANDLE."

up, will take the impression, showing only two small dots instead of the full body of the quad. From fourteen-point up the new quads are said to be thirty per cent lighter than solid quads. Those of six-point to twelve-point, while not cored so deeply as the others, yet have the tongue or " handle " shown in the illustration.

A STRIKING CALENDAR.

One of the most effective calendars of this season is that of the firm of Charles Hellmuth. Issued as it is in the interests of printing-inks of every description, it is made doubly interesting by being printed in various color combinations and suggestions. Each calendar month is printed on a separate sheet, above the calendar proper being an illustration — the latter being all of different subjects, and some being printed in one, two and three colors. The color schemes for the various sheets are pleasing and give an attractive variety to the calendar, and these color suggestions, together with the fact that the calendar is large and appropriate for wall use, make it excellent for use in the pressroom.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khâyyâm; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones, from original paintings, hand-tooled; size of books, 7¾ by 9¾ inches, art vellum cloth, combination white and purple, or full purple, $1.50; edition de luxe, red or brown India ooze leather, $4; pocket edition, 3 by 5¾, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ADVERTISER, founder, and for nearly 20 years sole proprietor of the printing house of Geo. W. Jones, London, a member jury of the printing and engraving departments at the recent Franco-British Exhibition, is desirous of taking up agencies in London for American and Canadian specialties for the printing, photoengraving and allied trades; highest references to houses of repute in London. Apply GEO. W. JONES, 8, Bream's buildings, Chancery Lane, London, W. C.

FOR SALE — A well established and equipped bill-of-fare printing plant in Southern city; if you want a business with prompt collections, no need of buying eternally new type material or lying awake o'nights wondering how you meet your bills or where to get your next job; if you want to lay aside from $1,200 to $1,500 clear profit a year (I saved $3,000 in 2½ years), no need to hustle around for jobs and afterward for your little money; this is a chance for an energetic, live young man or two to get an independent fortune in a short time; price of plant $1,750, with $1,000 cash, balance $50 per month; no drinking man or sleepy-head or one with less than $1,000 spot cash need apply; my reason for selling — I want to retire from active business life. C 108.

FOR SALE — Established job business in Southern city of 30,000; price, $4,000; easy terms. C 118.

FOR SALE — Only Democratic paper in Phoenix, Arizona; capital of territory, population 15,000; associated press; afternoon; good reasons for selling; price $10,000, half cash. C 124.

FOR SALE — Well-established job-printing business in live town of 38,000 on Puget Sound; 3 jobbers; inexpensive plant to operate; annual business about $5,000; owner has other interests. C 80.

INCORPORATE YOUR BUSINESS — Perpetual charter, secure capital, increase credit, limit liability; nominal cost; investigate. AMERICAN REALTY TRUST COMPANY, Wilmington, Del.

MODERN, medium sized job-printing business in inland city of 35,000 in Central States; established 10 years. C 112.

WANTED — A first-class union job-printer, equal to estimating and book forms, as assistant foreman; state experience and ability. JOURNAL, Ithaca, N. Y.

$3,000 buys the greatest bargain in a well-established job-printing business in southwest Missouri; well equipped and making money; must sell at once for best of reasons; full information upon request. CHAS. C. BAKER, Box 614, Joplin, Mo.

FOR LINOTYPE USERS.

THE NEW IDEA DROSS RING goes on metal well of your Linotype; keeps dirt out of well and keeps plunger clean; only $1.50; over 300 in use. Send for circulars. F. D. HARRIS, McKeesport, Pa.

FOR SALE.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOS. F. SMYTH, 1241 State st., Chicago. tf

BOOKBINDERS — Smashers, cutters, embossers, shears, standing presses, other machinery; guaranteed. PRESTON, 167 C Oliver, Boston.

BOX MACHINERY — Great variety of paper-box machinery; all machinery guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

CYLINDER AND JOB PRESSES — All makes and sizes; thoroughly rebuilt and guaranteed; send for list. RICHARD PRESTON, 167 C Oliver, Boston.

FOR SALE — A completely equipped electrotype foundry at a big reduction; machinery suitable for a small job electrotype plant or a publishing house. C 66.

FOR SALE AT — BRONSON'S, 45th and W. Harrison st., Chicago, Ill. Fine line of *rebuilt* presses, actually in stock, including many makes in 2 roller, 4 roller, front and rear delivery, high and low speed, all sizes in job, book and newspaper machines up to 60 inches; these must be sold NOW, regardless of cost, being overstocked; call or write for descriptive bulletin. We also handle new Universal presses and Childs' Acme paper-cutters.
BRONSON'S PRINTERS' MACHINERY,
Factory.....45th and W. Harrison streets, Phone Kedzie 224.
City Office.....Room 217, Chamber of Commerce bldg., Phone Main 375.

FOR SALE CHEAP — Huber 2-revolution fly-delivery printing-press, size of bed 36 by 52; condition good; liberal terms. GREELEY PRINTERY OF ST. LOUIS. 5-9

FOR SALE — Have No. 3 Monitor stitcher (power) for pamphlets; works 25 to 30 round wire, just rebuilt, first-class condition, looks like new; *will sell cheap;* replaced with larger machine. BOX 310, Benton Harbor, Michigan.

FOR SALE — Hoe drum cylinder printing-press, thoroughly rebuilt and in perfect condition; size of bed 33½ by 49, air springs, tapeless delivery, R. & S. distribution; price $375 if sold at once. CENTRAL EGG CARRIER CO., McGraw, N. Y.

FOR SALE — Seybold embossing press, head 32 by 42; bargain. H. C. ISAACS, 10 Bleecker st., New York.

FOR SALE — 36-inch Brown & Carver paper-cutter, 25-inch Advance paper-cutter, No. 1 Monitor wire-stitcher, 8 by 12 Golding art jobber; all of above as good as new; also Hoe double cylinder press large enough for 7-column quarto daily, capacity 3,000 per hour, in fine order, just the thing for small daily; 38 by 52 Campbell 2-revolution press in fine order; will sell any or all of the above machines at bargain prices for cash or on easy terms to responsible parties. WM. L. PACKARD, Geneva, N. Y.

FOR SALE — 39 by 52 New Century press, 36 by 52 Optimus press, double-deck Linotype with extra equipment; each of above machines practically new; will sell at sacrifice prices; terms: $500 cash with order, balance in equal monthly instalments extending over a period of 5 years; an exceptional opportunity to buy a new press or Linotype on long time. C 102.

FOR SALE — 54-inch Seybold Holyoke cutter, in fine condition, at low price. H. C. ISAACS, 10 Bleecker st., New York City.

LINOTYPE, model No. 3, used very little, for sale; terms reasonable. E. GREENEBAUM, 86 Fulton st., New York.

FOR SALE — New Monotype equipment: 1 keyboard and 1 caster with job type casting attachment; 6, 8 and 10 point modern and black letter faces; 6, 8, 10 and 12 point molds and 2 display molds for 14 to 36 point; full particulars upon application. C 128.

PRINTING MATERIAL — 45 by 62 Whitlock 2-revolution press, new crank bed movement, 4 air chambers, 4 track, front delivery, box frame, press guaranteed to register; special inducement for quick sale. A. F. WANNER & CO., Printing Machinery, 342 Dearborn st., Chicago.

HELP WANTED.

ARE YOU LOOKING FOR WORK; File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. We received calls during the past two months for the following: Job printers, 9; machinist-operators, 5; Linotype operators, 3; superintendents and foremen, 10; all-round men, 5; bookbinders, 5; stock man and paper cutter, 1; salesman, 1; make-up, 1; compositors, 5; engravers, 3; pressmen, 6; proofreader, 1; newspaper reporter, 1; electrotypers, 2; business manager, 1. Registration fee, $1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

A GOLD INK BEYOND THE EXPERIMENTAL STAGE

If you have tried and failed to obtain a perfect Gold Ink, we want you to investigate "OROTYP" before you become discouraged. The producers of "OROTYP" have succeeded in producing an ink that does the work, has stood the test, and has passed the most exacting analysis and test by the hands of eminent authorities, who pronounce "OROTYP" as the one Gold Ink that has the proper body, brilliancy and lasting qualities. We want progressive printers to investigate our Gold Ink by making a test of a small sample which we will gladly send you upon request. We manufacture "OROTYP" in four shades: Light Gold, Deep Gold, Aluminum and Copper.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD

Distributing Agents for United States - - - JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

HELP WANTED.

Bookbinders.

WANTED — A first-class general binder, forwarder and finisher; must also be competent ruler; must be sober and industrious; steady employment; fine equipped shop, latest machinery; location — eastern Pennsylvania; state wages; don't apply if not competent. C 123.

Compositors.

COMPOSITOR, first-class stonehand with executive ability, to pass press proofs on commercial work, willing to invest in live New York City concern; state age. C 110 care New York Office Inland Printer.

PRINTERS WANTED: 1 or 2 first-class compositors — good on railroad tariffs and commercial job work; 1 experienced stoneman — must be job compositor; married men preferred; union; west of Chicago; city of 125,000; will pay above scale for desirable men; unless sober and reliable need not answer this advertisement; references required; permanent employment. C 104.

WANTED — Strictly first-class union compositor; permanent position in Middle West city of 25,000; will pay over scale. C 127.

Engravers.

WANTED — First-class wood engravers, also mechanical retouchers; send particulars with samples, experience and salary expected to A. MUGFORD, Hartford, Conn.

Foremen, Managers and Superintendents.

MAN WANTED to take active managing position in a large specialty publishing business, well established and profitable; must be able to furnish cash for working capital. C 125.

WANTED — Competent manager for established job-printing business in city of 30,000, who will take part interest in business. C 114.

WANTED — Manager wanted with $3,000 to $5,000 to develop specialty printing business established 10 years; owner deceased; capable of big development and large profits; best city, 35,000, in Middle West; absolutely legitimate; investigate. C 105.

Miscellaneous.

WANTED — A man experienced in making dies and the manufacture of folding boxes; must have references. C 99.

WANTED — Technical writer by a large electrical manufacturing company, to prepare copy for a general line of publications; should be able to write in semi-popular vein and present matters attractively to consumers, and should have good taste in display and typographical effects; moderate amount of electrical knowledge essential — the more the better; liberal salary to the right man; give full particulars and state salary desired. C 89.

WANTED — Experienced printer who can take charge of orders and read proofs (English and German) in printing establishment with 2 Linotype machines and about 12 platen and cylinder presses all told; location of open position about 1½ hours' ride from Chicago; applications, stating salary expected and giving references, must be addressed to C 78.

Operators and Machinists.

WANTED — Monotype keyboard operator having experience on tabular work; good pay and steady employment to rapid and accurate operator; open shop and 54 hours. Apply for application blank to C 86.

Pressmen.

WANTED — Cylinder pressman experienced on finest grade of catalogue printing; man with experience on three-color work preferred; steady work at good pay guaranteed competent craftsman; open shop and 54 hours. Apply for application blank to C 83.

Proofreaders.

WANTED — Proofreader for book and job work; experienced, union man, above the average in ability. C 274.

Salesmen.

WANTED — A PRINTING SALESMAN of unusual ability (not an order taker); a good business developer, experienced in handling and closing large catalogue contracts; an Eastern man acquainted with New England trade preferred; highest references required; either salary or commission; only a man above the average need apply. C 26.

MISCELLANEOUS.

I WILL TELL YOU how to make a fine ink reducer and dryer combined; best embossing composition; excellent tablet glue; how to print two or more colors from one cut without mutilation; I am using all these in my business, and experimented long to find them out; you can get all ingredients cheap in your town. Full instructions sent for $1 money order. LEWIS C. KING, 421 N. 13th st., Richmond, Ind.

THE FRANKLIN TYPE FOB is the most popular novelty ever made for printers; made to spell your name; silver-plated, price $1; we also make a matrix fob for machine operators; these are made of 3 mats, with initials engraved; gold-plated, price $1.50. TYPE FOB CO., 870 Broad st., Newark, N. J.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free of charge upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 120 Sherman st., Chicago.

Bookbinders.

BOOKBINDER, A1 finisher, wants employment; steady position; printed work preferred. C 163.

BOOKBINDER — finisher, forwarder, marbler — 14 years' experience, wants position; prefer West. C 5.

COMPETENT AND SUCCESSFUL BINDERY FOREMAN desires position in large catalogue house or in sheet room of edition house; familiar with modern machinery and accustomed to large output; Chicago and Kansas City references. C 90.

WANTED — Position as superintendent or foreman of loose leaf or bookbinding factory; several years' experience in largest loose leaf factory in Canada; at present manager of largest loose leaf factory in western Canada; can estimate on printing; first-class testimonials; strictly sober. WM. PIRIE, 349 Syndicate ave., Edmonton, Alberta, Canada.

Cost Clerk.

COST CLERK, capable of organizing or managing cost department, at present employed, desires a change. C 91.

Electrotypers.

SITUATION WANTED — Electrotype finisher, first-class, age 23, union; South preferred. C 432.

Engravers.

HALF-TONE OPERATOR desires position in an open shop. C 413.

PHOTOENGRAVING salesman and sketcher, thoroughly competent, hustler, business-getter, traveled with great success, desires position. C 117 care New York Office Inland Printer.

POSITION by first-class non-union line photographer. C 126.

Foremen, Managers and Superintendents.

EXPERT ESTIMATOR, 15 years superintendent and manager job and newspaper plants, wants position on Pacific Coast. C 106.

I AM A PRACTICAL PRINTER, an experienced superintendent, manager and salesman in the printing, engraving, bookbinding and lithograph lines; I am a hard worker, sober, married, and enthusiastic in what I undertake; am now employed as manager of a large job office employing over 100 people, but will not be after March 1, 1909; the very highest references furnished; if you need my services, write me; I will satisfy you on all points and "deliver the goods" I promise. C 95.

MANAGER OR SUPERINTENDENT — Capable man, 20 years' experience in all branches, 10 years proprietor; now employed as superintendent medium-sized plant; in present position I made a profit for 1908 of 22 per cent after deducting 19 per cent for depreciation, interest, taxes and insurance; no objection to newspaper and job office combined; only propositions that will pay $2,000 per year considered; correspondence invited. C 88.

SITUATION WANTED as superintendent of plant or foreman of composing-room by practical man with years of experience; well posted on card index and loose leaf manufacture; 7 years with one concern and 5 with another; handle any branch of the printing business, including rubber stamps. C 120.

WANTED — A position as manager of book and job printing plant in the West by practical and competent man. C 96.

WANTED — Position as mechanical superintendent of job and newspaper plant; am practical mechanic and experienced in all branches of the business; at present am superintendent of a large house; would like to invest a limited amount of cash if satisfactory to both parties. C 111.

YOUNG MAN with 12 years' practical experience in the printing business — 5 of which as foreman and 2 as superintendent of plant handling $3,000 per month, consisting of general commercial printing, ruling, bookbinding and newspaper work — is desirous of entering a larger office, preferably one handling high-grade commercial and catalogue work; good knowledge of estimating, handling men and care of machinery; capable of acting as assistant superintendent or foreman; anxious to secure an opening where his knowledge would be of use and advancement offered; correspondence solicited. C 103.

Operators and Machinists.

LINOTYPE OPERATOR, lady, wishes position in or around New York State; book or news; good speed; best references. C 285.

LINOTYPE OPERATOR-MACHINIST of good habits desires permanent position; reliable; clean proofs; run coal oil burner; married. C 122.

MONOTYPE CASTER-OPERATOR desires change of location; 6 years' experience; keyboard and metal knowledge; best references; union and steady; can come on short notice. C 119.

OPERATOR, linotype; 36 years; crippled in lower limbs, but fast, accurate, steady, temperate; reasonable wages; non-union; 5 years on machine; plant must be on ground floor. STEPHEN BLAIR, Station A, Marshalltown, Iowa.

LINOTYPE MACHINIST of 16 years' practical factory and office experience desires position; capable of handling any size plant, new or old machines; A-1 references furnished. C 48.

Paper Cutters.

PAPER CUTTER AND STOCKMAN — Expert cutting stock for printing house; familiar with paper grades and sizes, pad making, pamphlet binding; good executive ability. C 265.

Pressmen.

CYLINDER PRESSMAN — A strictly first-class mechanic, competent on highest grade of half-tone, color and publication work, with executive ability, now employed in one of the best houses in New York city, wishes to connect with a reliable house in some smaller city; non-union, married, sober, and can furnish highest references; prefer east of Chicago; correspondence solicited. Address PRESSMAN, Stationery Store, 2134 Amsterdam ave., New York city.

FOLDING BOX PRESSMAN capable of handling platen or cylinder cutting press, also operates glue machine; can build wood dies; good references; West preferred. C 85 care Inland Printer, 116 Nassau st., New York.

SITUATIONS WANTED.

Pressmen.

PLATEN PRESS FOREMAN wants position in West; 12 years' experience on fine half-tone and process work; have executive ability, can handle a large pressroom economically, understand all overlay processes; some experience on pony; references: present employer; married, sober, union. C 25.

PRESSMAN, cylinder; young man; competent on high grade half-tone process and vignette work; moderate wages. C 224.

SITUATION WANTED — Cylinder, cylinder and platen, or duplex pressman. C 97.

WANTED — A position as foreman of pressroom doing a high grade of commercial work by a man of long experience; familiar with color, bronze, leaf work and embossing; kindly state what plant you have; southeast of Chicago preferred. C 93.

Proofreaders.

PROOFREADER (female), at present employed, desires position in first-class open shop; careful reader; commercial printing and catalogue experience. C 317.

WANTED — Position by an experienced lady proofreader (non-union); steady, reliable; first-class job, also newspaper, experience; job office preferred; $18. C 94.

Stereotypers.

A FIRST-CLASS RELIABLE STEREOTYPER with good references wants position either as foreman or journeyman. C 67.

Typefounders.

BRASS TYPEFOUNDER, expert in making brass types from start to finish, also molds, matrices, logotypes, pallets and chases, wants position. B 61.

WANTED TO PURCHASE.

WANTED — A large sheet perfecting press for Bible work; must be in first-class shape. ISAAC H. BLANCHARD COMPANY, 268 Canal st., New York city.

WANTED — Good second-hand wire stitcher and perforator; give full particulars and price. A. H. PETERS, Benton Harbor, Mich.

WANTED — Second-hand Royal router, beveler, saw and trimmer, with motor attached to each. C 87.

WANTED — Stereotypers' steam table, one capable of taking 7 or 8 columns. LONG, 400 Manhattan ave., New York city.

BUSINESS DIRECTORY.

Advertising Art Calendars.

OLIVER BAKER MFG. CO., makers of art calendars and advertising specialties. Minneapolis, Minn., U. S. A. 3-9

Advertising Novelties of Wood.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. W. Rulers and advt. thermometers. 1-10

Bookbinders' and Printers' Machinery.

DEXTER FOLDER CO., Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-10

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies. 1-10

Brass Rule and Brass Galleys.

WANNER, A. F., CO., 340-342 Dearborn st., Chicago. Makers of all styles of brass rule, printers' specialties, galleys. 6-9

Brass-Type Founders.

MISSOURI BRASS-TYPE FOUNDRY CO., Howard and Twenty-second sts., St. Louis, Mo. Exclusive Eastern agents, Keystone Type Foundry, Philadelphia, New York. 8-9

Calendar Manufacturers.

NEW LINE of bas-reliefs published by H. E. Smith Co., Indianapolis, Ind. 11-9

Calendar Pads.

THE SULLIVAN PRINTING WORKS CO., 1062 Gilbert av., Cincinnati, Ohio, 71 sizes and styles calendar pads for 1909. The best and cheapest in the market. Now ready for delivery. Write for sample-book and prices. 6-9

Case-Making and Embossing.

SHEPARD, THE H. O., CO., 120-130 Sherman st., Chicago. Write for estimates. 1-10

Chase Manufacturers.

BARNHART BROS. & SPINDLER, Chicago. Electric-welded steel chases. 7-9

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE CO., THE, 116 Nassau st., New York; 358 Dearborn st., Chicago. Satin-finish plates. 6-9

Counters.

DURANT, W. N., CO., Milwaukee, Wis. The perfection of counting machines for all presses. Alarm Counters of various types. See advt. 6-9

HART, R. A., Battle Creek, Mich. Counters for job presses, book stitchers, etc., without springs. Also paper joggers, "Giant" Gordon press brakes, printers' form trucks. 3-9

Cylinder Presses.

BARNHART BROS. & SPINDLER, 183-187 Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. Also rebuilt machines. 7-9

Electrotypers and Stereotypers.

McCAFFERTY, H., 141 E. 25th st., New York. Half-tone and fine art electrotyping a specialty. 3-9

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

Embossers and Stampers.

FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 45-49 Randolph st., Chicago, 3-9

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use; hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 45-49 Randolph st., Chicago. (See advt.) 3-9

Engraving Methods.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings; photos are easily and quickly made by the unskilled on common sheet zinc; price of process, $1; all material costs at any drug store about 75 cents. Circulars and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind. 3-9

Gummed Papers.

JONES, SAMUEL, & CO., 7 Bridewell place, London, E. C., Eng. Our specialty is noncurling gummed paper. Write for samples. 12-9

Ink Manufacturers.

AMERICAN PRINTING INK CO., 891-899 W. Kinzie st., Chicago. 3-9

RAY, WILLIAM H., PRINTING INK MFG. CO., 735-7-9 E. 9th st., New York. 9-9

ULLMAN-PHILPOTT CO., THE, office and works, 1592 Merwin st., N.-W., Cleveland, Ohio. 9-9

Instruction.

GREAT DEMAND for Mergenthaler operators; best wages, shortest hours; 100 new situations every month; why not get one? The THALER KEYBOARD helps you; an exact facsimile of Mergenthaler Keyboard; bell announces finish of line; detachable copyholder; instruction book; price $4. THALER KEYBOARD CO., 505 "P" st., N.-W., Washington, D. C.; also through agencies of Mergenthaler Co. and Parsons Trading Co., London, England, Sydney, Australia, and Mexico City. tf

Linotype Instruction.

COMPOSITOR — Did you know that 30,000 periodicals, large percentage miscellaneous work is linotyped? 125 Mergenthaler Linotypes being installed each month? new Mergenthaler Linotype changed complete quicker than a case? carries nearly 400 faces? only ONE MAN machine? you don't compete with typewriter girls? the real financial friend of wide-awake, intelligent printers? that you can master the Linotype end quickly, thoroughly, successfully at the EMPIRE LINOTYPE SCHOOL, 419 First ave. (near 23d st.), New York.

Machinery.

BARNHART BROS. & SPINDLER, Chicago, New, rebuilt. 7-9

Mats for Casters.

WESTERN BRASS-TYPE FOUNDRY CO., 3749 Texas av., St. Louis. Mats for caster delivered 10 days from day of order; faultless work. 11-9

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, general offices, 116 Nassau st., New York. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. Typo Credit Book is complete classified directory. 11-9

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC CO., 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-9

WESTINGHOUSE ELECTRIC & MFG. CO., Pittsburg, Pa. 11-9

Paper Calculators.

DYER'S PAPER CALCULATOR — Determines, without figuring, cost of given number of pieces of paper size of copy, any weight or price stock; 480 or 500 count; pays itself the first day in saving time and errors; price, $5, prepaid; FREE TRIAL. Write for agency. L. M. DYER & CO., 1233 Elden av., Los Angeles, Cal. 11-8

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic clamp cutting-machines that are powerful, durable and efficient. 2-10

OSWEGO MACHINE WORKS, Oswego, New York; makers of the best in cutting-machines. The Brown & Carver complete line. 4-9

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers.

BLOMGREN BROS. & CO., 76-82 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-9

INLAND-WALTON ENGRAVING CO., THE, illustrators, engravers and electrotypers; 3-color process plates. 120-130 Sherman st., Chicago. 12-9

THE FRANKLIN CO., 346-350 Dearborn st., Chicago. Photoengravers and electrotypers. 1-10

Photoengravers' Proof Presses.

SHNIEDEWEND, PAUL, & CO., Chicago. 7-9

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-9

Presses.

GOSS PRINTING PRESS CO., 16th st. and Ashland av., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery. 1-10

HOE, R., & CO., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st. 11-9

THOMSON, JOHN, PRESS CO., 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, N. Y. 10-9

Pressroom Utilities.

CHOPPING WOOD with a dull ax, like setting gauge pins without a Tympan Gauge Square, wastes valuable time; sharpen one and buy the other; only 25 cents; all dealers. C 306.

Printers' Blocks.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Iron blocks, Wilson patent blocks, register hooks, sectional and mahogany blocks. 6-9

Printers' Machinery and Materials.

WANNER, A. F., & CO., 340-342 Dearborn st., Chicago. Tubbs wood goods. Hammer paper lifts, high-speed presses, Gordons, National auto cutters, type, etc. 6-9

Printers' Rollers and Roller Composition.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 413 Commerce st., Philadelphia. 10-9

BINGHAM'S, SAM'L, SON MFG. CO., 195-207 S. Canal st., Chicago; also 514-516 Clark av., St. Louis; First av. and Ross st., Pittsburg; 507-509 Broadway, Kansas City; 52-54 S. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis. 3-9

BUCKIE PRINTERS' ROLLER CO., 396-398 S. Clark st., Chicago; Detroit, Mich.; St. Paul, Minn.; printers' rollers and tablet composition. 6-9

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 11-9

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1859. 2-10

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 183-187 Monroe st., Chicago. 7-9

Printing Machinery and Materials.

EXCEPTIONAL BARGAINS in new and rebuilt cylinder presses, job presses, paper-cutters, folders, etc. DRISCOLL & FLETCHER MACHINE WORKS, 164 Ellicott st., Buffalo, N. Y. 4-9

Purchasing Agent.

DOAN, ISRAEL, Jersey City, N. J., acts as agent for printers in the purchase of materials or machinery of all kinds. Correspondence invited. 6-9

Rubber Stamps, Etc.

SUPERIOR SEAL & STAMP CO., 52 Woodward av., Detroit, Mich. Seals, stencils, rubber stamps, die sinking, checks, plates, inks, numbering machines, ticket punches. 1-10

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York city. 3-9

Typefounders.

AMERICAN TYPEFOUNDERS CO., original designs, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Kansas City, Minneapolis, Denver, Los Angeles, San Francisco, Portland, Spokane, Seattle, Vancouver. 8-9

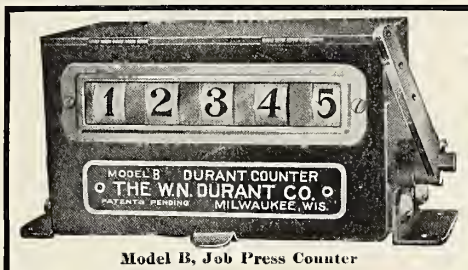
BARNHART BROTHERS & SPINDLER, Chicago. Superior copper-mixed type. 7-9

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 43 Center st., and 15 Elm st., New York. 10-9

INLAND TYPE FOUNDRY, Standard line type and printers' supplies. St. Louis, New York, Chicago and Philadelphia. 9-9

PRINTERS WHO USE OUR BLOTTER DESIGNS **Get More Work at Better Prices**

We furnish cuts and suggestions for wording—send you a new, crisp, effective design, with a Calendar Plate, each month. THEY DO PAY. Only one printer in a town can get them. Write and find out why YOU should be that one in your town. Samples and full particulars FREE. **CHAS. L. STILES, Columbus, Ohio**

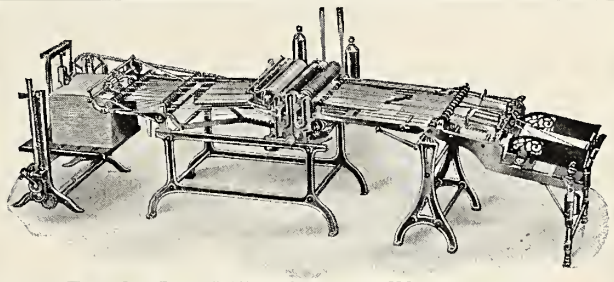


Model B, Job Press Counter

DURANT MODEL B JOB PRESS COUNTERS

Can be furnished with simple attachments for perfect operation on all sizes and makes of platen presses. Ask us or your dealer for the details.

The W. N. DURANT COMPANY, Milwaukee, Wis.



For the Best RULING MACHINERY *write to*

JOHN McADAMS & SONS 978 KENT AVENUE BROOKLYN, N. Y.

Why Best? **BECAUSE they rule three times as much paper, and do better work, than any other.**

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

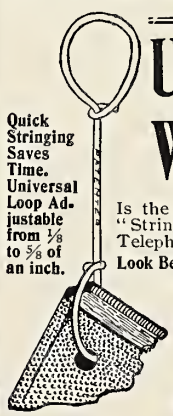
CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

The **Universal Wire Loop**



Quick Stringing Saves Time. Universal Loop Adjustable from 1/8 to 5/8 of an inch.

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

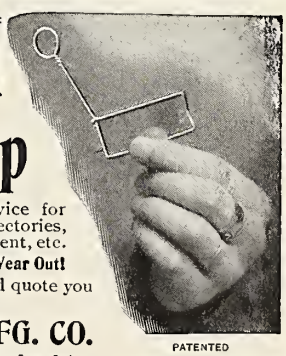
Let us send sample and quote you prices.

WIRE LOOP MFG. CO.

(Successors to Universal Wire Loop Co.)

75 Shelby Street

DETROIT - - - - MICHIGAN



PATENTED

This cut illustrates one of the various sizes of hangers for books 3/4 to 2 inches in thickness.

Don't Experiment

Use our monthly advertising service—the strongest line of COPY and TWO-COLOR CUTS ever put out for printers. Particulars and endorsements gladly sent. **FRANK ARMSTRONG ADVERTISING CO., Des Moines, Iowa.**



CUTS *for* ADVERTISERS

Our CUT CATALOGUE shows thousands of beautiful and appropriate half-tone and line cuts for booklets, catalogues, circulars, magazines, papers, etc. Over 100 pp., 9½ x 12¼, 50 cts. (refunded on $2 order). **BEAUTY BOOK**—Full-page art pictures from original photographs of sixty-five of the most beautiful women in the world. Electros for sale. 36 cts. Both 76 cts. Stamps taken.
SPATULA PUB. CO., 100 Sudbury Bldg., Boston, Mass.

"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

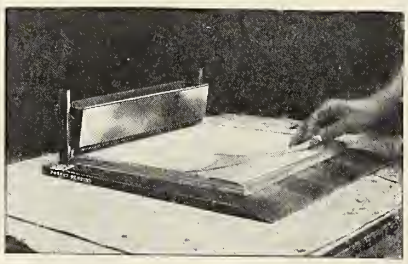
THE HENRY O. SHEPARD COMPANY
120-130 Sherman Street **CHICAGO**

SIMPLEX PASTER AND WRAPPING BOARD

For pasting newspaper and magazine wrappers, tipping inserts and paper box covers. Great time and labor saver. 1,000 copies per hour with this device. No time lost in scraping wrappers. Takes wrapper up to 12 inches wide. Size of board, 14 x 16 inches. Larger sizes to order. Wraps clubs and singles.

THE OLD WAY: Scrape 25 or 30 wrappers, apply paste by hand, then when they are wrapped go through same process again. Half your time and labor lost getting ready.

THE NEW WAY: Fill fountain with paste, put in 400 wrappers and keep going until supply is exhausted. No non-productive labor. Saves its cost in a week's time. SEND FOR FOLDER.



E. H. COLLINS, 628 Chestnut Street, Philadelphia, Pa., and Printers' Supply Houses.



Learn PHOTOGRAPHY, PHOTO-ENGRAVING or THREE-COLOR WORK.

Engravers and Three-color Operators earn $20 to $50 per week. Only College in the world where these paying professions are taught successfully. **Established sixteen years.** Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. **Graduates placed in good positions.** Write for catalogue, and *specify course in which you are interested.*

ILLINOIS COLLEGE OF PHOTOGRAPHY or **BISSELL COLLEGE OF PHOTO-ENGRAVING** } **831 Wabash Avenue, Effingham, Ill.**

L. H. BISSELL, President. No Saloons in Effingham.

We are Manufacturers of the Highest Grade of

"LINO" **"AUTO"**
"STEREO" **"MONO"**
"ELECTRO" **"COMPOSO"**

TYPE METAL

"Reg. U. S. M & E Pat. Off."

Merchant & Evans Company
(Successor to Merchant & Co., Inc.)
Smelters and Refiners

Philadelphia
New York
Brooklyn
Baltimore
Chicago
Kansas City
Denver

PRINTERS EVERYWHERE

WRITE to us for samples and prices of our "Hang-It" and "Hang-It" Rings. There is profit for you. Our Envelope Clasps will also interest you. They fasten any unsealed envelope you desire to mail at cheap postage.
CHICAGO ENVELOPE CLASP COMPANY . . . . . Niles, Mich.

DIXON'S

Special Graphite No. 635 should be used on Linotype Space-Bands, Matrices, and wherever there is friction. Write for free sample 157.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

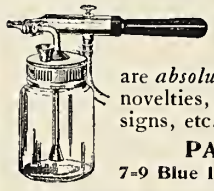


PRINTERS

Write on your business letter-head to **R. CARLETON ENGRAVING COMPANY, Omaha, Neb.,** for the LATEST COPYRIGHT—

LODGE CUT CATALOGUE

Book, **"When Papa Rode the Goat."** Colored plates, 100 illustrations. Many fearful things. 15 cents by mail, to printers only.



The PAASCHE Air Brushes

are *absolutely* the best for coloring post-cards, calendars, novelties, show-cards, price tickets, advertising posters, signs, etc. Write us for catalog now.

PAASCHE AIR BRUSH COMPANY
7-9 Blue Island Avenue **CHICAGO, ILLINOIS**

Auld's Bodygum

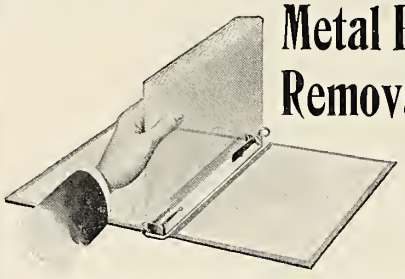
Added to printing-inks makes half-tones, type and rule forms print one hundred per cent sharper and entirely overcomes mottled and blurry printing of any sort, also warranted to make any printing-ink print upon highly glazed or varnished paper.

It saves the pressman's time of having to stop his press so often to wash out his half-tones, and his plates stay clean, printing as clean as a whistle for an astonishing long time. **$1.40.** Trial sample mailed for 25 cents.

MANUFACTURED BY
HAMPTON AULD, 798 Mt. Prospect Avenue, NEWARK, N. J.

GEO. W. LEWIS, Selling Agent - - - - - 628 E. 135th Street, NEW YORK
E. ST. JOHN, Sole Canadian Agent - 392 St. James St., MONTREAL, CAN.
GEO. RUSSELL REED CO., Inc., Exclusive Western Agents, 645 Battery Street, SAN FRANCISCO, CAL.
L. E. DAVIS - - - - - - - - 5332 Delancey Street, PHILADELPHIA, PA.

Metal Parts for Removable Covers



for
Telephone Directories, Magazines, etc.

BINDING SCREWS
for
Loose Leaf Cost Books, Catalogues, etc.

Special Work in Metal Stamping or Screw Machine Work to Order.

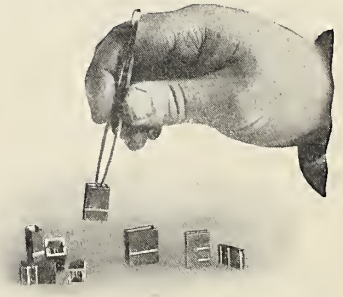
ROBERT J. NICHOLSON 83 WEST RANDOLPH STREET CHICAGO

ECONOMY QUADS

GLOBE TYPE FOUNDRY

New Practical and Economical

at reasonable prices.



GLOBE
TYPE FOUNDRY
271 Wabash Ave., CHICAGO, ILL.

This Ad set in our Globe Condensed. Patent Applied For.

AFTER SIX YEARS

EXTENSIVE PRACTICAL USE THE

METALLIC OVERLAY

PATENT Nº 765574

IS RETAINING ITS REPUTATION FOR BEING BY FAR THE MOST PRACTICAL METHOD OF PRODUCING THE VERY BEST IN HALF TONE ILLUSTRATION

Gilbert, Harris & Company

158 - 164 HARRISON STREET — CHICAGO

PROMPT AND EXPERT

KNIFE-GRINDING SERVICE

We make a specialty of Paper Cutter and Lithograph Stone Knife grinding.

E. C. KEYSER, 300 Dearborn Street, CHICAGO ('Phone, Harrison 7594)

The Government Standard KEYBOARD PAPER for the MONOTYPE MACHINE

Used on more than 250 Monotype Machines daily and every roll guaranteed to give satisfaction. Four successive contracts from the Government Printing Office. Price, 6 cents per pound in cases of 120 rolls.

COLONIAL COMPANY - MECHANIC FALLS, MAINE

THE GLOBE SPECIAL MACHINERY CO.

JOS. E. SMYTH, Pres. *Manufacturers of*

PRINTERS', BOOKBINDERS' AND ELECTROTYPERS' MACHINERY

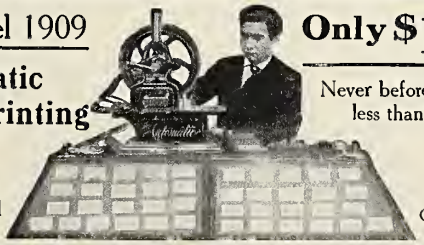
Machinery Rebuilt and Repaired. Day and night force. No delays. Expert mechanics.

Telephone, Monroe 456. **11-19 South Jefferson Street, CHICAGO.**

Model 1909

Automatic Card Printing Press

Made by the Original Inventor



Only $135

Never before Sold for less than $165

SEND FOR CATALOG

A COMPLETE CARD PRINTING OUTFIT, $200

consisting of the press, 10-drawer cabinet, 14 fonts assorted types, all tools, and 10,000 assorted blank cards. Everything ready to start business. Never before sold for less than $250. Remember, no experience required. We give you instructions how to do it. If interested, write to-day for catalog.

BOOSTER PUBLISHING CO. - Dept. M, 351 Dearborn St., Chicago

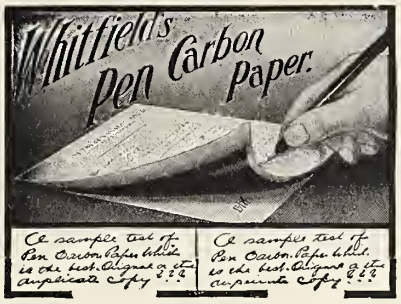


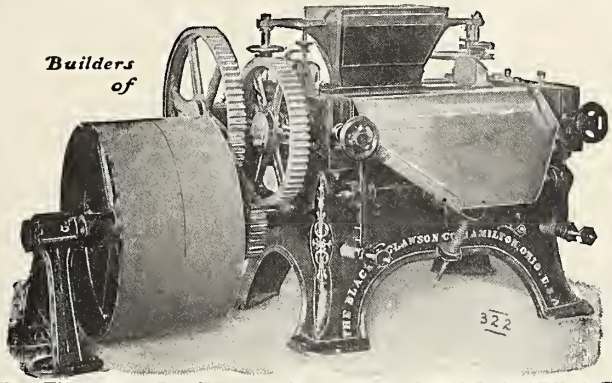
Photo-engraving on original and duplicate copy made with WHITFIELD'S pen carbon paper. We would like to send you samples, and quote discounts. Our line of pen, pencil and typewriter carbons is equally good. We manufacture manifolding oil tissues in books or flat sheets. Samples of all on request.

WHITFIELD CARBON PAPER WORKS, 121 Liberty St., New York City

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

Builders of



3 Chilled-Iron Roller INK MILLS

Sizes — 6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water Cooled.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

If it's good enough for the

Inland Printer

it's good enough for any printer or user of engravings

Waltones

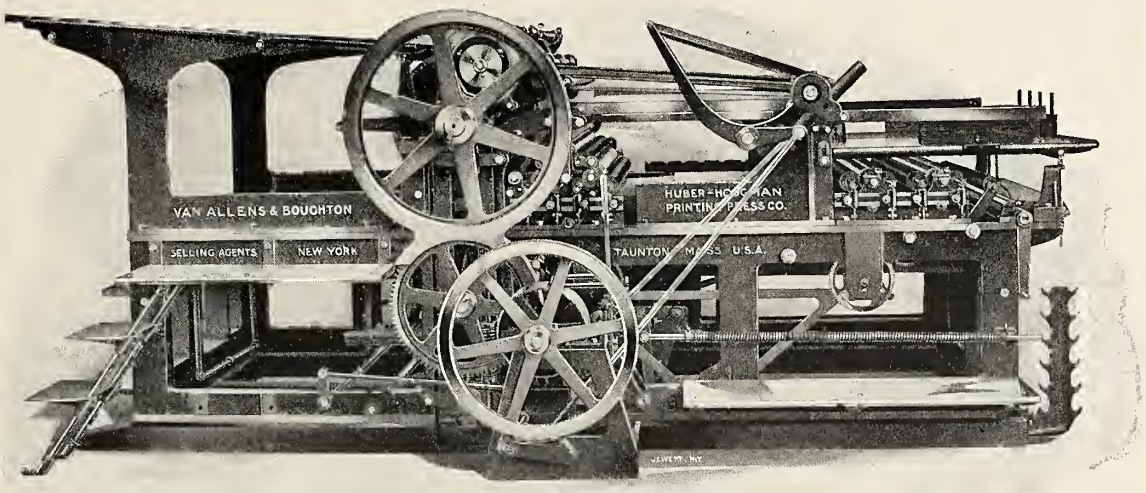
combine the two qualities absolutely essential to all buyers of engravings: QUALITY and SERVICE. You can not afford to overlook us if in need of plate work of any kind

The Inland-Walton Engraving Co.

Makers of plates that print and originators of Waltones

120-130 Sherman St. Chicago

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

ARE you going to buy a new press soon? The Huber-Hodgman is built for the first-class trade. With our splendid equipment we are prepared to furnish you a high-grade machine at a cost not to exceed the cheaper build. Won't you give us an opportunity to show you the fine features in this press. The press will deliver the goods. It is the most rigid, lightest running, most durable and all-round satisfactory press built. Our new Pony is truly the press *de luxe*. No shoes or rack hangers; noiseless, four rollers, four tracks. The movement is unique. Powerful, durable and rigid, and with all the speed that can be used. Suitable for any class of work that can be done on any size press. If you will examine it you will be compelled to admit it is the best built. Let us have an interview. All we ask is a chance to show it.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, PACIFIC STATES TYPE FOUNDRY, 645 Battery Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd. 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street, H. W. THORNTON, *Manager*, Telephone, Harrison 801. CHICAGO

"How to Use Them"

Ask the average printer how to use cover papers. He'll say, "Use them for covers, of course."

It is this "of course" attitude that is keeping hundreds of good printers out of the bigger and easier profits they might otherwise make.

Buckeye folders, circulars and novelty mailing pieces are far more effective than the advertising matter that nine-tenths of your customers are sending out now—*and far easier to sell.*

Have your layout man get busy—and *watch for our next advertisement,* which will contain the first of a series

BUCKEYE COVERS

Cover stock is intended primarily for covers—"of course." But it has hundreds of other printed matter uses; and the alert printer who knows when and how to suggest these uses to his customers is the one who gets the cream of the business.

Buckeye Covers, because of the great variety of colors, weights and finishes available, are becoming a more and more important factor in the production of *all kinds* of up-to-date advertising literature.

of practical suggestions, showing how you can increase your business by demonstrating Buckeye Cover possibilities to your customers.

Buckeye Cover is made in three weights, three finishes, and every popular tint and shade, from pure white to jet black.

It is better stock than any other mill produces at anywhere near the price; and it is *best* for more printing purposes than any other stock *regardless of price.*

We ask for Buckeye Cover no greater preferment than a strict comparison with any 12c. stock on the market.

If you are not already familiar with Buckeye Cover, it is probably because your jobber carries it under a private brand name. Write for sample-book and we will tell you where you can get the stock.

THE BECKETT PAPER COMPANY

HAMILTON, OHIO, U. S. A.

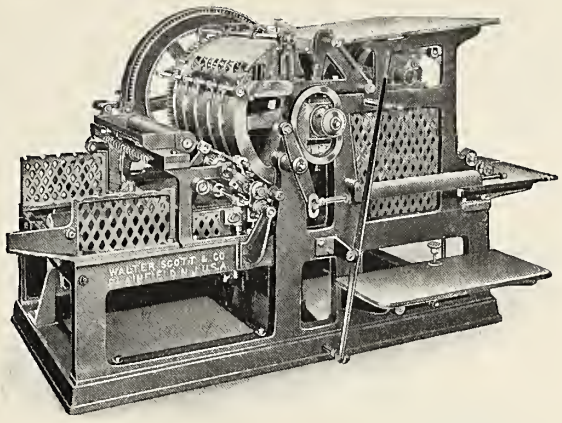
Established 1848

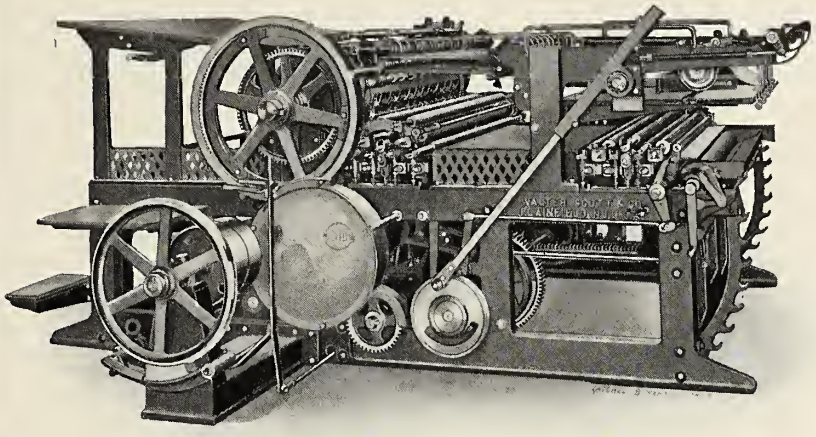
SCOTT

DIRECT-DRIVE
HIGH-SPEED DRUM CYLINDER
JOB PRESS

Made in three sizes, from 20 x 25 to 26 x 36 inches.

The best press for small job work.





SCOTT

DIRECT-DRIVE
HIGH-SPEED
TWO-REVOLUTION
JOB PRESS

Made in eight sizes, from
27½ x 36 to 50 x 66 inches.

The best press for fine color half-tone work.

SCOTT OFFSET PRESS

The Perfect Machine at the Right Price

Cylinders of correct relative size for high-speed feeding.

Can be fed by hand or automatic feeder.

Cylinder journals not in eccentric bushings.

Plate cylinder stationary — others adjustable.

Finest plate and blanket clamp arrangement.

Automatic trips for rubber and impression cylinders.

Handy ink and water roll throw-off.

Perfect ink distribution.

Positive control of sheet by grippers until delivered.

Press extremely rigid and built by experienced lithographic press builders — no experiments.

BE SURE TO WRITE US BEFORE YOU PURCHASE.

We also manufacture lithographic and all kinds of rotary presses

NEW YORK OFFICE
41 PARK ROW

WALTER SCOTT & CO.

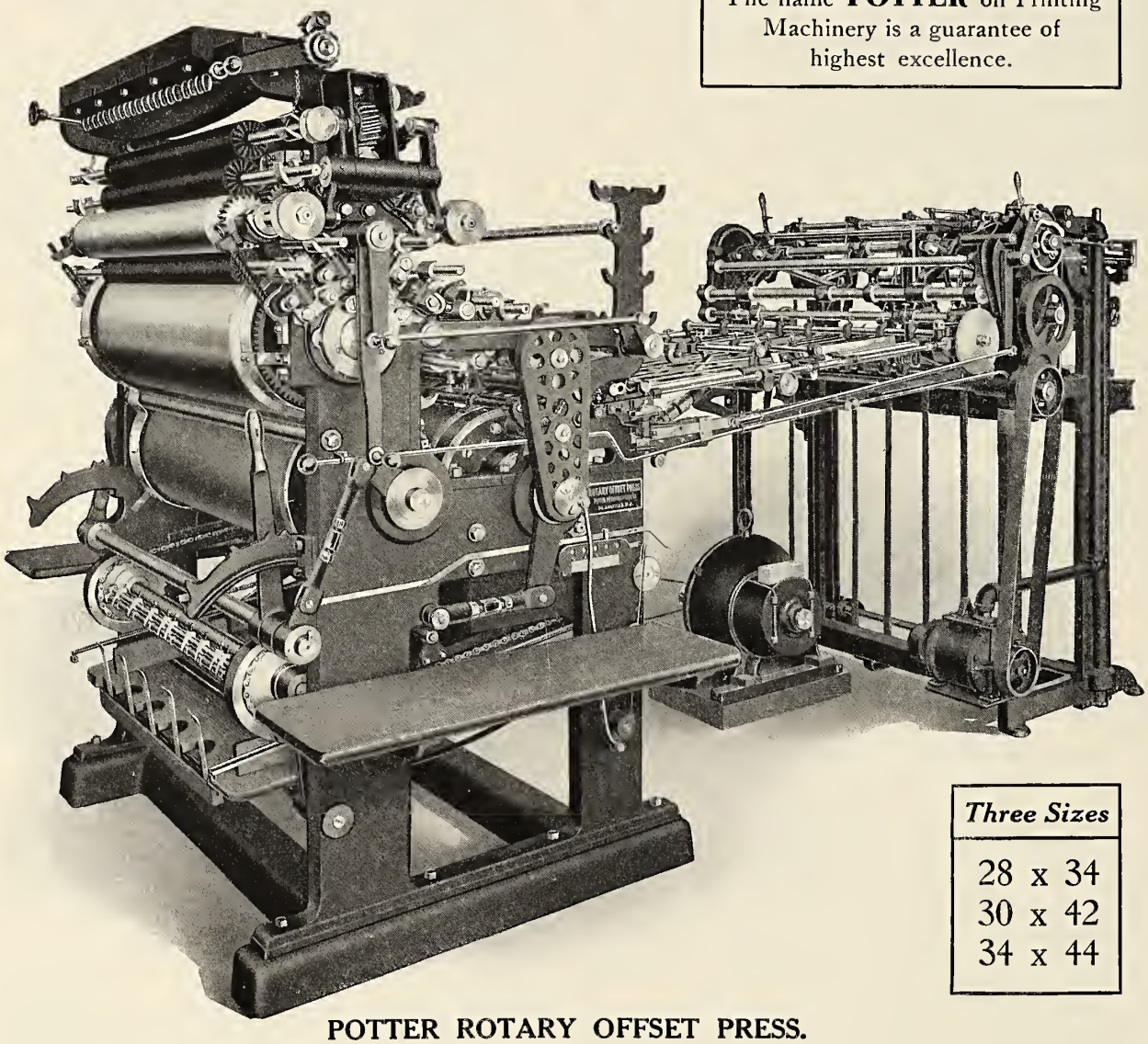
MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY, U.S.A.

CHICAGO OFFICE
MONADNOCK BLOCK

If It's a POTTER
It's *The Best*

The name **POTTER** on Printing Machinery is a guarantee of highest excellence.



Three Sizes
28 x 34
30 x 42
34 x 44

POTTER ROTARY OFFSET PRESS.

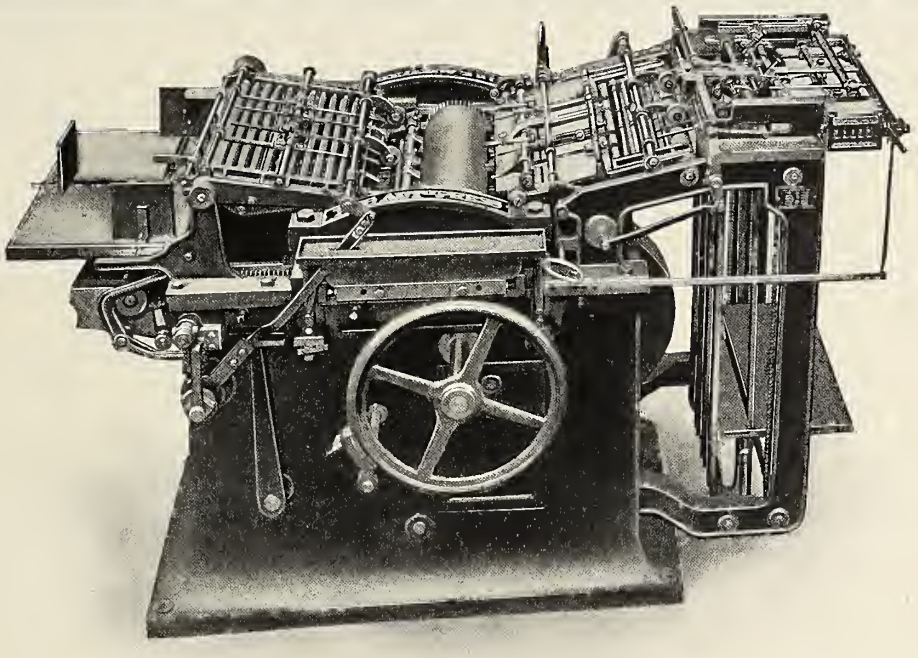
Simplest, Strongest, Surest,
Greatest Efficiency, Least Trouble,
Either Hand or Automatic Feed.

POTTER PRINTING PRESS CO.

PLAINFIELD, N. J.

D. H. CHAMPLIN, 735 STOCK EXCHANGE BLDG., CHICAGO, *Western Sales Agent.*

AUTOPRESS



THINK OF THIS

Here is a jobber that will *automatically* feed, print (from type forms) and deliver sheets at a general running speed of from 4,000 to 5,000 per hour. It can easily do the work of three ordinary hand-fed job presses, and the product will be of the finest quality.

As a job printer you can no more afford to continue using slow, old-fashioned, hand-fed jobbers than the book printer can get along without typesetting machines. The stupendous value of a job press that automatically feeds, prints and delivers from 4,000 to 5,000 sheets per hour as against the ordinary jobber with an average of less than 1,000 sheets per hour, hand-fed, must appeal to the most conservative printer. If interested, we will be glad to send you descriptive literature and specimens of the average daily jobs printed on the AUTOPRESS; also facsimile letters from representative firms using the AUTOPRESS.

The AUTOPRESS COMPANY

M. D. KOPPLE, President

299 BROADWAY, NEW YORK CITY



OPENS WITH THE FOOT

The Justrite Oily Waste Can

For Printers, Engineers and Machine Shops

Constructed, Examined and Tested by the NATIONAL BOARD OF FIRE UNDERWRITERS.

ADVANTAGES *of the* JUSTRITE

The Patented Foot Lever opening device is so convenient that it obviates all desire to *block the cover open,* thereby greatly increasing the efficiency of the JUSTRITE can over all others. This feature appeals to all users of oily waste or refuse cans.

FOR SALE by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

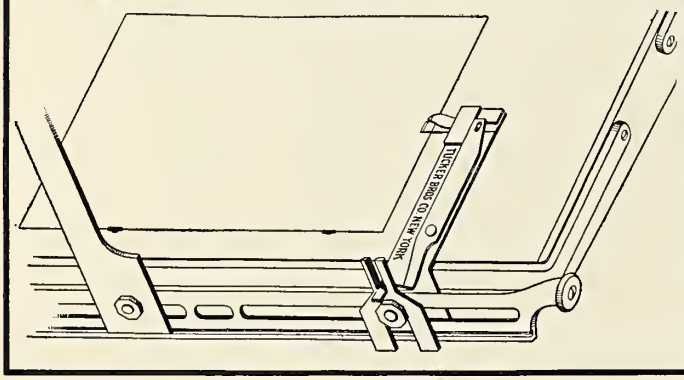


Patented.

THE JUSTRITE COMPANY

218 Lake Street **CHICAGO, U. S. A.**

THE TUCKER AUTOMATIC REGISTER GAUGE



A Time and Paper Saver —— You Can Not Afford to Do Without It

This is positively the only gauge used on platen presses that *pulls* the sheets to a register. Every pressman knows that you can not *push* a thin sheet of paper to a register mechanically. This gauge does not push the sheet, as all others do; it does not matter how fast your press is run it does not "kick" a stiff sheet away from it, but, on the other hand, it pulls it to it and gets a register. If a sheet is placed within ⅜ of an inch of the gauge it will pull it to it.

It works independent of the grippers, and can be put on or taken off instantly.

WRITE YOUR DEALER

Manufactured by TUCKER BROS. CO.,

Oak and George Streets . . . BRIDGEPORT, CONN.

Intercommunicating Telephones for Printing Plants

Provide the one really satisfactory means of obtaining instant communication between those departments which have much to do with each other

Install a Western Electric Automatic Intercommunicating Telephone equipment in your plant and learn for yourself how it saves time in giving and receiving orders, provides for emergencies and secures coöperation among your employees.

The Western Electric Automatic Intercommunicating Telephone shown here, is efficient, reliable and fireproof. By simply pressing a button the desired connection is secured and the party is signaled. Conversation is carried on as with regular telephone instruments.



KEY TYPE METAL SET

Think for a moment what a reliable intercommunicating system would mean to you in your business. Then write for Bulletins Nos. 2244, 2245 and 2266, which will explain how you can make such a system pay for itself in a few weeks.

WESTERN ELECTRIC COMPANY

EASTERN
New York
Philadelphia
Boston
Pittsburg
Atlanta

CENTRAL
Chicago
Indianapolis
Cincinnati
Minneapolis

Manufacturers and Suppliers of all Apparatus and Equipment used in the Construction, Operation and Maintenance of Telephone and Telegraph Plants.

WESTERN
Saint Louis
Kansas City
Denver
Dallas
Omaha

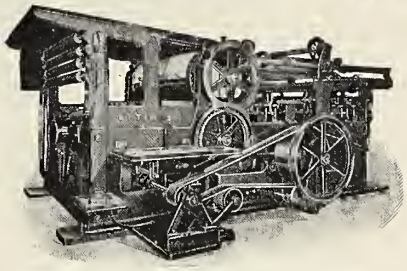
PACIFIC
San Francisco
Los Angeles
Seattle
Salt Lake City

Northern Electric and Manufacturing Company, Ltd., Montreal and Winnipeg

Write Our Nearest House.

ELECTRIC MOTOR EQUIPMENTS

FOR ALL KINDS
OF SERVICE,
LIGHT AND HEAVY,
IN THE PRINTSHOP



PRINTING
BINDING
ELECTROTYPING
STEREOTYPING

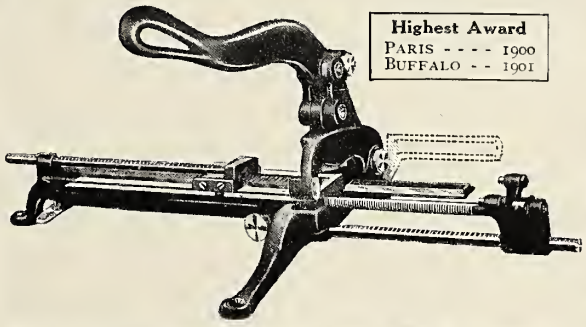
Write for a copy of Bulletin No. 2294

SPRAGUE ELECTRIC COMPANY

General Offices: 527 W. 34th St., City of New York — Branch Offices: In Principal Cities

AMERICAN LEAD AND RULE CUTTERS

FORM A CLASS BY THEMSELVES



Gauges adjust instantly and lock automatically to non-pareils — No. 30 also gauges to points.
Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results — that's all.
If you want the Best, you *must* get an AMERICAN.
Made to both American and European (Didot) Systems.

Sold by reputable Dealers throughout the World.

MADE ONLY BY

H. B. ROUSE & CO. 61-63 Ward Street CHICAGO, U. S. A.

There are none "Just as Good" — None NEAR as Good.



Every Printer Knows

what a dull knife in his Paper Cutter does to the work — and yet it is such a bother and loss of time to take the knife out for grinding, that it is often neglected for days or weeks —

The Carborundum Knife Stone

keeps machine knives sharp *without* taking the knives out of the machine — without loss of time — without danger of cutting the hand (the groove protects the fingers).

The Stone is 4 inches in diameter, 1½ inches thick; one side coarse for rough work, the other side fine for putting on keen, lasting edge. **Price, by mail, $1.50.**

Ask your dealer for Carborundum Sharpening Stones. Ask us for the Sharpening Stone Book.

The Carborundum Company

NIAGARA FALLS, N. Y.



"THE BEST OF FRIENDS"
Thats what our cuts make our patrons and us.



TRY US AND SEE
The Williamson-Haffner Engraving Co.
U.S. COLORTYPE PRESS
DENVER COLO.
We furnish this subject for newspaper inserts.

We Make More Cylinder and Job Press Rollers for Chicago Printers Than Do All the Other :: Roller Makers Combined ::

A few names of leading printers of Chicago, also the number of their presses on which our rollers are used exclusively:

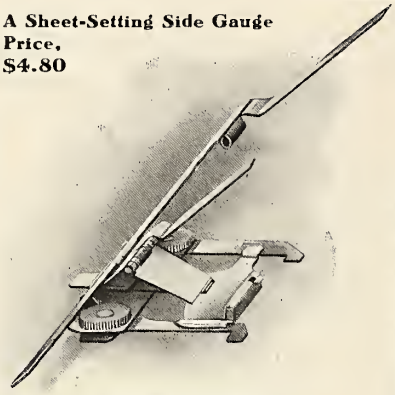
Rand, McNally & Co.	206	Presses
American Colortype Co.	51	"
Regan Printing House	32	"
Armour Printing Works	56	"
R. J. Kittredge & Co.	49	"
W. B. Conkey Co.	64	"
M. A. Donohue & Co.	33	"
Stromberg, Allen & Co.	45	"
Poole Bros.	106	"
Total,	642	Presses

The Buckie Printers' Roller Co.

Chicago St. Paul Detroit

FORTIETH YEAR
Established 1869

A Sheet-Setting Side Gauge
Price,
$4.80



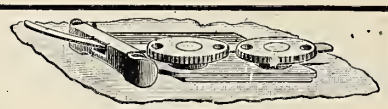
Megill's Patent
AUTOMATIC REGISTER GAUGE.

WHEN YOU HAVE THESE GAUGES YOU ARE AT THE TOP NOTCH. THIS IS WHAT COMES FROM A LEADING PRINTER:

"The Megill Automatic Register Gauge arrived all right, and to-day we tried it and are pleased to advise you that this is one of the best devices we have ever seen for a printing office. So well do we think of it that we ask you to send us by express or registered mail, whichever is the cheaper, three more of them. We might also add that we have had on trial a gauge known as the ——— and found it absolutely unsatisfactory."

Sold by all Typefounders. FREE BOOKLET. ENCLOSE PRICE.

Edward L. Megill — MANUFACTURER — 60 DUANE STREET, NEW YORK



Megill's Patent
DOUBLE-GRIP GAUGE.
A giant gauge (not a pin—no gluing). Beats quads. Holds for any weight stock. Changes up or down any distance by easing nuts. Key for heavy stock. Vertical slit only in top sheet and no mutilation anywhere. **$1.25 set of three.** With key and extra tongues.



Megill's Patent
SPRING TONGUE GAUGE PIN.
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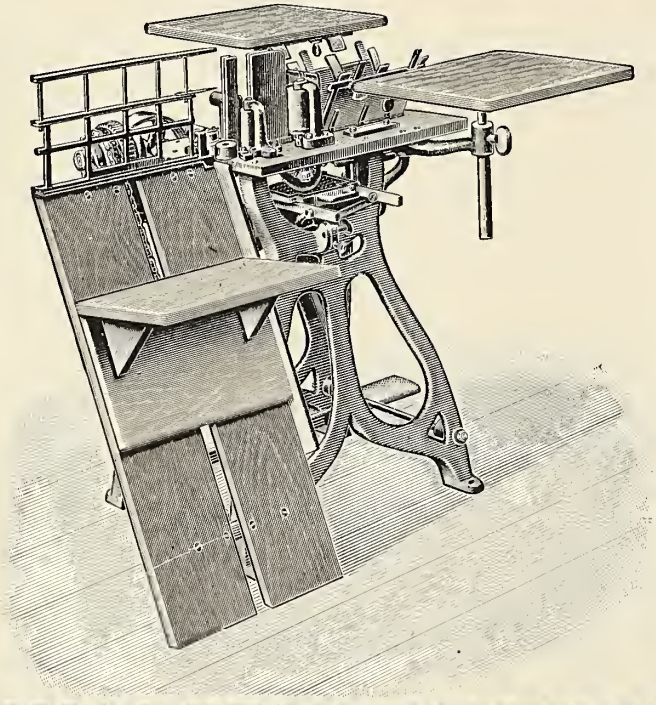
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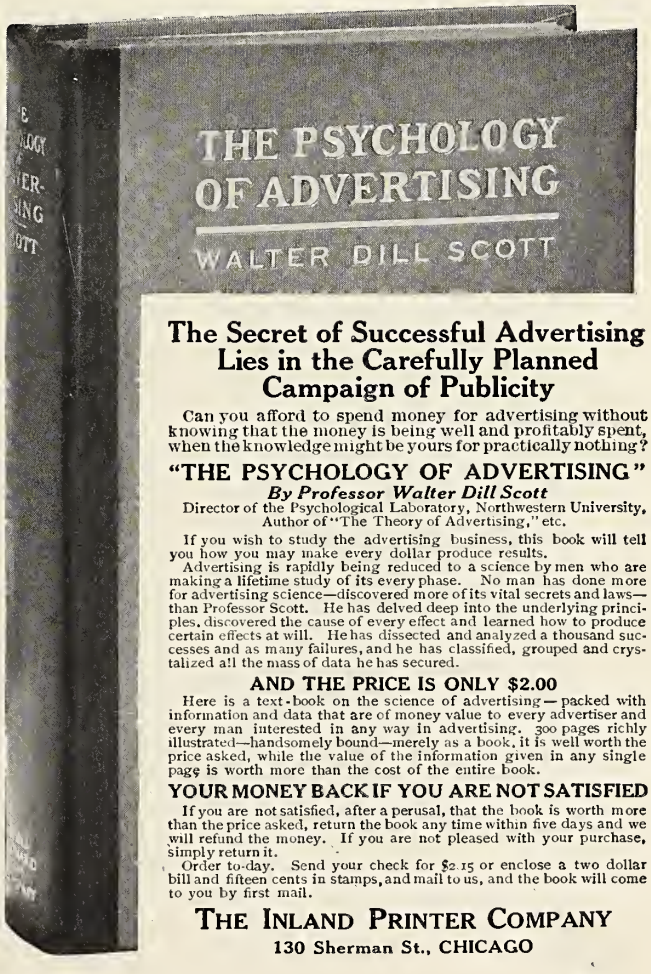
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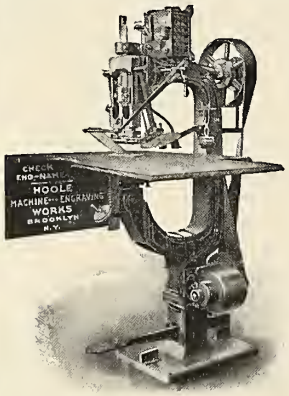
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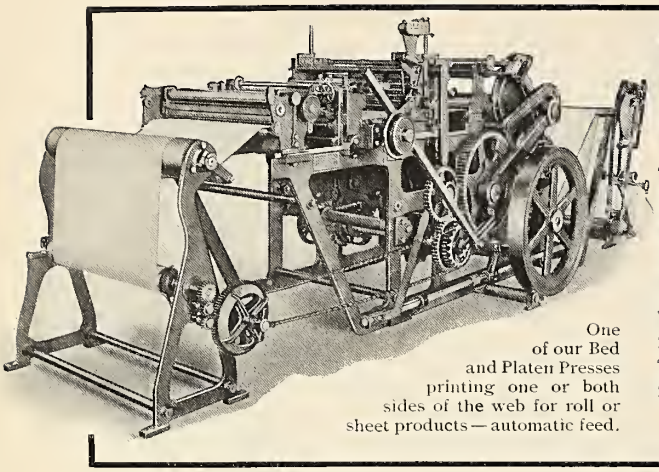
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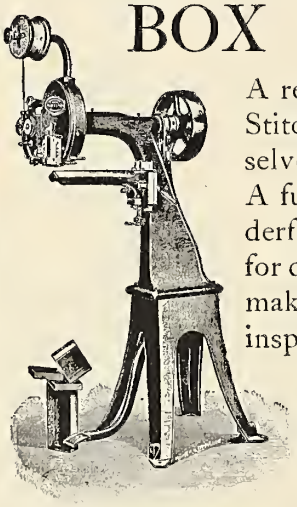
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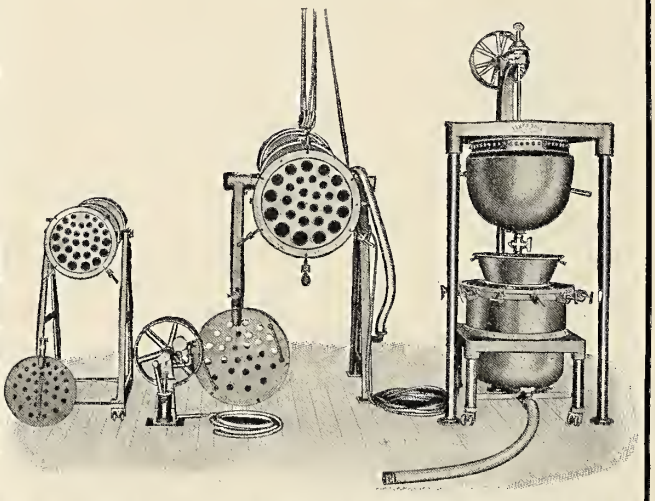
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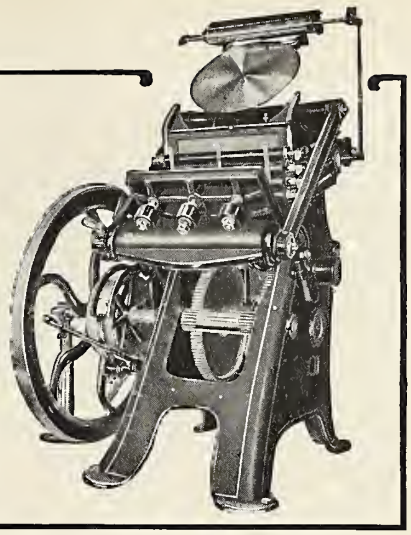
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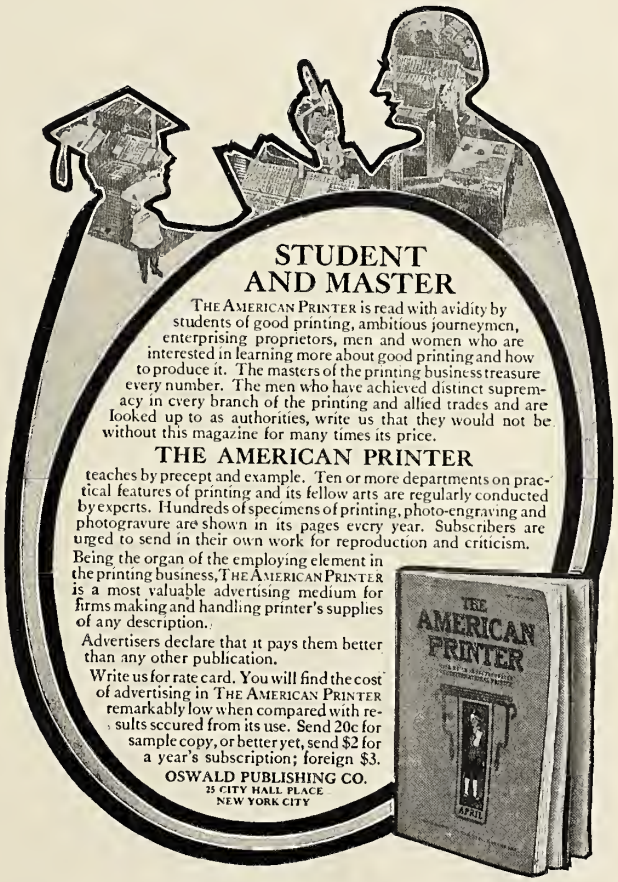
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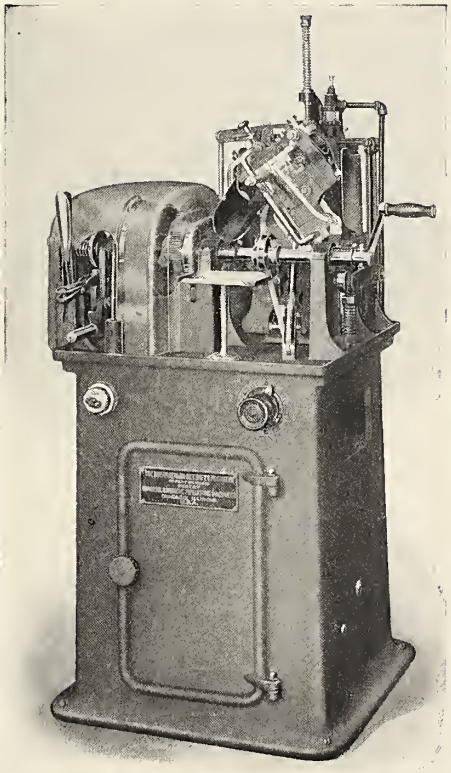
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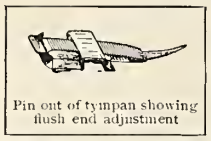
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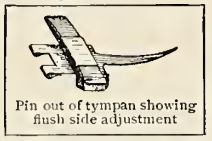
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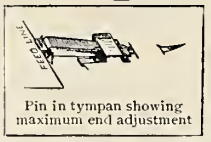
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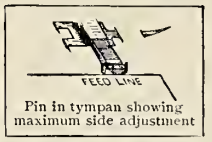
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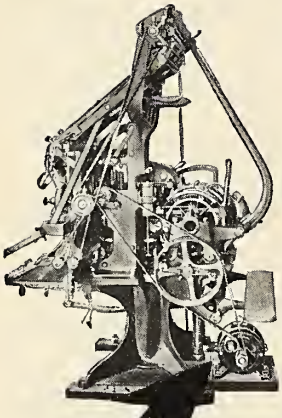
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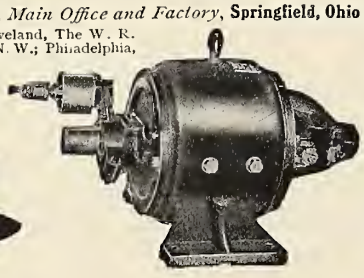
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THE

Vandercook Press

Does better work
Does more work
Does quicker work

than other proofing machines

It will take a single hair-line letter standing alone, or a half-tone, on the same tympan.

——make no difference to the work in what part of the bed it is placed; that is, the impression is absolutely uniform all over the printing surface.

——produce pressure, when needed, far in excess of any other machine.

——print on any kind or thickness of stock to perfect register.

It is operated with one-third less motions than the Washington Hand Press, and is therefore more speedy.

——with a sheet-registering device that insures perfect register for three-color work.

——so handily that it is better, quicker and cheaper to run limited editions on this press than to make ready a power press.

Its construction is so designed that it is practically unbreakable and astoundingly simple.

The introductory prices are very low, viz.:

For platen,	6 x 11 inches,	-	-	$ 50.00
" "	8 x 14 "	-	-	75.00
" "	10 x 17 "	-	-	115.00
" "	12 x 21 "	-	-	150.00

The machine is now on exhibition at The Inland Printer Technical School, 120-130 Sherman Street, Chicago, where it can be seen and operated by any one interested. Contracts now made for delivery in sixty days. Address

R. O. VANDERCOOK

120-130 SHERMAN STREET, CHICAGO

Care of Inland Printer Technical School



To the Printers of America who want to Earn more

My national advertising during the last eight years has undoubtedly made me more or less acquainted with most of you.

No matter whether you believe scientific advertising can be taught by correspondence or not —

No matter whether irresponsible advertising " instructors " have too freely preyed for a time on the credulity of the ignorant—

You undoubtedly know that the Powell System is the one course recognized by real advertising authorities.

Month by month I propose to tell you about it—what a salary doubler it has been to live American men and women. And printers, above all, have more to expect from it than any other class.

Let us start with the opinion of a well known authority:

ADVERTISER'S MAGAZINE.

KANSAS CITY, MO., January 9, 1909.

DEAR MR. POWELL,—Your two new "Side Helps"—Out-Door Advertising and "Business Correspondence"—received, and I want to say with considerable emphasis that you are giving your students a long run and a heaping measure for their money. These little "Side Helps" alone contain more real, usable information than is found in the entire course put out by all the other schools about which I know anything, and I believe I have seen everything in the way of advertising instruction that has been put on the market during the last ten years. You are leaving your would-be competitors so far behind that there is no hope of them ever being classed as anything but "also rans." Keep the good work going. Do not keep on, though, until you get beyond the stage where there is any profit in the business. Yours very truly,

ERNEST F. GARDNER.

Let me mail my two elegant free books—Prospectus and "Net Results"—if you are interested.

GEORGE H. POWELL

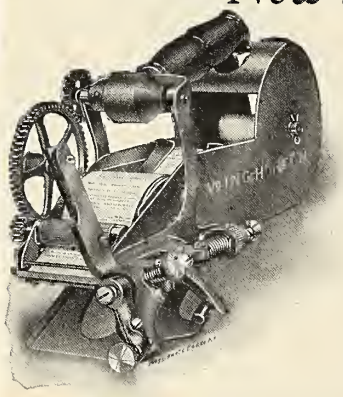
1187 Metropolitan Annex NEW YORK

LITTLE'S PERFECT OVERLAY

NO DRYING, ETCHING OR HEATING	Made on a Platen or Cylinder for immediate use. No soft packing used. Simply a draw-sheet over it. Stands near the impression point, making it possible to bring out the most minute details of a half-tone cut. Absolutely impossible for it to slip. Always in register. No expert required. Cheap and practical.	NO SHOP-RIGHT RE-QUIRED

THE PERFECT OVERLAY COMPANY, York, Nebraska, U.S.A.

New Wing-Horton Mailer



The one Mailing Machine having all the improvements not found in any others. Made in 6 sizes, from 1⅛ in. to 3⅞ in.

PERFECT ADJUSTMENTS, SIMPLE AND SUBSTANTIALLY CONSTRUCTED

Ask about our 30-day trial to responsible parties.

Chauncey Wing

Manufacturer

Greenfield, Mass.

Profitable Side-line for Printers

PERFECT IMITATION TYPEWRITTEN LETTERS

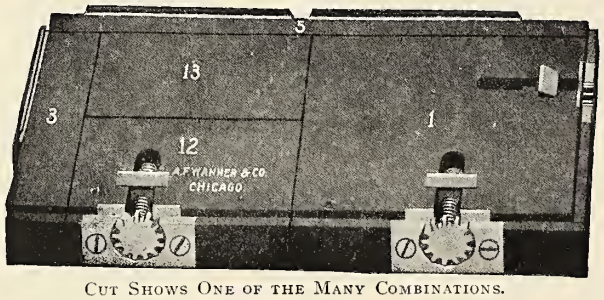
are more in demand to-day than ever before. There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago



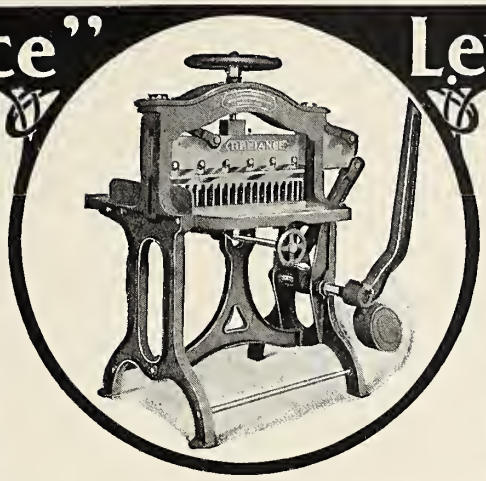
CUT SHOWS ONE OF THE MANY COMBINATIONS.

WILSON
—that's all

that some of the largest plants in America use in the way of patent blocks. Wilson Blocks are meeting with greater favor every year. The W. B. Conkey Co., Hammond, Ind., just purchased 23 sets and the W. F. Hall Ptg. Co., of Chicago, just purchased 10 sets in addition to the 3 sets they already had. One big printer said: "We have tried all the 'new-fangled' blocks and turned them all down for the Wilson." Costs nothing to get a copy of our catalogue or a set of blocks on approval. Either will be convincing. Do it now and you'll always be glad.

A. F. Wanner & Co., 340-342 Dearborn St., Chicago

The "Reliance" Lever Paper Cutter



MANY manufacturers think a LEVER Paper Cutter doesn't need to be so good as a power cutter. We think it needs to be better, to make the most of the limited hand power. All we know about paper cutters we've put into the "Reliance" Lever Cutter, and we have an increasing host of friends who believe with us that it is THE BEST Lever Cutter on the market.

MADE BY

Paul Shniedewend & Co., Chicago

WHEN your Lever Paper Cutter is broken through accident—if it's a "Reliance," you order a new part and put it in yourself; if it's some other cutter, you call in a machinist. The "Reliance" is the ***only*** lever cutter that is completely interchangeable. Every ***part*** we make will fit any ***cutter*** we make. It's a point worth considering. Write for price-list and circular which explains more fully.

SOLD BY

All Progressive Dealers

The Master Printer must have good Glue. The Best Glue is Peter Cooper's. It has been for ninety years the acknowledged standard. Write

PETER COOPER'S GLUE FACTORY

Chicago *New York*

James White Paper Co.

(FORMERLY JAMES WHITE & CO.)



TRADE-MARK

COVER AND BOOK PAPERS

210 MONROE STREET - - - CHICAGO

OUR FAMOUS

Danish Parchment

Embraces a genuine quality suitable for more purposes than any other bond manufactured. It is a fabric-finished, loft-dried bond paper that will print or lithograph perfectly. We make this line in White, Dark Blue, Green, Sepia and Golden Rod. The colors are especially attractive when printed with colored inks that harmonize with the paper.

List of Danish Parchment Agents

MILLER & WRIGHT PAPER CO., New York City.
TILESTON & LIVERMORE, Boston, Mass.
WILKINSON BROS. & CO., Philadelphia, Pa.
B. F. BOND PAPER CO., Baltimore, Md.
DWIGHT BROTHERS PAPER CO., Chicago and Milwaukee.
BARBER & ELLIS CO., Toronto, Ont.; Winnipeg, Man.
O. W. BRADLEY PAPER CO., St. Louis, Mo.
HUDSON VALLEY PAPER CO., Albany N. Y.
R. H. THOMPSON CO., Buffalo, N. Y.
CARTER, RICE & CARPENTER PAPER CO., Denver, Colo.
KANSAS CITY PAPER HOUSE, Kansas City, Mo.
E. C. PALMER & CO., New Orleans, La.
BLAKE, MOFFITT & TOWNE, Los Angeles, Cal.
PACIFIC PAPER CO., Portland, Oregon.



B. D. RISING PAPER COMPANY

HOUSATONIC, BERKSHIRE COUNTY, MASS.

Makers of the well-known Housatonic, Barrington and Danish Bond, Linen and Ledger Papers.

SANITARY WIPING RAGS

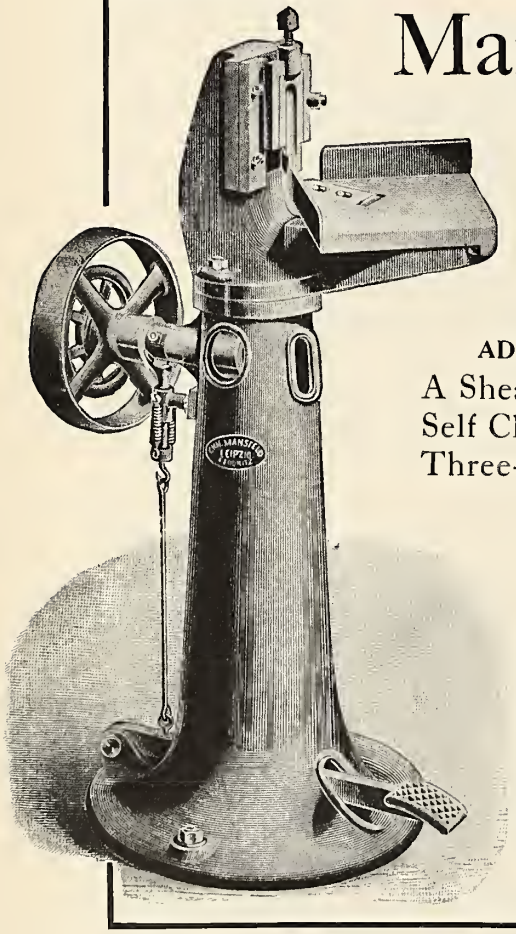
TRADE MARK I·L·S AND © WASHED & FUMIGATED

WE manufacture WIPING RAGS thoroughly *fumigated* and *washed;* a *sanitary* rag meeting the requirements of the various uses about the printing plant, the engraver and electrotyper, at a cost much less than you would pay for old rags or suitable cloths.

LET US MAIL YOU SAMPLES and quote you prices f. o. b. your station. We can prove a saving.

I. L. SCHEINMAN & CO.
38-40 Sherman St., DETROIT, MICH.

Mansfeld Corner Rounder



ADVANTAGES
A Shear Cut.
Self Clamping.
Three-inch Lift, etc.

(Power Machine)

Sole Agent:
H. HINZE
Tribune Bldg.
NEW YORK

Printer *and* Publisher

is the Canadian printer's local paper. It is the only printing journal in Canada and is the organ of the Canadian Press Association. You know the value of a local paper to the advertiser; you realize its direct benefits to the reader in keeping him fully informed on what is going on in his own locality.

Every month

The Printer & Publisher

goes to all parts of Canada from coast to coast, covering the entire field. With its news of the month in gossipy form and various useful features, which make it a practical aid to the printer, its advantages to the advertiser who wants to cover the Canadian field and do it thoroughly can not be questioned.

Send for rate card and further information

Published every month in Toronto, Montreal, Winnipeg

"Guess Costs and Lose Profits"

By arrangement with the Cost Department of the Inland Printer Technical School I am prepared to instal personally in a limited number of printing-offices a modern method for learning and establishing

Costs on Every Job.

Once installed, this plan need never be changed, no matter how your business grows. You will never again need to guess at the cost of your product. My system is enthusiastically endorsed by prominent printers. It is practical, simple, and can be operated by any intelligent clerk. You prepare your own forms.

Full particulars on application to

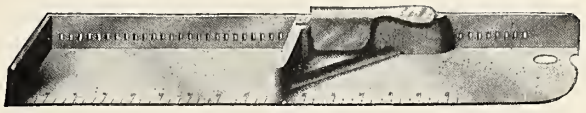
M. J. BECKETT

Inland Printer Technical School

120-130 Sherman St., CHICAGO

A SURE WINNER

MADE BY The Pica-stick H.B. ROUSE & CO. CHICAGO



SETS TO PICAS
Instantly and Accurately

Costs fifty cents less

than any similar stick, and but a trifle more than the old style set-by-guess, never-twice-alike sticks.

MADE BY The Pica-stick H.B.ROUSE & CO.CHICAGO

is the same as the well-known Rouse Job Stick, *except that it sets to picas only*. It can be used in setting at least 95 per cent of the usual run of work.

SIZES AND PRICES

Length	Width			Plating
	2-in.	2¼-in.	2½-in.	
6-inch	$1.25	$1.35	$1.45	25 cts.
8 "	1.50	1.60	1.70	30 "
10 "	1.75	1.85	1.95	35 "
12 "	2.00	2.10	2.20	40 "
15 "	2.50	2.60	Not made	50 "
20 "	3.25	3.35	Not made	50 "

You can't afford to be without these sticks. You're sure to get them some time; why not now—*to-day?*

Mailed to any address on receipt of price.

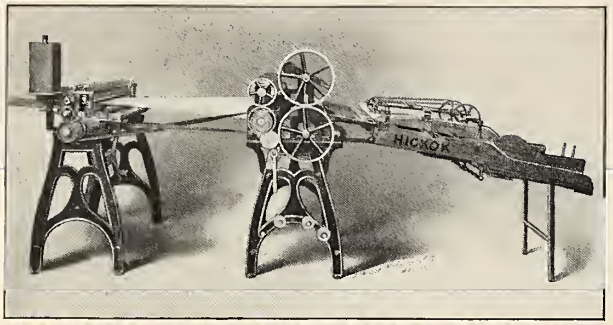
SOLD BY DEALERS EVERYWHERE

MADE ONLY BY

H. B. ROUSE & CO.

61-63 Ward St., CHICAGO, U. S. A.

The Composing-Stick People.

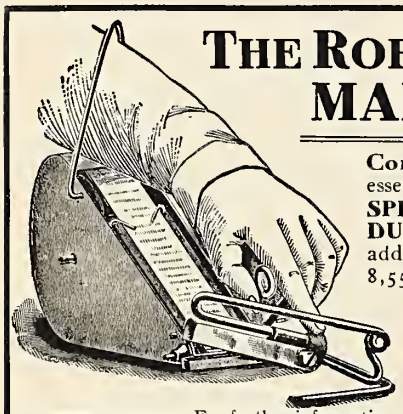


Web or Roll Disc Ruling Machine, with Cutting-Off Attachment

We manufacture all types of Disc Machines

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886



THE ROBERT DICK MAILER

Combines the **three** great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

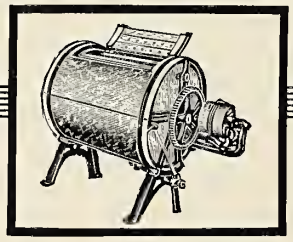
For further information, address
Rev. ROBERT DICK ESTATE - 139 W. Tupper St., Buffalo, N. Y.

This Rag Washer

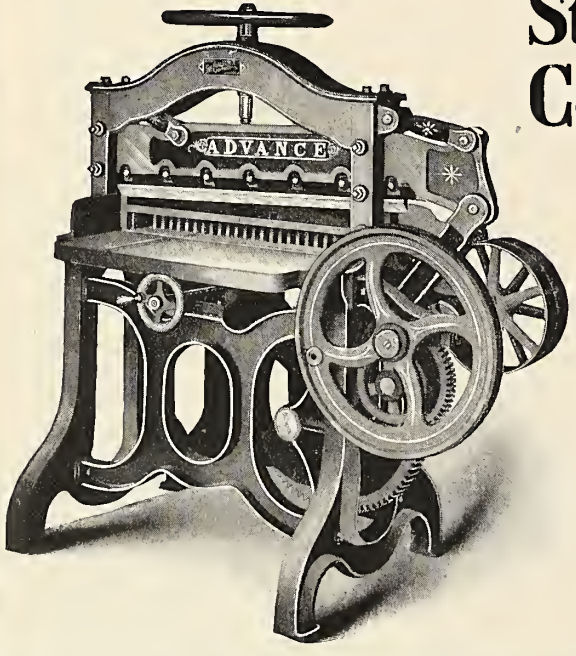
Pays for itself before it's paid for.
Washes dirty, inky rags over and over and over.
Requires very little attention. Saves 75 per cent of your rag bill—OR MORE. Particulars from

STEEL ROLL MACHINE CO.

Madison Near Market



CHICAGO ILL.



Strength, Speed and Convenience

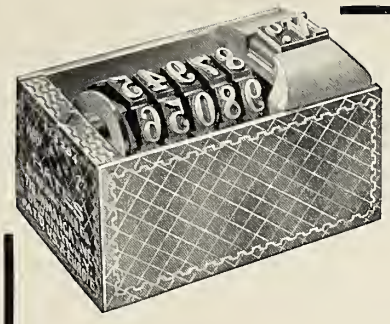
The massive construction of the
ADVANCE LEVER CUTTER
is shown by the cut herewith. The center of the bed is supported by a saddle resting on two great cross braces. Every part is substantial and of best material.

The new friction clutch enables this machine to complete a cut in less than three seconds, and at the same time protects it from sudden strain.

Every controlling part is within easy reach of the operator. Side gauges are provided, back and front on both sides, enabling stock to be squared on either side. Automatic throw-off and brake are safe and sure in action.

You won't find a better cutter than the Advance Power. Write for details. It costs no more than others.

MANUFACTURED BY
The Challenge Machinery Co., Grand Haven, Mich. U. S. A.



Here's A Money Maker

Bates New Improved Model No. 27

A type-high, automatic Numbering Machine, designed to be locked in the chase with the form, wholly surrounded by type matter, or used separately to print number only. Every figure disc is automatically advanced in consecutive order from 1 to 999,999. Provision is also made for skipping any number as it is required for check and other work with several forms to the page. In fact there is hardly any proposition involving numbering which can not be accomplished by this machine. This machine is constructed to meet the requirements of hard usage to which a Numbering Machine is subjected, is thoroughly interchangeable and is made of the very best material.

Price $8.00. Catalogue describing this and many other money-makers sent upon request.

Bates Numbering Machine Co., Factory B, 696-710 Jamaica Avenue, Brooklyn, N. Y.

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker

MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. ¶ Yearly Subscription for Foreign Countries, 14s. 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker
ERNST MORGENSTERN
19 DENNEWITZ-STRASSE - - - BERLIN, W. 57, GERMANY

The Oldest and Best Technical German Trade Journal for the Printing Trades of the World!

Freie Künste

—SEMI-MONTHLY PUBLICATION—

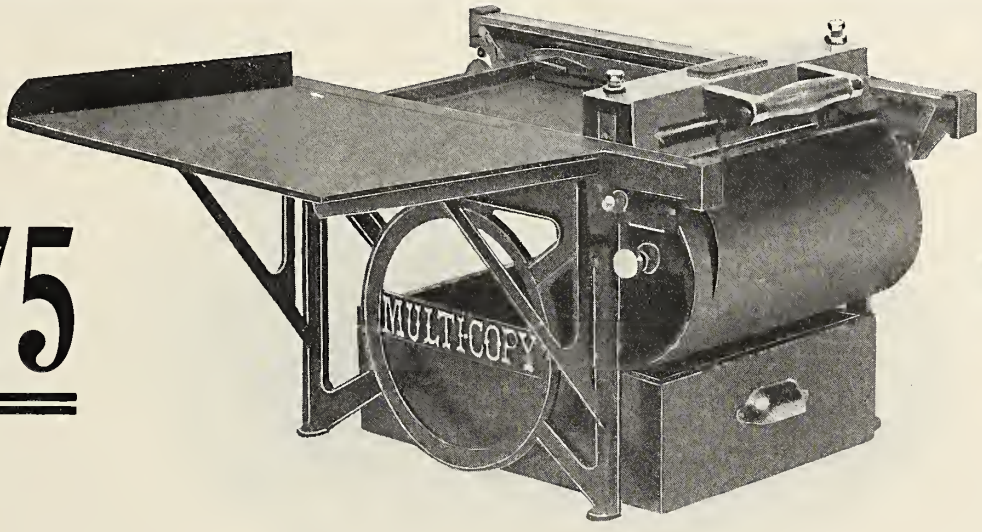
This Journal is *the best Technical Book for Printers, Lithographers and all Kindred Trades.* Artistic supplements. Yearly subscription, **$3.00,** post free; sample copy free.

SPECIAL WORKS FOR LITHOGRAPHERS, ETC.

Album Litho—26 parts in stock, 20 plates in black and color, **$1.50** each part.
American Commercial Specimens—three series, 24 plates in color, **$3.50** each series.
Treasure of Graphic Arts—24 folio plates in color, **$4.50.**
Treasure of Labels—*the newest of labels*—15 plates in color, **$3.00.**
"Figure Studies"—by Ferd Wüst—second series, 24 plates, **$3.00.**

PUBLISHED BY
JOSEF HEIM - - Vienna VI./i Austria

$75



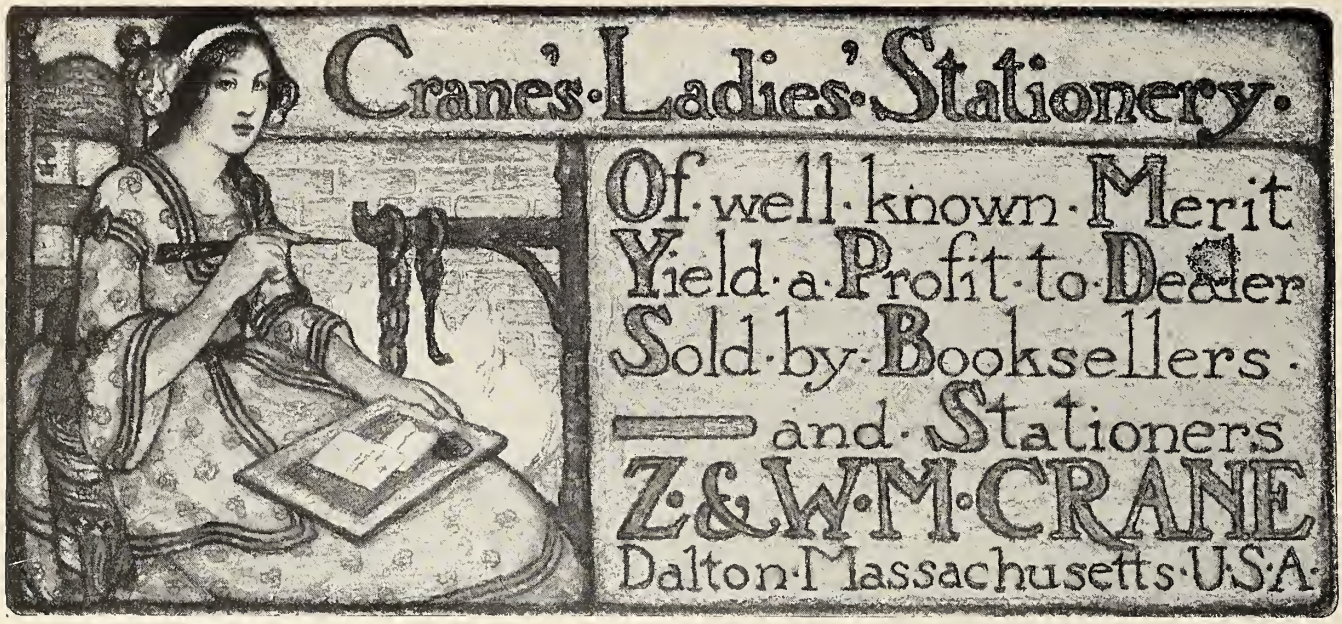
$75

It Prints "Typewritten" Letters

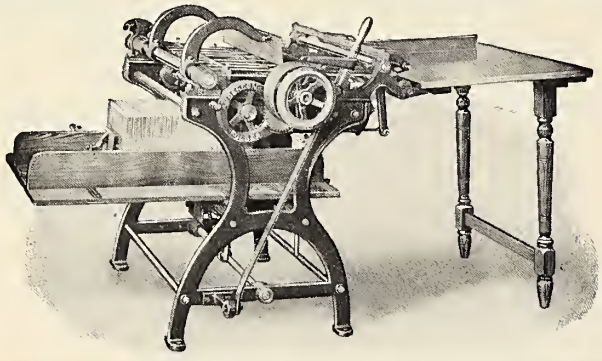
The Multi-Copy Typewriter is a "Press" using ribbons instead of ink.

It is specially adapted to printing offices as it uses standard type and accessories, and any compositor or feeder can do the work. Ten days trial allowed. SPECIAL OFFER to first buyer in each city. Circulars and samples of work mailed on request.

THE MULTI-COPY TYPEWRITER COMPANY 500 Fourteenth Street WASHINGTON, D. C.



A Little Profit Producer



One of our customers, after six months use, writes:

"The Anderson Single-Fold Drop-Roller Folder has reduced the cost of our folding on this class of work at least 75 per cent, and it is one of the greatest little money-makers for the amount invested of any machine we have in our plant."

WRITE US TO-DAY. Descriptive circular with liberal proposition will be mailed you.

C. F. ANDERSON & CO., 394-398 Clark Street, CHICAGO

The American Steel & Copper Plate Co

116 NASSAU STREET, NEW YORK

HEADQUARTERS FOR PHOTO-ENGRAVERS' SUPPLIES

LAKE SUPERIOR COPPER SATIN FINISH BRAND

Standard
Dragons Blood
Pink
Topping Powder
Russell
Etching Powder
Perfection
Etching and Film Inks
Superior Charcoal

ENGRAVERS SATIN FINISH COPPER ZINC
TRADE MARK REGISTERED U.S.A. & GREAT BRITAIN GERMANY & FRANCE

Le Pages
Clarified Glue
Extra Quality
Proving Inks
Louis De Jongs
Proving Papers
Rubber Bound
Bristle and Camels Hair
Brushes

REQUISITE AND IDEAL PRINTING FRAMES

BRANCHES

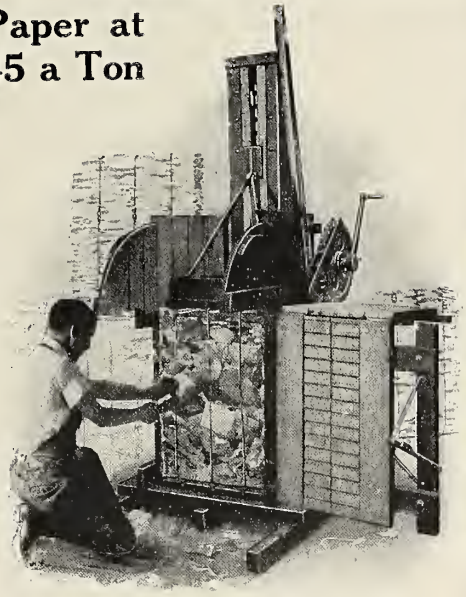
97 QUEEN VICTORIA STREET, E. C.
LONDON, ENG.

358 DEARBORN STREET
CHICAGO, ILL.

You Can Convert a Waste to a Revenue

BY SELLING

Waste Paper at $8 to $45 a Ton



Do you discover economy in burning paper when one ton will pay for three to twelve tons of coal?

"Why follow Grandfather's wasteful way?"

You can immediately increase your revenue by baling all the old envelopes, circulars, torn boxes, scrap paper, etc., in a

LITTLE GIANT PAPER PRESS

Keep them compactly—reduce your fire risk—ship them direct to the mill where the highest prices are obtained.

The Little Giant has paid every user—one will save you many times its cost.

There is a special proposition — you will want to know about it — write us.

LITTLE GIANT HAY PRESS CO. . . . . Alma, Michigan.

THE BEUSTER ELECTROTYPES

Bear the ear-mark of

"A Little Better than Expected —In Unexcelled Service."

If you require high-grade reproductions, for high-grade printing, and are one of those "hard-to-suit" buyers of Electrotypes, we can satisfy the most exacting requirement.

GOOD ELECTROTYPES AND QUICK SERVICE

COST you NO MORE than the ordinary kind.

It's worth your while to investigate our facilities, and a visit by YOU to our plant will set aside any question.

Special Automobile Service at your command.

THE BEUSTER ELECTROTYPING COMPANY

371-375 Dearborn Street, Chicago, Ill.

Phone, Harrison 2657.

REBUILT Two-Revolution Presses

37 x 50 CAMPBELL book and job press, four rollers, table distribution, front fly delivery **$800**

38 x 55 C. B. COTTRELL & SON, two rollers, table distribution, rear delivery, air springs, trip, back-up, four tracks, box frame **$900**

38 x 55 C. B. COTTRELL & SON, two-revolution, four rollers, table distribution, rear tapeless delivery, air springs, back-up, four tracks **$1,000**

39 x 52 CAMPBELL ECONOMIC, two-revolution, four form rollers, table distribution, front fly delivery, air springs **$1,400**

41 x 56 CAMPBELL, two-revolution, double-ender, four form rollers, table distribution, front fly delivery, **$800**

42 x 60 POTTER, two-revolution, four form rollers, table distribution, rear tapeless delivery, air springs, back-up, three tracks **$1,000**

44 x 60 WHITLOCK, two-revolution, four rollers, table distribution, front delivery, air springs, four tracks, box frame **$1,500**

45 x 62 WHITLOCK, two-revolution, crank movement, four rollers, front delivery **$1,800**

Up and Guaranteed to be in Good Working Order

A. F. WANNER & COMPANY

340-342 Dearborn St., CHICAGO

Peerless Patent Book Form Cards

will prove one of the BEST trade builders any printer ever put in stock because every customer will continually advertise you.



OUR SMART CARD IN CASE

All Edges Are Smooth when the card is detached, and this fact proves one of the most curiosity creating features you ever saw. Every one wonders how it is done and asks who makes them.

SEND FOR SAMPLE BOUND TAB AND SEE FOR YOURSELF

You can get a higher price, make a larger profit, and satisfy your customers. ***Look Into It To-day.***

The John B. Wiggins Company

SOLE MANUFACTURERS

ENGRAVERS, DIE EMBOSSERS, PRINTERS

7-9 EAST ADAMS STREET - CHICAGO, ILLINOIS

Prepare for a Prosperous Year

Business revival means many new corporations.

Have our sample of

Stock Certificate Blanks

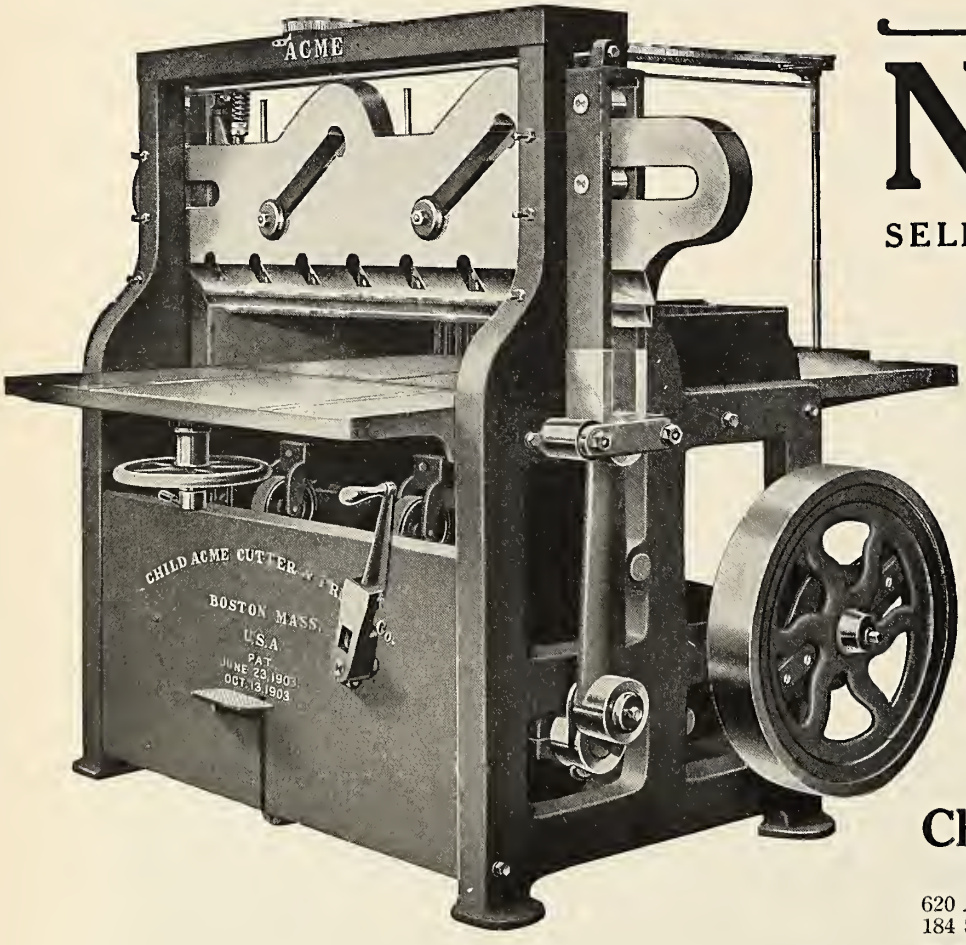
always handy or you may miss an order.

Send for Samples now!

Monasch Lithographing Co.

500-510 Fifth St. So., Minneapolis, Minn.





New

SELF-CLAMPING

Cutter

"Better Than Ever"

Triple-geared.

No Single-geared Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

CATALOGUE AND PRICES ON APPLICATION

Child Acme Cutter Co.

Manufacturing only Cutting Machines

620 Atlantic Avenue } - - - BOSTON, MASS.
184 Summer Street }

41 Park Row - - - - - NEW YORK, N. Y.

The I.T.U COURSE IN PRINTING
Conducted by the Inland Printer Technical School under the direction of the I. T. U. Commission on Supplemental Trade Education
120-130 SHERMAN STREET :: :: :: :: :: :: CHICAGO

Cultural Quality of Greatest Value

To rouse men to think, to develop their mental faculties and show how they can be used most effectively, constitute the purpose of all honest educational efforts.

The I. T. U. Course was compiled and is taught with the single aim of doing those things. Nearly 700 students in less than a year prove its success.

The lessons are so arranged as to arouse interest. The student who is lettering is receiving an education that is a proper and helpful preparation for a correct understanding of the principles of design. These lessons in turn add to his knowledge what is necessary to comprehend and apply the instruction given in color harmony.

The three are needed and do fit the student for what is called "practical work" in various kinds of composition. He applies the principles already taught, giving originality to his work. He is not a copyist but an originator. His menus, bill-heads, title-pages and ads have an individuality—are the product of his brain and hands.

The course opens new vistas to the student. Says a successful New York compositor on finishing his tenth lesson :

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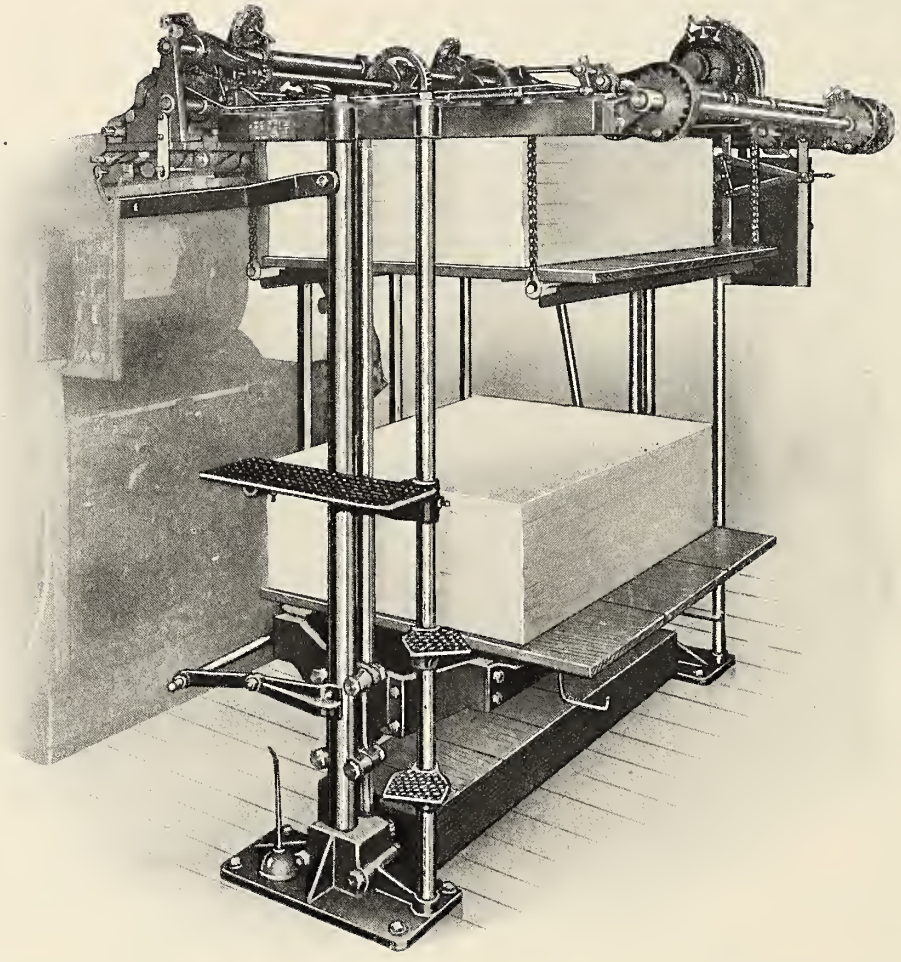
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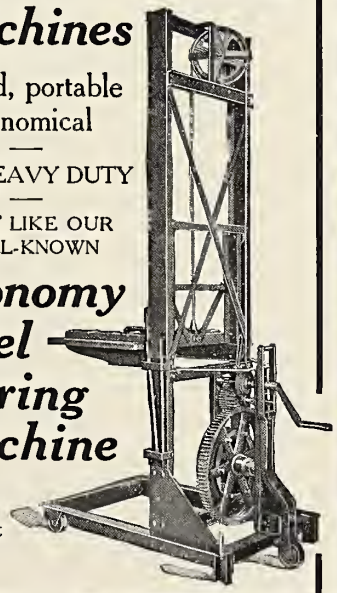
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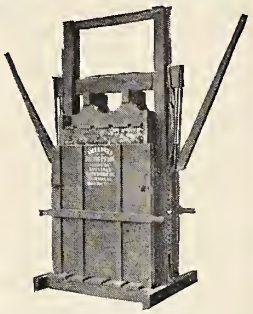
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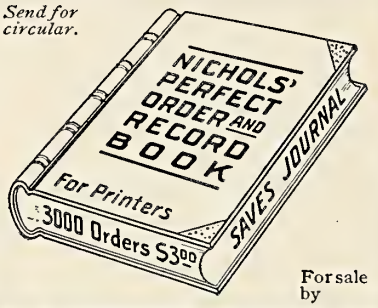
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THE AVERAGE ADVERTISER

when he fails to create a demand through his method of publicity, denounces the medium, rather than take himself to task.

Mr. George H. Powell, of New York City, America's foremost authority on advertising copy, made this statement:

> "Good advertising copy is the kind that grips the reader by reason of its striking typographical or illustrative features that make it conspicuous among a host of other advertisements, and then carries conviction by the presentation of instructive or explanatory text that has the true ring of sincerity and merit."

The real science of advertising demands careful study. You can not give it too much thought. Your advertisements must be so constructed that they speak forcefully and convincingly to the prospective buyer; they must be original and fit the subject. Your announcement should have the proper *tone* and *ring*.

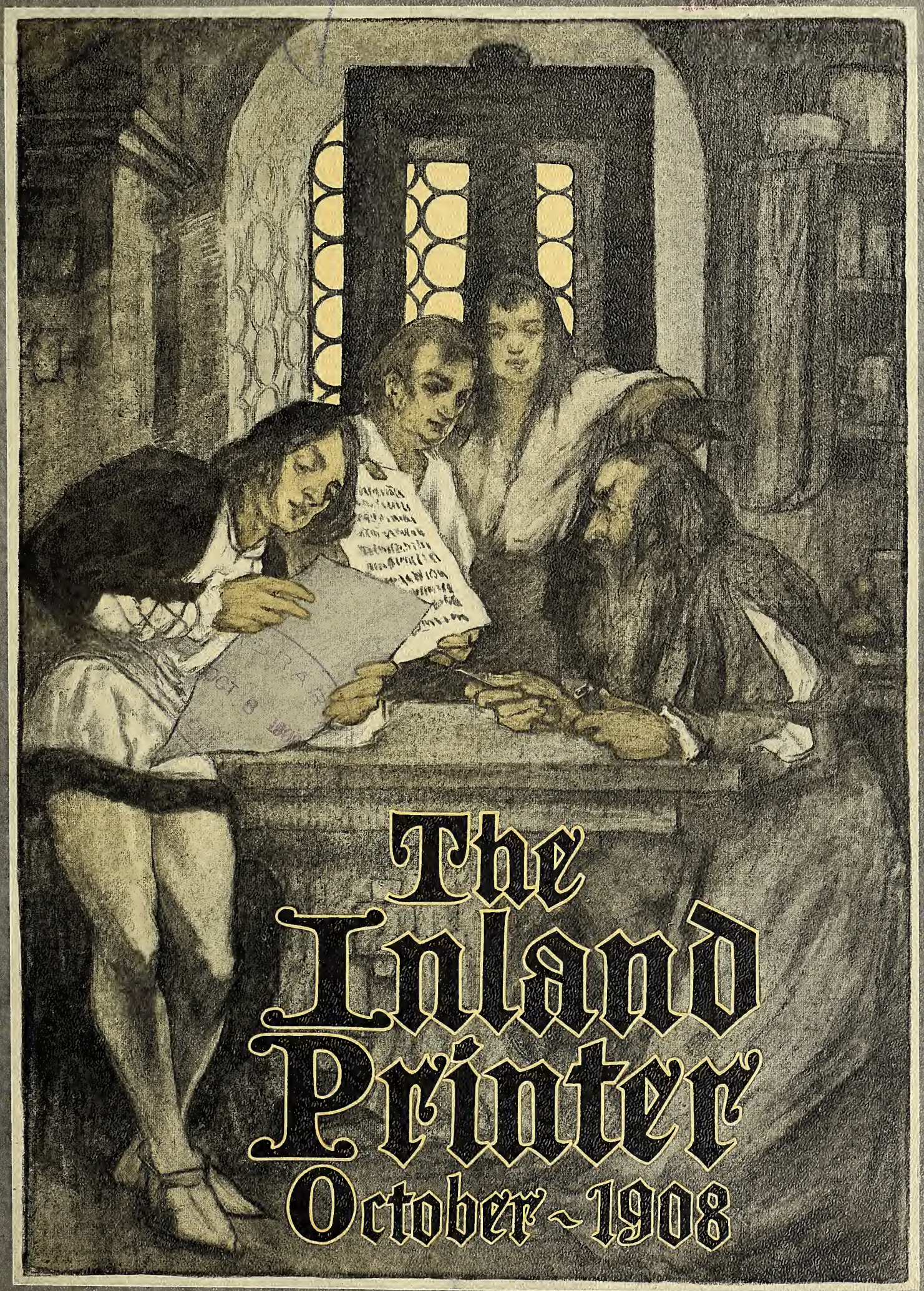
Have you read our booklet about "OUR FREE COPY SERVICE"? Write for it. Let us assist you in planning and constructing your copy.

THE INLAND PRINTER.

Chicago
and
New York

W. O. Rackwood

Advertising Manager.



The Inland Printer

October ~ 1908

All we have ever claimed

For Doubletone Inks and Ullmanines
Has been verified by thousands of
Printing establishments
All over the world,
Who are constantly increasing
Their business by using them.
The printer who still hesitates
May not be lost, but his business
For high-class work is in danger of
Going to those who use
Doubletone Inks and Ullmanines.

Sigmund Ullman Co.

New York
Chicago
Philadelphia



THE INLAND PRINTER

NOVEMBER

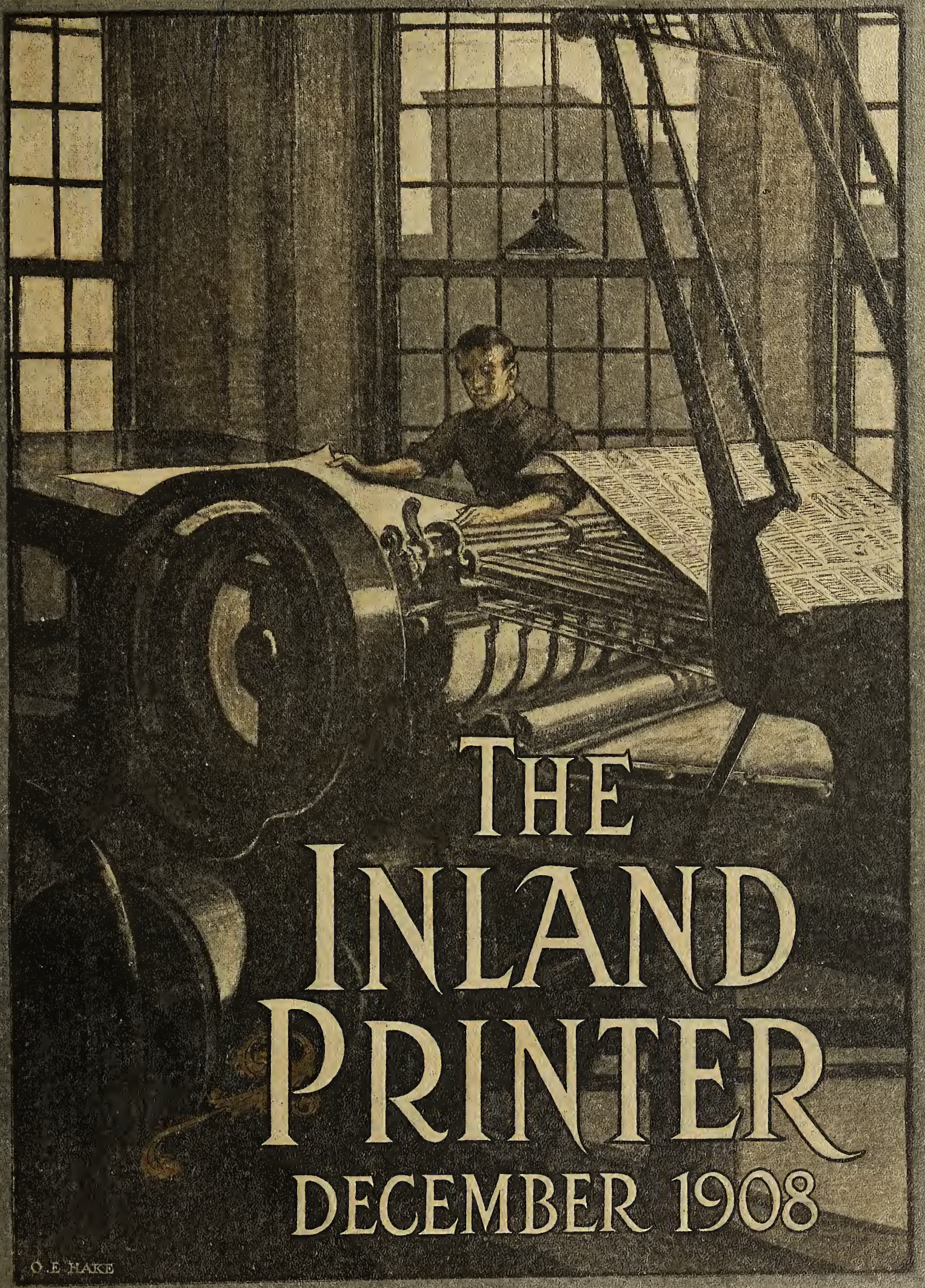
1908

Some three thousand years ago

A Greek gentleman, AESOP by name,
Told an amusing fable of a fox,
Who having lost his tail,
Strove to make the best of a bad job
By trying to induce his companions
To follow his example—alleging the
Numerous inconveniences of having a tail,
And the benefits of being without one.
Human nature is still unchanged;
Some ink-men of to-day,
Unable to imitate our
Doubletone Inks and Ullmanines successfully,
Resort to specious arguments
To prevent the printer from buying
The real article.

Sigmund Ullman Co.

New York
Chicago
Philadelphia



THE INLAND PRINTER

DECEMBER 1908

O. E. HAKE

Doubletone Inks and Ullmanines

Faultless in their working,
Unique in their result,
They will save you
Time, trouble and money.
They get you business,
And retain it for you.
Be wary.
Beware of imitations
Which, if they work, do not doubletone;
If they doubletone, can not be used.

Sigmund Ullman Co.

New York
Philadelphia
Chicago

The Inland Printer



volume: xlii:
number four
thirty cents a
copy: three
dollars a year

• January: 1909 •

The leading
technical
monthly
devoted
exclusively
to printing
and
allied
industries

Results

After all it's results that count.
DOUBLETONES and
ULLMANINES
Give better RESULTS
At smaller cost
Than any other Inks.
Use THEM.

Sigmund Ullman Co.
New York
Chicago
Philadelphia

February 1909

THE

Volume 42 No. 5

Inland Printer



When you want to print
Something a little different
For some of your valued customers
The question of Inks
Is a most important one.
We are always pleased
To give you helpful suggestions
In the selection of suitable colors
And color harmonies.

Sigmund Ullman Co.

New York
Chicago
Philadelphia

The Inland Printer



Doubletone Inks and Ullmanines

The Only Inks
Used in every country,
They help the printer to
Get New Business,
They help the Publisher to
Increase his circulation,
They increase the value
of his advertising space.
5,000 Catalogs printed with
Doubletone Inks
Get more business than
20,000 printed with inks of the past.
The Half-tone itself has
Multiplied in value since
Doubletone Inks and Ullmanines
Have been invented for it.

Sigmund Ullman Co.

New York
Chicago
Philadelphia

Lettering for Printers and Designers

By THOMAS WOOD STEVENS

A comprehensive treatise on the art of lettering, with many interesting modern examples, together with tables and measurements valuable to constructors of advertising matter

Price One Dollar

THE INLAND PRINTER COMPANY
CHICAGO AND NEW YORK

New Ideas on an Old Subject

The Principles of Design

A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design, and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. The price is three dollars net

Published by The Inland Printer Company
120-130 Sherman Street, Chicago, Ill.

Prosperity or Panic

The Miehle press is a safe investment always, under any condition.

Miehle presses were shipped to the following concerns during the month of SEPTEMBER, 1908

Jan Velisch . . . . . Munich, Germany . . . 1
Wm. E. Aitken . . . . . New York, N. Y. . . . 1
The Record Co . . . . . St. Augustine, Fla . . . 1
Previously purchased one Miehle.
F. S. Blanchard & Co . . . . . Worcester, Mass 1
Previously purchased two Miehles.
Phelps Pub. Co . . . . . Springfield, Mass 1
Central City Book Bindery . . . . . Jackson, Mich 1
Gage Printing Co . . . . . Battle Creek, Mich . . 1
Previously purchased four Miehles.
The Unique Press . . . . . Chicago, Ill 1
Previously purchased one Miehle.
Indian Industrial School . . . . . Carlisle, Pa 1
Caustic-Claflin Co . . . . . Cambridge, Mass 1
Previously purchased one Miehle.
Smith & Porter Press . . . . . Boston, Mass 2
Previously purchased one Miehle.
Vladimic Lozinski . . . . . Limberg, Austria 1
J. W. Hailman . . . . . Kansas City, Mo 1
Previously purchased two Miehles.
Lakeview Press . . . . . S. Framingham, Mass. 2
M. Dreyfus . . . . . Belfort, France 1
Chronicle Pub. Co . . . . . Alexandria, La 1
Ramires & Jones . . . . . Baton Rouge, La 1
Mayfield Wilkinson . . . . . Corpus Christi, Texas . 1
Alamo Ptg. Co . . . . . San Antonio, Texas . . 1
Puritan Linotype Co . . . . . Boston, Mass 1
Frank I. Miller . . . . . Bloomington, Ill 1
E. R. Philo . . . . . Elmira, N. Y 1
American Sales Book Co . . . . . Elmira, N. Y 2
Previously purchased four Miehles.
Combe Printing Co . . . . . St. Joseph, Mo 2
Previously purchased two Miehles.
Keystone Calendar & Ptg. Co . . . . Wilkes Barre, Pa . . . 1

Frankfort Printing Co . . . . . Frankfort, Ky 1
Previously purchased one Miehle.
American Bank Note Co . . . . . New York, N. Y . . . 6
Previously purchased eleven Miehles.
Rockford Ptg. Co . . . . . Rockford, Ill 1
Geo. W. King Ptg. Co . . . . . Baltimore, Md 1
American Type Founders Co . . . . Spokane, Wash 1
Egry Register Co . . . . . Dayton, Ohio 1
Gazette Pub. Co . . . . . Springfield, Ohio 1
Butterfield Pub. Co . . . . . Lowell, Mass 1
Previously purchased one Miehle.
Huddleston Pub. Co . . . . . Atlanta, Ga 1
McCaskey Register Co . . . . . Alliance, Ohio 1
Previously purchased two Miehles.
The C. E. Sheppard Co . . . . . New York, N. Y . . . 1
National Cash Register Co . . . . . New York, N. Y . . . 1
Previously purchased for this and other branches twenty Miehles.
Gunthorp-Warren Ptg. Co . . . . . Chicago, Ill 1
Previously purchased five Miehles.
M. H. Jewell . . . . . Bismarck, N. D 1
Previously purchased one Miehle.
Edwin Sawyer Co . . . . . Montreal, Canada . . . 1
Severinghaus & Beilfuss Co . . . . . Chicago, Ill 1
Ft. Wayne Box Co . . . . . Ft. Wayne, Ind 1
Chapple Bros. Pub. Co . . . . . Boston, Mass 1
Previously purchased seven Miehles.
Wright & Potter Ptg. Co . . . . . Boston, Mass 1
Previously purchased eight Miehles.
Quadri-Color Co . . . . . New York, N. Y . . . 2
Previously purchased thirteen Miehles.
Schmidt Litho. Co . . . . . San Francisco, Cal . . . 1
Previously purchased twelve Miehles.
Oscar Springer . . . . . Galveston, Texas 1
Standard Printing Co . . . . . Louisville, Ky 1
Report Pub. Co . . . . . Lebanon, Pa 1

Total Shipments for September, 1908, **59 Miehle Presses**

For Prices, Terms and Other Particulars, address

The Miehle Printing Press & Mfg. Co.

Factory, COR. FOURTEENTH AND ROBEY STREETS.
South Side Office, 274 Dearborn Street,
CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row. Philadelphia Office, Commonwealth Bldg. Boston Office, 164 Federal Street.
Berlin, Friedrichstrasse 16 179 Rue de Paris, Charenton, Paris.

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